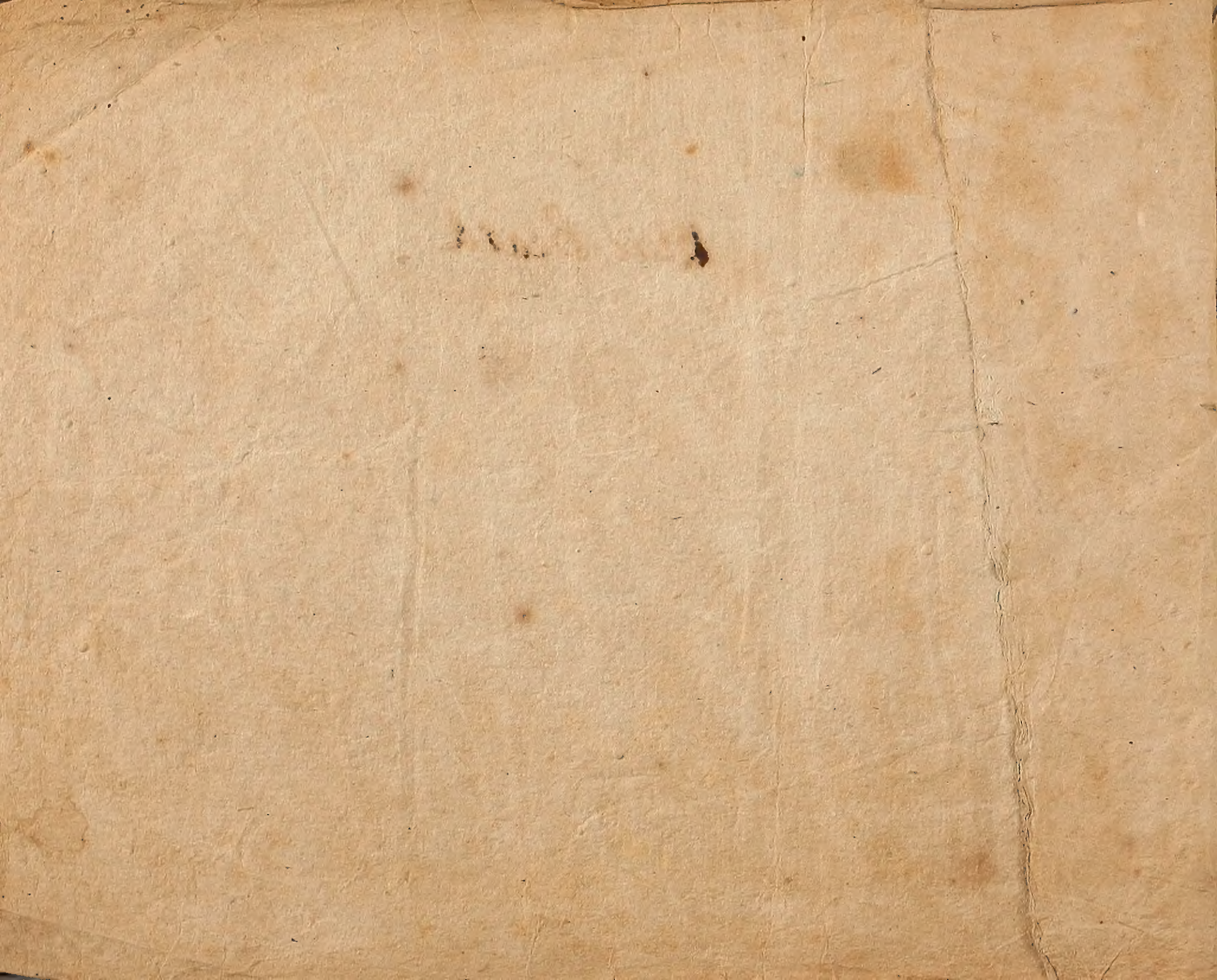


Blue Beard



Sarah Vaughan

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Blue Beard
or
Female Curiosity

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the words by

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the Music Composed, & Selected

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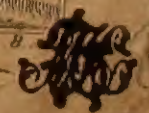
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AHARTMANN
Oct 21 Mon 1860

OVERTURE

Largo.

Musical score for the Largo section, consisting of two systems of staves. The first system includes a grand staff (treble and bass clefs) with dynamics *p*, *sf*, and *f*. The second system includes a grand staff with dynamics *f* and *p*, and a piano part with dynamics *p*, *f*, *p*, *f*, *p*, *f*.

All^o Maest^ofo.

Musical score for the All^o Maest^ofo section, consisting of two systems of staves. The first system includes a grand staff with dynamics *ff* and a piano part with dynamics *p*, *f*, *p*, *f*. The second system includes a grand staff with dynamics *f* and a piano part with dynamics *p*, *f*, *p*, *f*.

8 - - - -

loco

8 ad lib.

loco

3

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. Both staves are in the key of D major (one sharp). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, characteristic of a Baroque-style keyboard or lute piece. The tempo markings 'loco' and 'ad lib.' are positioned above the staves.

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. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes. The key signature remains D major.

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. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes. The key signature remains D major.

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 music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes. The key signature remains D major.

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 music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes. The key signature remains D major.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each containing two staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of wear, including foxing and some staining, particularly at the top and bottom edges. The handwriting is in black ink, and the overall appearance is that of an antique manuscript.

1001

This page of handwritten musical notation, numbered 5, contains eight systems of staves. The notation is arranged in four pairs of staves, each pair consisting of a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including 'ff' (fortissimo) in the sixth system. The manuscript shows signs of age, with some ink bleed-through and staining, particularly at the bottom of the page.

