

The  
SIEGE of CURZOLA

a Comic Opera

as performed at the Theatre Royal in the Hay Market,

the Music composed by

*Dr Arnold,*

*Organist & Composer to his Majesty;*

adapted for the Voice & Harpsichord

*NB. The Words by M<sup>r</sup>. O'Keefe*



# O V E R T U R E

Allegro

Pomposo

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). The lower staff is in bass clef with the same key signature and time signature. The music begins with a series of chords in the treble staff and a rhythmic pattern in the bass staff. Dynamic markings include *pia.* in both staves and *8vo* in the bass staff.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *for* is present in the bass staff.

The third system shows more complex rhythmic figures. The treble staff has a series of sixteenth-note patterns. Dynamic markings include *FP* in both staves.

The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *for* is present in the bass staff. The system ends with an *8vo* marking in the bass staff.

The fifth system concludes the page. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *pia.* in the bass staff and *for* in the treble staff.



oboi

Violini

oboi

*for*

*pia.*

*for*

*pia.*



Viol<sup>s</sup>      Vio:  
 Trumpets      Trump:

Andante sempre Piano

*for fia for fia*

A Tempo primo

*fia. for Bis*



The first 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). It features a highly rhythmic, sixteenth-note melody. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment. The system concludes with a double bar line and a fermata over the final notes.

MARCH

The second system begins with the word "MARCH" in all caps. It contains two staves. The upper staff has a melodic line with dynamic markings of *pia* and *for*. The lower staff provides accompaniment. The system ends with a double bar line and a fermata.

The third system consists of two staves. The upper staff contains a melodic line with several trills marked with "tr". The lower staff has accompaniment. The word "Segue" is written above the first measure of the upper staff. The system ends with a double bar line and a fermata.

The fourth system consists of two staves. The upper staff has a melodic line with dynamic markings of *pia* and *for*. The lower staff has accompaniment. The system ends with a double bar line and a fermata.

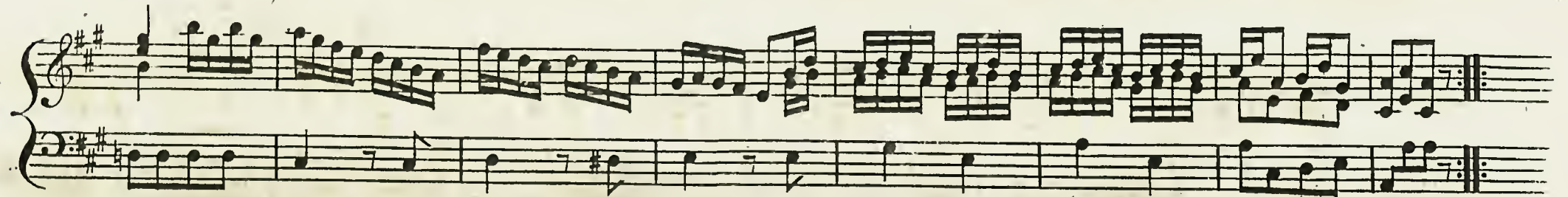
The fifth system consists of two staves. The upper staff has a melodic line with dynamic markings of *Segue*. The lower staff has accompaniment. The system ends with a double bar line and a fermata.



Dances immediately after the Overture

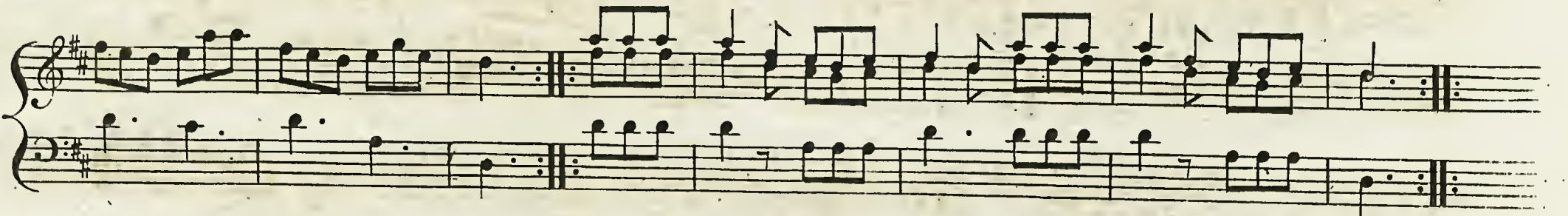
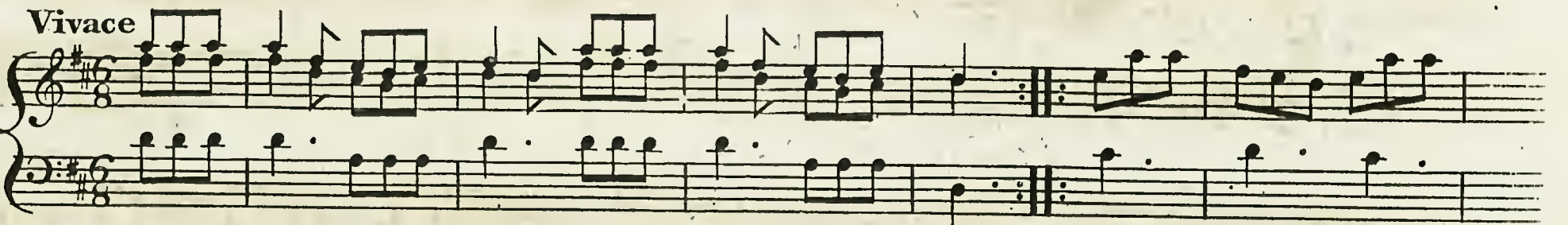
Nº 1.

All<sup>o</sup>



Nº 2.

Vivace



The first system of the score 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) and 2/4 time. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. The system concludes with a double bar line and repeat dots.

Violins  
N<sup>o</sup> 3.  
Flute  
Basso.

Pizz.  
Moderato  
Pizz.

The second system contains three parts: Violins No. 3, Flute, and Bassoon. The Violins and Flute parts are in treble clef, and the Bassoon part is in bass clef. All parts are in D major and 2/4 time. The Violins and Flute parts are marked 'Pizz.' (pizzicato) and feature a rhythmic pattern of eighth notes. The Bassoon part has a more melodic line. The tempo is marked 'Moderato'. The system ends with a double bar line and repeat dots.

The third system of the score 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) and 2/4 time. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass. The system concludes with a double bar line and repeat dots.



Sung by Mr Booth.

{The Farmer of Taunton Green}

Vivace

(Poco)

Come fol-low my Lords and La-dies Gay Come

come on the Green Sword foot it a-way, For as life is too short tis if dull too long So

while I can war-ble this be my Song Dance sing and play foot it a--way, Tho'

**Chorus**

Grave to mor-row be mer-ry to Day Dance Sing and play foot it a--way, Tho'

for



Grave to morrow be merry to Day.

2

Come hither sweet Prude with a leering Eye,  
 From it's Down-cast lid give your Tongue the Lie,  
 Nor from your Gravity need you depart,  
 Tho' the Squeeze of a hand shou'd Melt your heart

Chorus— Dance Sing & c.

3

Coquets with a Rattle play off the fan,  
 At this that T'other and every Man,  
 Tho' you Stumble and Stare and Giggle and blink,  
 To one on-ly Tip the Significant Wink.

Chorus— Dance Sing & c.

4

Ye China Beaus so brittle and bright,  
 In a grin shew Good Humour, and teeth so white,  
 And dangling Captains polite and brave,  
 With a Damme Ma'am your humble Slave.

Chorus— Dance Sing & c.



Sung by Sig<sup>ra</sup> Seftini

Andantino  
e Staccatto

(Baba)

Sweet Ladies sweet Ladies Look ad - mire be - - - hold Ah fee how handsome how

T.S. 6 6 6 4 5 3 for pia 6

handsome smart and bold In Feats of War, and Feats of love, He's harmless as a Tur - tle Dove He's

6 6 4 5 3 for pia 6







At Bugle Spangle Gauze or Fan, At Toilette service he's the

*fua.*  
Pafter

6/4 3/8 6/4

Man Of a Ball or of a Battle Like your Par-rot he can prat-tle

*fua.*  
*fua.*

3/8

Of a Ball or of a Battle Like your Parrot he can, prat-tle like your Par-rot he can

*fua.*

6/4 5/8 7/8

prat-tle Tittle Tat-tle prittle prattle. Great Ceasar with his rugged Host.

*fua.*  
*fua.*

8 6/4 3/8 7/8

*fua.* T.S.

Their Ve-ni Vi-di Vi-ci Boast Whilst our Captains of the Day our Captains of the

*fua.*  
*fua.*

6/4 6/4 6/4 6/4 6/5

*fua.* T.S.