First system of handwritten musical notation, measures 1-4. The system 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). The lower staff is in bass clef with the same key signature and time signature. The music features a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Measure numbers 1, 2, 3, and 4 are indicated at the beginning of the system.

Second system of handwritten musical notation, measures 5-8. The system 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). The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Measure numbers 5, 6, 7, and 8 are indicated at the beginning of the system.

Third system of handwritten musical notation, measures 9-12. The system 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). The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of the system. A dynamic marking *sf* (sforzando) is present in the lower staff.

Fourth system of handwritten musical notation, measures 13-16. The system 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). The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Measure numbers 13, 14, 15, and 16 are indicated at the beginning of the system. A dynamic marking *sf* (sforzando) is present in the lower staff.

Fifth system of handwritten musical notation, measures 17-20. The system 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). The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of the system.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves (treble and bass clefs). The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. The paper shows signs of wear, including creases and discoloration, particularly at the top and bottom edges. The handwriting is in black ink, and the overall appearance is that of an antique manuscript.

DUETT.

Mr Kelly and Mrs Crouch.

Kelly

Piano Forte

Larghetto

Twilight glimmers o'er the

pf

p

The musical score is arranged in two systems of four staves each. The top two staves of each system are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (D major) and the time signature is 3/8. The tempo is marked 'Larghetto'. The piano part begins with a 'Piano Forte' dynamic, then moves to 'Larghetto' with a 'p' dynamic. The vocal parts enter with lyrics. The piano part features a 'pf' dynamic during the vocal phrase and a 'p' dynamic at the end of the system.

steep Fa-ti-ma Fa-ti-ma wak' sthou dear Grey ey'd morn be-gins to peep Fa-ti-ma Fa-ti-ma Selim's here

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble clef, featuring a series of chords and melodic lines.

here are true love chords at--tack-ing to your Window lift lift

Poc: f

Poc: f

This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "here are true love chords at--tack-ing to your Window lift lift". The bottom staff continues the piano accompaniment. The dynamic marking *Poc: f* (Poco forte) appears twice, once in the middle of the piano staff and once at the end.

Dearest Dearest I've been watching yes I see the Silk - - - en twist down down down down down down

Dearest Se-lim I've been watching yes I see the Silk - - - en twist down the

p *f* *f*

p *f* *f*

pit a pat pit a pat halt thee dear

-ad-der gent-ly trip pit a pat pit a pat halt thee dear Oh I - fear my foot will flip

Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a
well Zelim pit a pat pit a pat pit a pat pit a pat pit a

The first system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The lyrics are: "Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a" on the first staff, and "well Zelim pit a pat pit a pat pit a pat pit a pat pit a" on the second staff.

pat pit pat pit pat
pat pit pat pit pat

The second system of music also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The bottom two staves are piano accompaniment. The lyrics are: "pat pit pat pit pat" on the first staff, and "pat pit pat pit pat" on the second staff.

QUARTETTO

Mr Kelly's Song by Crouch and Miss Decamp

Kelly

Voice

Piano
Fortc

Con Spirito

Ruthless Rob-ber Robber dread my force

Soldier's ta-bre hangs o'er thee Robber I' God my force thou shalt fall a headless corse thou

foon shalt fall a headless course who now wouldst tear my love from me Ruthless Rob-ber

dread my force A Soldiers labor hangs o'er thee thou soon shalt fall a head-less corse thou soon shalt fall

head less corse who now wouldst tear my love from me wh now wouldst

tear my love from me.

f

6 w
8

6 w
8

6
8

Volti

MP *Sotto*

How pret-ti-ly now he rails but 'isnt so ex-tre-mely done as said to

And^{te}

smite a Ba shaw and to cut off the head of a Man who has got three Tails

MP *Crotch*

Turn turn o, Fa - - - ther turn - - - thee

Fine

p

Fogotti

hi - - ther a Daugh - - - ter would thy pi - - - ty move

Mrs CROUCH
 Why doom the op - - - ning Rose to wither why blight the

Miss DE CAMP
 Why doom the op - - - ning Rose to wither why blight the

ear - - - ly bud of love the ear - ly bud of love.

ear - - - ly bud of love the ear - ly bud of love.

Poc: f

Siegno Subito

MR. GOUCH.

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

MR. DE CAMP.

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

MR. KEELY.

Hear me hear me hear me hear me can you now our suit re - - fuse hear O

MR. SEFT.

I'll not hear thee tis a fil - ly Daugh - ter fues I'll not

Piano Forte

Andante

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear thee tis a fil - ly Daughter fues tis a filly Daughter fues a filly Daughter

fues hear me hear me hear me hear me tis a
 I'll not hear thee I'll not hear thee

wretched Daug-er fues wretched Daughter fues
 a Daughter fues tis a wretch-ed Daughter fues
 a filly Daughter fues tis a filly Daughter fues

Volti

Allegro

Oh how trying Oh how vexing are the fears which Daughters prove Oh how vexing are the fears which Daughters

Oh how trying Oh how vexing are the fears which Daughters prove

Oh how trying Oh how vexing are the fears which Lovers prove Oh how vexing are the fears which Daughters

Oh how teasing Oh how vexing are the fears which Fathers prove are the fears that Fathers Fathers prove Oh how

Allegro

prove how dif- tressing are the fears that Daughters prove how dif- tressing how per-plexing are the

how dif- tressing how per-plexing are the

prove how dif- tressing are the fears that Daughters prove how dif- tressing how per-plexing are the

vexing how vexing are the fears that Fathers Fathers prove are the fears that Fathers prove are the

Piu moto

ff

cares that wait on love that wait on love that wait on love that wait on love that wait on love

cares that wait on love that wait on love that wait on love that wait on love that wait on love

cares that wait on love that wait on love that wait on love that wait on love that wait on love

fears that Fa - thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove

The musical score is written for a four-part choir and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The vocal parts are arranged in four staves, with the soprano part at the top and the bass part at the bottom. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom. The lyrics are printed below the vocal staves. The score includes a repeat sign at the end of the first system.