Day of the Day of the Day But come and see then march a way But come and

cres il F for for for for for *for più*

see then march a way, whilst our Captain of the Day, On ly see then march a way, But come, and

6 6 4 5 3 6 6 4 3 for for

see, then march, a way, But come and see then march a way then march a way then

for 6 6 6 FP 6 6 FP FP FP

march a way march a way, march a way, march a way march a way.

FP for for



Sung by Miss George

Lively and  
Articulate

(Terefa)

Oh when I was a little Fool a filly thing was I The Christ-crofs row and work at School in Sampler made me

cry The Tears wou'd flow when naughty Boy wou'd melt my waxen Doll Nor sugar Plumb cou'd give no Joy My

Finger hit my Poll

Andante

Yet pain was pleasure till we prove The sweet and



pleasing pleasing pain of Love Yet pain was pleasure till we prove the sweet and pleasing pain of Love

the pleasing pain of Love the sweet and please ing

pain of Love

2

If Playmate did new Ribbon get  
 My little heart wou'd Swell  
 If my new Cap the rain did wet  
 No Tongue my greif cou'd tell  
 To fair or wake if young maids go  
 Teresa left behind  
 Or drefs'd out nice to see the Show  
 I own it hurt my mind  
 Yet pain was pleasure till we prove  
 The sweet and pleasing pain of Love .



Allegro

Musical notation for the piano introduction, consisting of two staves in 6/8 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Musical notation with lyrics: My Dad-dy he was a good Fel-low, HUM- good Fel-low, HEY- good. The notation includes a *Cricolo* marking and a *rit.* marking. The bass line has a 7/4 time signature.

Musical notation with lyrics: Fel-low, but some-what older than me My Mo-ther she was a good. The notation includes a 6/8 time signature and a *rit.* marking.

Musical notation with lyrics: Wo-man HUM- good Wo-man HEY- good Wo-man And a lit-tle good Wo-man was. The notation includes a *rit.* marking and a 7/4 time signature.

Musical notation with lyrics: She. The notation includes a *rit.* marking and a 6/8 time signature.



2

This Daddy he made me a Barber HUM, a Barber, Hey, a Barber,  
 And well I cou'd Powder and Shave  
 I then turn'd Gentleman's -Gentleman HUM, a Gentleman's Hey, a Gentleman  
 So prettily I cou'd behave.

3

I next went to wait on a Lady- fine HUM, a Lady- fine Hey, a Lady- fine  
 When she dress'd for Concert or Jig;  
 My Curling Iron always being ready HUM, being ready hey, being ready  
 'Tis often I Frizzled her Wig—

4

I kifs'd her one morning she Squall'd out, HUM, she Squall'd out Hey, she Squall'd out  
 I then was as Mum as a Moufe,  
 Says She he's a very good Barber HUM, a good Barber, Hey, a good Barber  
 But pray kick him out of the house.

5

In our Village then I turn'd Doctor HUM, turn'd Doctor Hey, turn'd Doctor  
 Of many good Patients cou'd boast;  
 Their pulfes I felt and their Noses HUM, their Noses, Hey, their Noses  
 And I Cur'd them with Powder of Post.

6

My 'Prentice made up all my Bottles, HUM, my Bottles, Hey, my Bottles  
 But whether to Cure or to Kill;  
 That 'Bufs'nefs I left to the Grave digger, HUM, the Grave digger, Hey, the Grave digger,  
 'Twas mine for to bring in my Bill.

7

For my Country I Shoulder my Musquet, HUM, my musquet, Hey, my Musquet  
 My Rafor and Pestle I drop,  
 If an Enemy ever invades us HUM, invades, Hey! invades us,  
 I bravely go- hide in my Shop.



Sung by Mrs Bannister

D: Arne

Tenderly

*pia. for. pia. for.*

*S. (Stella)*  
In Fancy let Nature de-light her Fields and her Flowrets may change Soft breezes thro'

groves wing their Flight soft breezes soft breezes And her Brooks thro' the

Mea-dows may range her Brooks through the Mea-dows may range

The Lark in her Sun-beam may sing Though mute in her Man-sion of Snow though



mute in her Man-sion of Snow Yet Love from its blof-som my Spring its blof-fom  
 its blof-fom No Change or Cold Win-ter fhall know no Change or Cold  
 Win-ter fhall know,

2

Ye Maidens more happy than I,  
 Posses'd of the youth you hold dear,  
 From Love can you spare me a Sigh,  
 Ah spare me ah spare me,  
 With mine will you mingle a Tear;  
 Ah! No, for that heart cannot feel,  
 That never has lost it's repose,  
 To friendship then let me reveal,  
 the sorrows the sorrows,  
 The Sorrows that love only knows.



Sung by Mess<sup>r</sup>. Brett. Meadows. Booth. Davies. and Miss George.

Allegro  
Moderato

(Jollibout) (Weatherbang) (Junk)

There lives a Maid at Wapping Wall, the Sign of the Bell. I know it well Her hips are round, her Waist is small, and that these loving

(Weatherbang)

Arms can tell. with her foaming Tankard in hand, welcome as the first sight of Land. when to me she cries here's to thee Hip

(Chorus)

merrily goes it round, with her foaming Tankard in hand welcome as the first sight of Land, when to me she cries

here's to thee, Hip merrily goes it round Hip merrily goes it round.



## 2

PODESTO \_\_\_\_\_ Call my CONSTABLES  
 WEATHERBANG \_\_\_\_\_ Mefsmate JUNK  
 JUNK \_\_\_\_\_ I'm all agog for Glorious Grog.  
 How are we now  
 CRICOLO \_\_\_\_\_ Why Sir your Drunk  
 JUNK \_\_\_\_\_ Hey Old Boy  
 PODESTO \_\_\_\_\_ And Impudent Dog  
 TERESA \_\_\_\_\_ You're welcome Sir to Flak or Cann  
 Who could refuse an Englishman  
 CRICOLO \_\_\_\_\_ To none but me  
 Cry here's to thee  
 Hip merrily goes it round.  
 CHORUS \_\_\_\_\_ You're welcome & c.

## 3

PODESTO \_\_\_\_\_ Can England well maintain her Right  
 CRICOLO \_\_\_\_\_ In Glory lift Each foe refist  
 TERESA \_\_\_\_\_ Oh! can they Dance—(CRICOLO)—or can they fight  
 JUNK \_\_\_\_\_ See here's a Leg  
 WEATHERBANG \_\_\_\_\_ See here's a fist  
 PODESTO \_\_\_\_\_ Suppose they invade fair LONDON TOWN  
 CRICOLO \_\_\_\_\_ What wou'd ye do?  
 WEATHERBANG \_\_\_\_\_ We'd knock em' down  
 TERESA \_\_\_\_\_ Say to me my boy here's to thee  
 Hip merrily goes it round.  
 CHORUS \_\_\_\_\_ Suppose they Invade & c.

End of the 1<sup>st</sup> Act.



Sungby Sig<sup>ra</sup> Seftini

Andantino

*sf.* *sf.*  
*F P* *F P*  
*(Raba)*  
*sf. P* See Flo-- ras Row-- ers Dreft-- in Flow-- ers How  
*sf. P* for 7 8 7 8  
 gay--- the Hill-- the Dale--- and Grove, the Hill the Dale the Grove See Floras Row-- ers  
*sf. P* 6 7 5 *sf* 6 4 5 3 6 6 4 5 3  
 Dreft in sweet Flowers, How gay -- the Hill-- the Dale and Grove, Yet Sol ap--pear--ing--  
 6 6 4 5 3 *sf* 6 *P* 6 6 6 4 5 3 *fla.* *sf.* *P* # 2 3  
 -- The Landscape chearing His smile can ev'--ry--- ev'ry charm im--prove, So Na--tures, blefs--ing  
 7 *sf P* # 2 3 6 6 5 3 6 6 4 5 3



how sweet Possessing If but enjoy'd with those we Love. So Nature's blessing, How

6 6 4 3 sf p 6 6 6 4 3 *pia.* sf 6 P #2 3

sweet how sweet Possessing If but enjoy'd enjoy'd with those we Love. If but enjoy'd enjoy'd with those we

7 sf 6 P #2 3 7 6 6

Love. See Flora's Bowers Drest in Flowers How gay the Hill the Dale and Grove

7 8 7 8 7 8 sf p 6 6 6 4 3 *f* *pia.*

See Flora's Bowers Drest in sweet Flowers How gay the Hill the Dale and Grove the Dale and

6 6 4 3 6 6 4 3 *f* *pia.* 6 6 4 3 *f* *pia.* 6 4 3

Grove the Dale and Grove.

sf p 6 4 *f*



TRIO. Sung by Mr Edwin Mr Booth and Sign<sup>ra</sup> Sestini.