MARCH

Kelly

Fiano
Porte

Maestoso

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes dynamic markings of *Fiano* and *Porte* on the left, and *Maestoso* in the center. The second system begins with a large curly brace on the left side. The third system includes a fermata over a measure in the treble staff. The fourth system includes a fermata over a measure in the bass staff. The fifth system includes dynamic markings of *ff* and *pp* in the treble staff. The sixth system includes dynamic markings of *p* and *pp* in the treble staff, and a sequence of six '2' characters in the bass staff. The score concludes with a double bar line and repeat dots.

This image shows a page of handwritten musical notation, likely for a piano. The score is organized into several systems, each consisting of a pair of staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes a *pp* marking. The second system features a *sf* marking. The score concludes with a double bar line. The handwriting is clear and professional, typical of a composer's manuscript.

Chorus

Canto e
Alto

Mark his approach with Thunder strike on the trembling Sphere with mark his approach with Thunder

Tenore

Mark his approach with Thunder strike on the trembling Sphere with mark his approach with Thunder

Basso

Mark his approach with Thunder strike on the trembling Sphere with mark his approach with Thunder

Piano
Forte

All: Spiritoso

strike on the tremblin sphere with martial Crash the Cymbals claf you ma at I crash the cymbals claf

strike on the tremblin sphere with martial Crash the Cymbals claf with martial crash the Cymbals claf

strike on the tremblin spheres with martial Crash the Cymbals claf with martial crash the Cymbals claf

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye balls gliftens Slave of his Life is

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye ball, gliftens Slave of his Life is

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye-balls gliftens Slave of his Life is

This system contains three vocal staves and a piano accompaniment. The lyrics are repeated across the staves. The piano part consists of a treble and bass clef with chords and a melodic line.

Law War in his Eye-balls gliftens Slave of his Life is Law

Law War in his Eye-balls gliftens Slave of his Life is Law

Law War in his Eye-balls gliftens Slave of his Life is Law

This system continues the musical score with three vocal staves and piano accompaniment. The lyrics are repeated. The piano part continues with similar accompaniment.

our life and death hang on his breath our life and death hang on his breath hail to the great B. Thaw
 our life and death hang on his breath our life and death hang on his breath hail to the great B. Thaw
 our life and death hang on his breath our life and death hang on his breath hail to the great B. Thaw

hail to the great B. Thaw our life and death hang on his breath our life and death hang on his breath
 hail to the great B. Thaw our life and death hang on his breath our life and death hang on his breath
 hail to the great B. Thaw our life and death hang on his breath our life and death hang on his breath

health to the great Bafhaw our life and death hang on his breath health to the great Bafhaw health to the great Ba -
health to the great Ba - fhaw our life and death hang on his breath health to the great Bafhaw health to the great Ba -
health to the great Ba - fhaw our life and death hang on his breath health to the great Bafhaw health to the great Ba -

- fhaw health to the great Ba - - fhaw.
- fhaw health to the great Ba - - fhaw.
- fhaw health to the great Ba - - fhaw.

Chorus

Captoe
Alto

The Car-ree as the Bride at-ten-ding

Tenore

The Car-ree as the Bride at-ten-ding

Basso

The Car-ree as the Bride at-ten-ding

Piano
Forte

f
Andante

Echo shall now the Chant prolong the Chant pro-long torn with the

Echo shall now the Chant prolong the Chant pro-long torn with the

Echo shall now the Chant prolong the Chant pro-long torn with the

ff

ff

lasting Turkish Song while the Star of the World is as - cen - ding

lasting Turkish Song while the Star of the World is as - cen - ding

lasting Turkish Song while the Star of the World is - - cen - - - ding

while the Star of the World is as - cen - ding - ding

while the Star of the World is as - cen - ding - ding

while the Star of the World is as - cen - ding - ding Hark to the

1st 2^d

1st 2^d Volti Sub

Come Comrades come
Come Comrades come
Time will not brook delay

Come Comrades come
Come Comrades come
Time will not brook delay

Drum
Hark to the Drum
Time will not brook delay

ff *mf* *sf*

ing See she resists her struggles note, O give me him on whom she doats

ing See she resists her struggles note, O give me him on whom I doat

ing See she resists her struggles note, O give me her on whom I doat

ff *p*

Chorus

Chorus

mf
Sabers are gleaming round the throat gleaming around the throat a-round the throat of

mf
Sabers are gleaming round the throat gleaming around the throat a-round the throat of

Chorus

round the throat gleaming around the throat a-round the throat

f *f* *f*

Beauty dif-o-bey-ing of Beauty dif-o-bey-ing.

Beauty dif-o-bey-ing of Beauty dif-o-bey-ing.

Beauty dif-o-bey-ing Beauty dif-o-bey-ing.

DUETT.

Mr Bannister and Mrs Bland

Kelly

Voce

Piano
Forte

Yes Beda

Grazioso

Hf

Yes Beda

Sff

When hear-ing

thus Be-da when I me lan choly grow this finking heart tinkling foon can drive a - - way

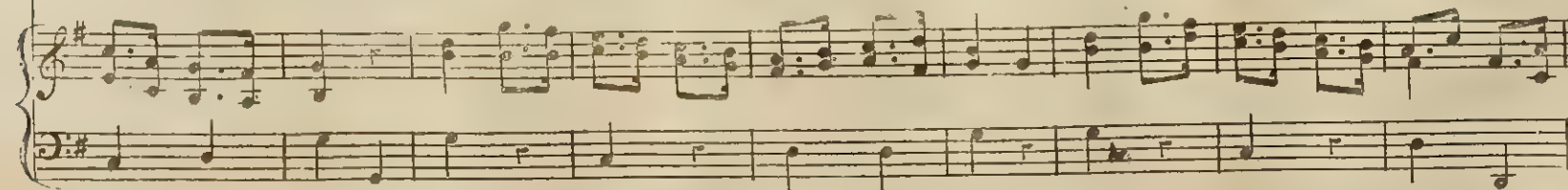
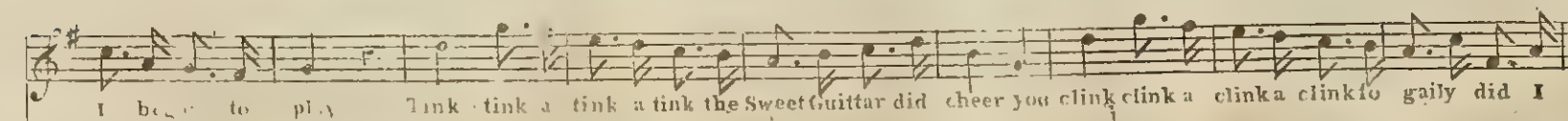
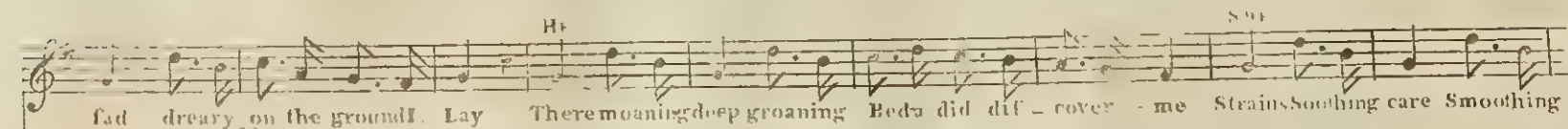
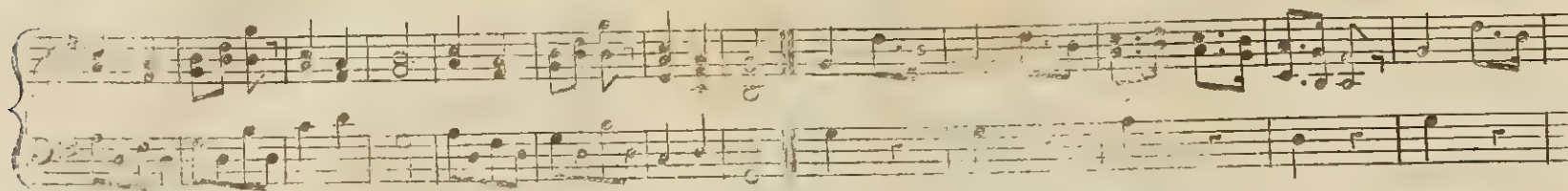
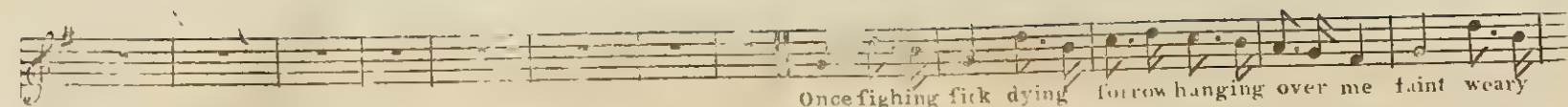
founds chearing then we bligthe and Jolly grow how do you while to you Shacca-bac I play

Tink tink a

tink a tink the sweet Guitar that cheer you clink clink a clink a clink to gai - ly let us Sing tink tink a

tink a tink a pleasure 'tis to hear you while neatly you so Sweetly Sweetly touch the String

tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a gaily let us sing
 tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a gaily let us Sing



Voce

Piano

Andante

The first system of the musical score consists of three staves. The top staff is for the voice, with a treble clef and a 2/4 time signature. The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs) and a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Andante'. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

His Sparkling Eyes were dark as jet

The second system of the musical score continues the vocal and piano parts. The lyrics 'His Sparkling Eyes were dark as jet' are written under the vocal line. The piano accompaniment continues with various chords and melodic lines.

chica - chica chi - ca cho can I my comely Turk forget O never never never

The third system of the musical score continues the vocal and piano parts. The lyrics 'chica - chica chi - ca cho can I my comely Turk forget O never never never' are written under the vocal line. The piano accompaniment continues with various chords and melodic lines.

no did he not watch till night did fall and Sail in Silence O'er the Sea did

f *f*

he not climb the Garden wall to talk fo loyng ly to me His Sparkling Eyes were

p

black as jet chica chica chica cho can t my comely Turk fo get

f *p*

Volti

Oh never never never no his lips were of coral hue his teeth all ivory so

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Oh never never never no his lips were of coral hue his teeth all ivory so". The piano part includes dynamic markings such as *f* and *p*.

white to be was red from my side who care for me so much do

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "white to be was red from my side who care for me so much do". The piano part includes dynamic markings such as *f*.

light why should tender Lovers part ah why should I the coral be why

The third system concludes the musical piece on this page. The vocal line and piano accompaniment are shown. The lyrics are: "light why should tender Lovers part ah why should I the coral be why". The piano part includes dynamic markings such as *f* and *p*.

bid me banish from my heart a heart full of love for me his Sparkling Eyes were

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: "bid me banish from my heart a heart full of love for me his Sparkling Eyes were". The piano part includes dynamic markings of *f* and *p*.

dark as jet chica chica chi-ca cho can I my comely Turk for-get Oh

The second system continues the vocal line and piano accompaniment. The lyrics are: "dark as jet chica chica chi-ca cho can I my comely Turk for-get Oh". The piano part includes dynamic markings of *f* and *p*.

never never never no

The third system concludes the vocal line and piano accompaniment. The lyrics are: "never never never no". The piano part includes a dynamic marking of *f*.