Grazioso

(Baba) Ah po- lite and

(Cricolo) (Baba) De- bon- aire Oh sweet La- dy kind and fair Can you for Love quit your Sword and your Bombs! Swear to die at beau- ty's feet

(Cri:) (Baba) (Cri:) (Baba) (Cri:) By Pomatum soft and sweet, Lord vat a Oath then by Thunder of Drums, Warb- ling Cadence, Iof- - - ty Ca- per

(Baba) (Cri:) (Baba) (Cri:) (Baba) :Mar- tial - look, and gen- - tle Rapi- er. Teeth- display to Laugh and sing, Snuff to thew my Dimon'd ring. Ombre with

(Cri:) (Baba) (Cri:) La- dy be sure let her win Ev'rything she does and says All with rapture will I praise. Charming to prove this then let us be-



Vivace

(Poco to) (to Ba:) (to Cric:)

gin 'fore Gad this is just as it shou'd be How like you the Captain my dear. you've acted as Gal-lant as

could be Be Bold and you've nothing to fear. you've Acted as gal-lant as could be Be Bold and you've nothing to

(Cric:)

fear. But if She finds out I'm a Barber, She may be for Combing my Locks Such fears let your Nod-dle near

Baba

oh how po--lite and debon--aire.

Cricolo

oh how po--lite My La-dy fair.

Harbor My Cock of all Captainly Cocks ----- oh how po--lite our Modish Pair.

mf



Gracefull Minuet fliding move Fid\_lers play fweet strains of Love Soft Hautboys found out Transports to.

Gracefull Minuet fliding move Fid\_lers play fweet strains of Love Soft Hautboys found out Transports to.

Slower

prove Oh what happi\_nefs is this Drink and laugh and Toy and Kifs Wherecan be pleasure If this is not

prove Oh what happi\_nefs is this Drink and laugh and Toy and Kifs Where can be pleasure If this is not



Quicker

blifs, where is plea- sure where is pleasure if this is not blifs where is plea- sure where is  
blifs where is plea- sure where is pleasure if this is not blifs where is plea- sure where is  
drink laugh and Toy and Kifs drink laugh and Toy and Kifs where can be pleasure if this is not blifs drink laugh & toy & kifs drink laugh and Toy and

6 5  
4 3

pleasure if this is not blifs if this is not blifs ----- if this is not blifs.  
pleasure if this is not blifs if this is not blifs ----- if this is not blifs.  
kifs where can be pleasure if this is not blifs if this is not blifs if this is not blifs.

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



Sung by M<sup>r</sup> Brett.

Maestofa

Musical score for Maestofa, consisting of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music features a complex rhythmic pattern with many sixteenth notes. Below the bottom staff, there are several '6' time signatures and some '6/4' and '6/3' time signatures.

Oboi

Musical score for Oboi, consisting of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music features a complex rhythmic pattern with many sixteenth notes. Below the bottom staff, there are several '6' time signatures and some '6/4' and '6/3' time signatures. The word 'T.S.' is written below the bottom staff.

Musical score for vocal and piano accompaniment, consisting of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music features a complex rhythmic pattern with many sixteenth notes. Below the bottom staff, there are several '6' time signatures and some '6/4' and '6/3' time signatures. The lyrics 'The night comes on without a Star, Hoarse murmurs from the main a... far A warning' are written below the bottom staff. The word 'T.S.' is written below the bottom staff.

(Jollyboat)

The night comes on without a Star, Hoarse murmurs from the main a... far A warning



Send a warning send. *Sy* And as her threats her threats encrease In humble

*for* T.S. FP FP FP

humble suit for peace To kiss the anger wave in vain behold the lofty Main-Mast bend behold the lofty lofty

FP T.S. 6/4 4/2 FP 6 FP

Main-Mast bend

FP T.S. 5/3 6/4 5/3 6/4 5/3 6/4 5/3 6/4 5/3 T.S. *for* V.S.



8vo  
8vo  
8vo  
8vo  
8vo  
8vo

*cres:*

*mf* *cres:* *il*

A Storm the Roar in Winds pro-- claim The herald's voice in Thun-- ders

*F P F P F P F P*

drown'd

The torrent pours & sheets of fume O'er spreads the dreadfull prospect round O'er spreads the dreadfull

*f* *F P F P F P F P*

$\frac{4}{2}$   $\frac{6}{3}$   $\frac{6}{4}$   $\frac{5}{b3}$

*F P*

prospect round the dreadfull prospect round

The Ship unruly Scorus command & quaff's whole seas whole

*T.S.* *pia.*

*fmo*



Staccato

FP

FP

FP

6 6 4 3 4 2

FP

feas of brine The Ship un-ru-ly, scorns command And quaffs and quaffs whole Seas of brine The Rudder flies the

FP

FP

4 2 6 b 3 3 b3 3 3 FP 3 3 3 3 3 FP 3 b3 3 3 b3

Coxens hand flies the Coxens hand, To form a uni-ver-sal Wreck To form a u-ni-ver-sal Wreck a Wreck The Elements com-

FP

FP

7 b5 6 b3 F b b7 5 for b b7 5

bine the Elements com-bine The Elements com-bine The Elements com-bine.