Piano
Forte

Andante *f*

When pen_sive I thought of my Love the Moon on the Moon's face was bright and

p *f* *p*

Phi-lo-mel down in the Grove broke sweetly the first of Night O I

f *f* *p*

with that de-ear drop would flow but felt too much un-wisely to weep till

f *p* *f* *p*

63

warm with the weight of my woe I sunk on my pillow to sleep to

Poco f *p*

sleep to sleep I sunk on my pillow to sleep

f *f*

'Tis thoughts that my Love, as I lay,
 His ringlets all clotted with gore,
 In the paleness of Death, seem'd to say,
 Alas! we must never meet more!

Yes, yes, my belov'd we must part
 The Steel of my Rival was true;
 The Assassin has struck on that heart,
 Which beat with such fervour for you.

Voce

Piano Forte

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piano part begins with a dynamic marking of *f* (forte). The vocal line starts with a whole note rest, followed by a series of notes in the next system.

The second system continues the musical piece. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* is present in the middle of the system.

Some Husbands will af-ter a Con-ugal Ri-ze kil- fogive weep and fall on the neck of his

The third system contains the lyrics: "Some Husbands will af-ter a Con-ugal Ri-ze kil- fogive weep and fall on the neck of his". The vocal line is written in a treble clef with a key signature of one flat. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is visible at the start of the system.

Wife but A-bo-melique's Wife at his conduct may dread when he fall on her neck 'tis to cut off her head when he falls on her

neck 'tis to cut off her head

2
 How many there are when a Wife plays the fool
 Who argue the point with her calmly and cool
 The Bashaw who don't relish debates of this sort
 Cuts the Woman as well as the arguement thro
 Cuts the Woman &c

3
 But whatever her errors 'tis mighty unfair
 To cut off her head just as if 'twere all hair
 For this truth is maintain'd by Philosophers still
 That the hair grows again but the head never will
 That the hair &c

4
 And among all the basest he is the most base
 Who can view, then demolish a Womans sweet face
 Her smiles might the malice of Devils difarm
 And the Devil take him who would offer her harm
 And the Devil &c

Dance Madame Parifot

Bofsi

Largo

The musical score is written for piano and features the following dynamics and markings:

- System 1: *p*, *sf*, *p*
- System 2: *sf*, *sf*, *sf*
- System 3: *f*, *sf p*, *sf*
- System 4: *p*, *sf*, *p*
- System 5: *sf*, *sf*, *sf*, *sf*
- System 6: *sf*, *sf*, *sf*, *sf*, *Segue*

Allegro

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics: *pp* (pianissimo), *sf* (sforzando), *ff* (fortissimo), and *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The piece concludes with a double bar line.

Chorus

Trebles

Alto

Tenors

Bass

Piano Forte

Chord f

Low - - - ly we bend in Duty

Low - - - ly we bend in Duty

Low - - - ly we bend in Duty

Low - - - ly we bend in Duty

Queen of our peace - - - ful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Queen of our peaceful Bowers

Bowers We bow to the foot-steps of Beau- - ty We bow to the foot-steps of Beau- - ty

Bowers We bow to the foot-steps of Beau- - ty We bow to the foot-steps of Beau- - ty

Bowers We bow to the foot-steps of Beau- - ty We bow to the foot-steps of Beau- - ty

Beau- ty And strew her path with flow'rs we bow to the foot-steps of Beau- - ty

Beau- ty And strew her path with flow'rs we bow to the foot-steps of Beau- - ty

Beau- ty We bow to the foot-steps of Beau- - ty we bow to the foot-steps of Beau- - ty

And strew her path with flow'rs we bow to the foot-steps of Beau- - ty

And strew her path with flow'rs we bow to the foot-steps of Beau- - ty

beau - ty and strew her path with flow - ers we bow to the footsteps of beau - ty and
 beau - ty and strew her path with flow - ers we bow to the footsteps of beau - ty and
 beau - ty and strew her path with flow - ers we bow to the footsteps of beau - ty and
 beau - ty and strew her path with flow - ers we bow to the footsteps of beau - ty and

mf p mf p mf mf mf f

strew her path with flow'rs and strew her path with flow'rs Them Ellok Flute is blowing
 strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -
 strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -
 strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam - bou -

f

the mellow Flute is blowing the mello-w Flute is blowing sweet har-mo-ny is

- rin Bounce goes the Tambou- rin Bounce goes the Tambou- rin sweet har-mo-ny is

- rin Bounce goes the Tambou- rin Bounce goes the Tambou- rin sweet

- rin Bounce goes the Tambou- rin Bounce goes the Tambou- rin sweet

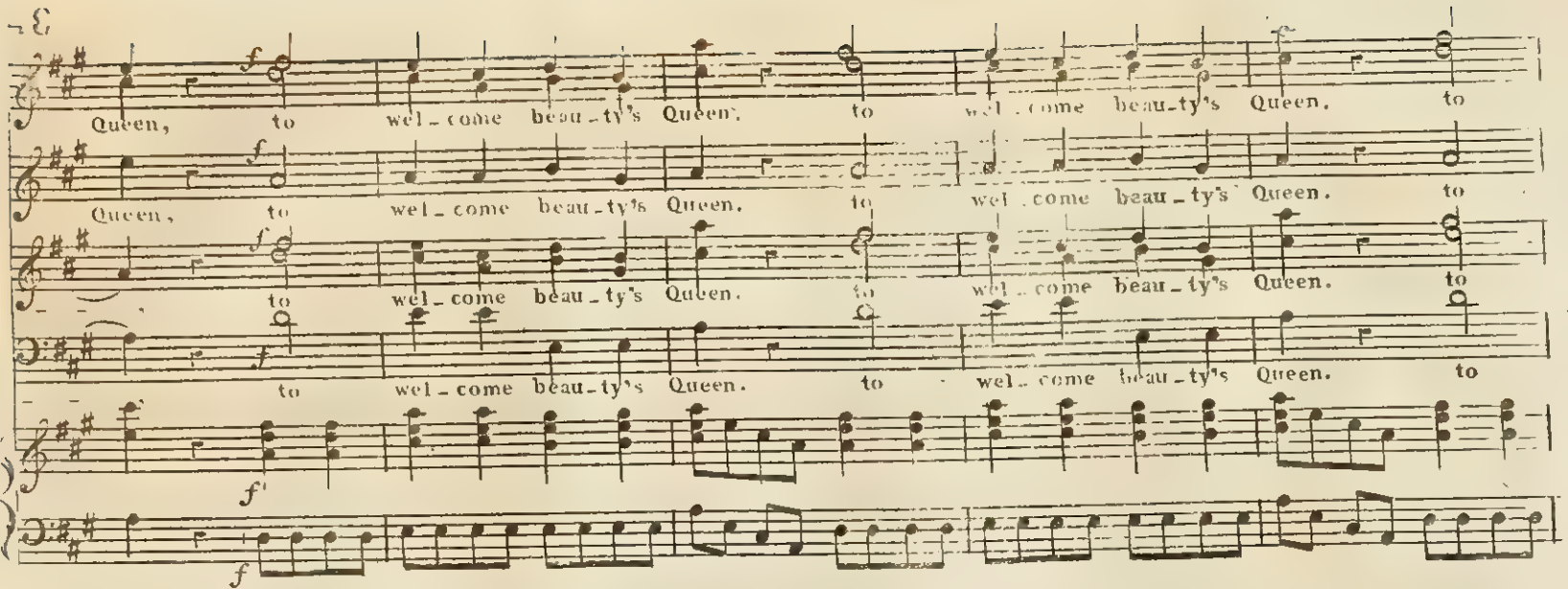
flowing sweet harmony is flow ing to welcome beauty's

flowing sweet harmony is flow ing to welcome beauty's

har - - mo-ny is flow-ing to wel- - come beau-ty's Queen -

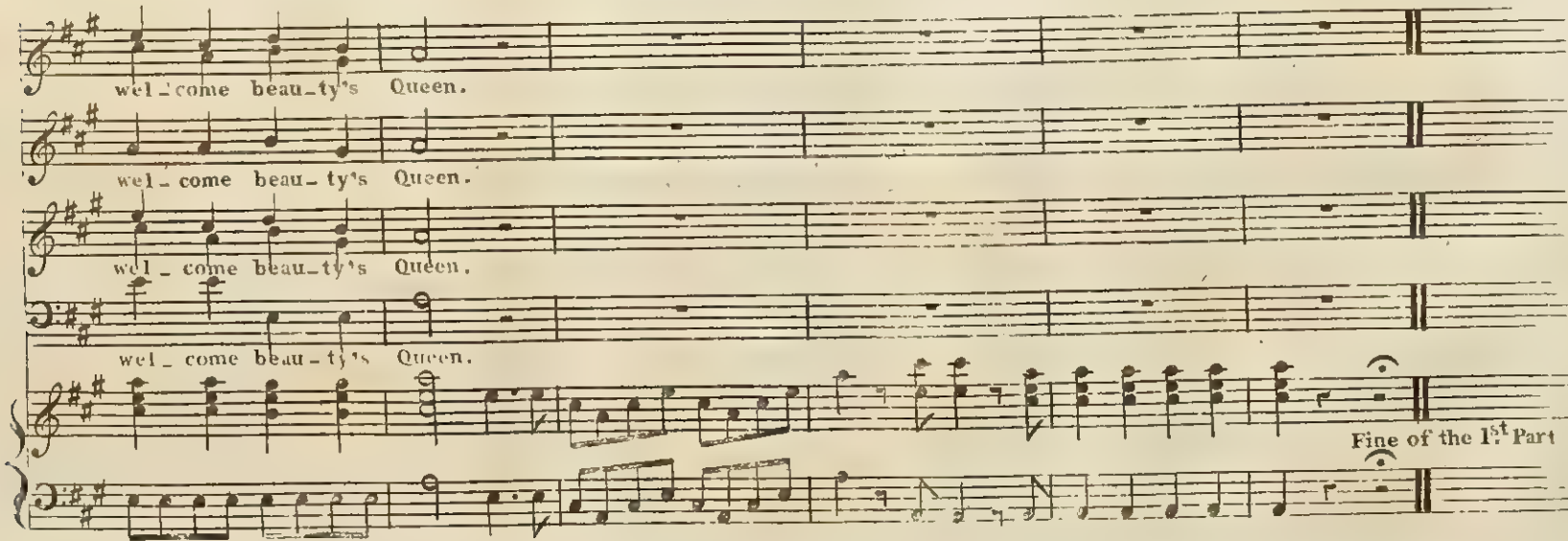
har - - mo-ny is flow-ing to wel- - come beau-ty's Queen -

Queen, to wel-come beau-ty's Queen, to wel-come beau-ty's Queen, to
Queen, to wel-come beau-ty's Queen, to wel-come beau-ty's Queen, to
to wel-come beau-ty's Queen, to wel-come beau-ty's Queen, to
to wel-come beau-ty's Queen, to wel-come beau-ty's Queen, to



wel-come beau-ty's Queen.
wel-come beau-ty's Queen.
wel-come beau-ty's Queen.
wel-come beau-ty's Queen.

Fine of the 1st Part



GLEE.

2^d Part.

Sung by Mess^{rs} Dignum, Downton, Wathen, Trueman and Sedgwick.

Alto. Stand

Tenore. Stand

Basso. Stand

Piano Forte. *p*
Andante con moto.

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub give him the signal we are here rub a dub --

The first system consists of four staves. The top three are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

-- rub a dub rub a dub rub a dub rub dub rub give him the signal we are here

The second system continues the musical piece with four staves. It maintains the same vocal and piano parts as the first system, with lyrics continuing across the vocal staves.

rub a rub a rub a rub a dub a dub.

rub a rub a rub a rub a dub a dub.

rub a dub - rub a dub rub a dub rub a dub.

f Our comrades wrong revenge shall work thus 'till our projects ripe we lurk.

f Our comrades wrong revenge shall work thus 'till our projects ripe we lurk.

f Our comrades wrong revenge shall work thus 'till our projects ripe we lurk.

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

gently tap upon the drum we gently tap upon with rub a rub a rub a dub a rub a dub

gently tap upon the drum we gently tap upon with rub a rub a rub a dub a rub a dub

gently tap upon the drum we gently tap upon rub a dub rub a dub rub a dub rub a dub

rub dub rub the Drum we gently tap up-on with rub a rub a

rub dub rub the Drum we gently tap up-on with rub a rub a

rub dub rub the Drum we gently tap up-on rub a dub rub a dub

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "rub dub rub the Drum we gently tap up-on with rub a rub a". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

rub a rub a dub a dub rub dub rub dub

rub a rub a dub a dub rub dub dub

rub a dub rub a dub rub dub rub dub

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "rub a rub a dub a dub rub dub rub dub". The piano part continues the rhythmic accompaniment from the first system.

Treble

Piano Forte

Allegro

p

Moving to the melody of Music's note ob-

f

f

p

serve the Turkish fair advance lightly as the gettamer fle seems to float through mazes of the dance

f

Sportive is the measure thrilling is the pleasure while in merry glee the senses join Deeper blushing roses

p

ev'ry cheek discloses Eyes with lustre shine moving to the melody of music's note observe the Turkish

f *p*

fair advance lightly as the gosamer She seem to float through mazes of the dance thro' mazes of the dance

f

When the lover takes her glowing hand with manly grasp
 can the dancing female then withstand his

p

gentle squeeze No I give him then a little more
 grow tender soft and melting with the

dance Cu - pid Cu - pid God of hearts
 can in dance the sharpens all your darts

Moving to the melody of music's note observe the Turkish fair advance lightly as the gossamer she

p

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "Moving to the melody of music's note observe the Turkish fair advance lightly as the gossamer she". The piano part begins with a dynamic marking of *p* (piano).

seems to float through mazes of the dance of the dance of the dance of the dance of the dance.

cres il f

This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "seems to float through mazes of the dance of the dance of the dance of the dance of the dance.". The piano part includes dynamic markings of *cres* (crescendo) and *il f* (increasingly fortissimo).

This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of rests, indicating a silent passage. The piano accompaniment continues with intricate rhythmic patterns.

Voice

Piano Forte

for *po* *for*

Allegretto

Ibrahim

Major Domo am I of this great Fami-ly My pow'r thro' this Castle prevails I'm ap-pointed the head that must

piu *po*

keep up the dread and the pow'r of my Son in Law's tails I strutt as fine as a-ny ma-caw I change for Down my Bed of

p *p*

straw On perquisites I lay my paw I pour the slyle down my maw I stuff I stuff good victuals in my

straw 'Tis a very fine thing to be Father in Law to a very magnificent three tail'd Bashaw 'tis a very fine thing to be

Father in law to a very magnificent three tail'd Bashaw.

2
 The slaves black and white
 Of each sex, own my might
 I command full three hundred and ten
 The Females I kiss
 But it won't be amiss
 To fright them with thumping the men
 I strutt as fine &c.

3
 At the head of affairs
 Dismiss me who dares
 Let 'em prove the head pilfers and steals
 Why no three tail'd Bashaw
 Kicks his Father in Law
 And makes his head take to his heels
 I strutt as fine &c.

DUETT

Sung by M^{rs} [Name] and M^{rs} Decarop.

Paesiello

FAVINA

IRENE

Piano
Forte

Andante Sostenuto

one hears no footsteps

falls

And silence reigns within the walls and silence reigns within the

And silence reigns within the walls

And silence reigns within the walls and silence reigns within the

walls The place in-vites

The time is apt

the time is apt

walls

The door is near

the key is here

the key is

Shall we shall we no no what does make us tremble so mis- chief is not
 here Shall we shall we yes what does make us tremble so

our in- tent then where- fore fear we should re- pent shall we yes the
 then wherefore fear we should re- pent then wherefore fear we should re- pent shall we yes the

cresc. *Sotto voce*

ad libitum
 door is near shall we yes the key is here the key is here the key is here the key is here.
 door is near shall we yes the key is here the key is here the key is here the key is here.

THE TURRET

Quartetto

All.^o M^{rs} G. each Miss De Camp M^r Palmer & M^r Bannister

Kelly

First

Look from the Turret Sister dear and see if succour be not near O tell me

Second

Third

Piano

Forté

f *p*
Allegretto

A Tempo

what do you descry

Ad Libitum

A - las

Then must I die A

Nothing but dreary land and Sky

A - las

Then must she die

A - las Then must she die

A - las Then must she die

f *p*

-- las then muft I die Abomeliche He
 A - las then muft She die Trombone Pre- pare

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics: "-- las then muft I die Abomeliche He". The second staff is another vocal line with lyrics: "A - las then muft She die Trombone Pre- pare". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

calls he calls Look out a-gain look out look out acrofs the Plain ah! me ah! me does

Detailed description: This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics: "calls he calls Look out a-gain look out look out acrofs the Plain ah! me ah! me does". The second staff is another vocal line, mostly containing rests. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. A piano dynamic marking 'p' is visible at the beginning of the piano part.

nothing meet your eyes

that Cloud that Cloud of dust a hope supplies a

I see a Cloud of dust of dust a rise that Cloud that Cloud of dust a hope supplies a

hope supplies succour or my ex-istence ends

Abomalick

hope supplies prepare

a troop a

Trombone

mf

p *mez p* *mez f*

troop a troop a troop of horsemen this way bends, Then heaven heaven grant they may be friends, then

Then heaven heaven grant they may be friends, then

Then hea - ven grant they may be friends, then

f

heaven heaven grant they may be friends. Abomalick a moment stay, a moment stay. O

heaven heaven grant they may be friends. Trombone. No more de - - lay.

hea - ven grant they may be friends.

watch the travellers, O sister sister dear, O watch the travellers, O

I'll wave my handkerchief, They'll hurry hurry here, I'll wave my handkerchief, I'll

They'll see it presently, and hurry hurry here, They'll see it presently, and

Piu Presto.

watch the travellers O sister sister dear

wave my handkerchief, 'twill draw 'twill draw them near. Ah I see them galloping, I see them galloping, I

Screaming

hurry hurry hurry hurry hurry here.

Piu Presto, and 2^d time faster.

see them galloping they're spurring on 'a main now faster galloping now faster galloping they skim they skim along the plain

now faster galloping now faster galloping they skim they skim along the plain

they're spurring on 'a main now faster galloping now faster galloping they skim they skim along the plain.

They'll be too late they'll be too late they'll be too late they'll be too late

They come They'll be too late they'll be too late they'll be too late they'll be too late

pre . . pare They'll be too late they'll be too late they'll be too late they'll be too late

They now dismount they're at the gate they're at the
The crowd amount they're at the gate they're at the

43

Gate.

Gate.

44

45

CHORUS

Soprano
Tenor
Basso
Piano
Forte

Monster of sin a noxious Night howl howl howl howl howl your

Detailed description: This system contains the first line of the chorus. It features five staves: Soprano, Tenor, Bass, Piano, and Forte. The vocal parts (Soprano, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). They sing the lyrics: "Monster of sin a noxious Night howl howl howl howl howl your". The piano accompaniment consists of two staves (Piano and Forte) in the same key and time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, marked with a forte (f) dynamic.

Songs of wild de... light howl your songs of wild de... light to your gloomy caves descend... ing his ca...

Detailed description: This system contains the second line of the chorus. It features five staves: Soprano, Tenor, Bass, Piano, and Forte. The vocal parts (Soprano, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). They sing the lyrics: "Songs of wild de... light howl your songs of wild de... light to your gloomy caves descend... ing his ca...". The piano accompaniment consists of two staves (Piano and Forte) in the same key and time signature. The piano part continues with a complex, rhythmic accompaniment, marked with a forte (f) dynamic.

Treble clef: reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathed in a
 Alto clef: reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathed in a
 Bass clef: reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathed in a
 Piano accompaniment: Treble and Bass clefs with complex rhythmic patterns.

Treble clef: flood of guilt ty Blood he Dies he Dies Dies
 Alto clef: flood of guilt ty Blood he Dies he Dies Dies
 Bass clef: flood of guilt ty Blood he Dies he Dies Dies
 Piano accompaniment: Treble and Bass clefs with complex rhythmic patterns. Dynamics include *p* (piano).

Piu Allegro

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

sweet are the hours that Lovers prove sweet are the hours that Lov - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours th - Lov - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours th - Lov - - ers prove Hymen

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "sweet are the hours that Lovers prove sweet are the hours that Lov - - ers prove Hymen". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers". The piano accompaniment includes chords and melodic lines.

prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy
 prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy
 prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy

happy happy Love hap - - py hap - - py hap - - py Love
 happy happy Love hap - - py hap - - py hap - - py Love
 happy happy Love hap - - py hap - - py hap - - py Love

hap - - - py hap - - - py hap - - - py Love hap - - - py Love
hap - - - py hap - - - py hap - - - py Love hap - - - py Love
hap - - - py hap - - - py hap - - - py Love hap - - - py Love

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) in G major, with lyrics 'hap - - - py' and 'Love'. The bottom two staves are piano accompaniment, featuring a treble clef with a busy sixteenth-note melody and a bass clef with a steady eighth-note accompaniment.

hap - - - py Love
hap - - - py Love
hap - - - py Love

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics 'hap - - - py' and 'Love'. The bottom two staves are piano accompaniment, concluding with a final cadence marked by a double bar line and repeat dots.

Fine



Blue Beard