Re

V.S.



Affettuoso

Skies of Sea, and Seas of Skys a- fraid. The Bri - - tish Tar a - - lone stands undif-

for  
may'd; Nor beats his heart a - - midst the gen'ral Roar. But for the Love - - ly

for  
Maid he left on Shore. When Fops shall

6 6 6 6 6 4 5 3 4 6 6

for 6 7 6 6 7 5 6 6 6

6 6 4 7 mf 6 4 6 4



cry for you my dear I burn, Let Poll ne'er figh but for her Jacks re- turn. Let Poll ne'er

5 3 6 4 5 4 2 ten: 6 4 6 7 7 6 6 5

figh Let Poll ne'er figh. figh. figh but for her Jack's re- turn. But .

6 6 7 3 6 6 4 6 7 3 3 3 4 6 pmo

for her Jack's re- turn.

5 8 7 mf. for



Sung by Miss George

Vio: *for*

Oboe *for*  
**Sprightly** *for*

Basso *for*

The first system of the score features three staves: Violin (Vio:), Oboe, and Bassoon (Basso). The Violin and Oboe parts are marked with a dynamic of *for* (forte) and the tempo instruction **Sprightly**. The Bassoon part is also marked with *for*. The music is in 2/4 time and consists of rhythmic patterns of eighth and sixteenth notes.

The piano accompaniment for the first system is written on two staves (treble and bass clef). It features a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *for* is present. A measure rest of 6 is indicated in the bass staff.

*for*

*for*

(Teresa)

Though my dress perhaps is homely, And no sweet perfume my Hair, Yet I

*for*

The second system of the score includes the piano accompaniment and the vocal line. The piano part continues with a dynamic of *for*. The vocal line is marked with a dynamic of *for* and includes the name **(Teresa)** in parentheses. The lyrics are: "Though my dress perhaps is homely, And no sweet perfume my Hair, Yet I". The piano part concludes with a dynamic of *for*.



oboes *tr* *tr* 35

know my face is comely, Gay my manner, shape and Air. Yet I know my face is comely Gay my manner, shape and Air

*for*

Violins

--- Tho' my drefs perhaps is homely And no sweets perfume my Hair Yet I know my face is comely, Gay my manner shape and

*for pia* *FP* *FP*

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

*con il voce*

Vio: *pia.* *mf* *pia.* *FP*

Air --- Gay my Air --- Gay my Air --- Gay my Air ---

*cres* *mf.* # *pia.* *mf* *pia.* *FP* 6 6 V.S.



FP FP mf. fmo *tr* oboes

Gay my man - - - - - ner shape - - - - - and Air.

FP FP mf. fmo

*pia.* *for* *pia.*

Men of taste when they be-hold me, swear I'm pretty and all

*pia.* *for* *pia.* ten:  $\frac{2}{4}$  6  $b6$

that; Tho' I doubt some folks are told me, Yet be sure I know what's what. Yes, Yes, I know what's what I know what's what I know what's

$\frac{2}{4}$  6  $b6$   $b6$  6  $\sharp 6$   $b$  6  $b$   $\sharp$   $b$   $b$   $b$   $b$



what. Men of Taste when they behold me Swear I'm pretty and all that, Tho' I doubt some fibs are told me, Yet be sure I know what's

1<sup>o</sup> col voce  
 mf. *pia.*  
 what. Tho' I doubt some fibs are told me Yet be sure I know what's what. Yes, Yes, Yes, Yes, Yes, Yes, Yet be sure I know what's

mf. *pia.* 6 5 4 3

1<sup>mo</sup> Col il voce  
 mf. *for.*  
 what. Yes, Yes, Yes, Yes, Yes, Yes Yet be sure I know what's what I know what's what I know what's what.

mf. *pia.* 6 4 2 4 6 *for.*



Sung by Mefs<sup>rs</sup> Edwin, Brett, Davies, Meadows, Miss George, and Sig<sup>ra</sup> Sestini.

Vivace

(Jolliboat) (Junk)

A Coward mean as e--ver ran From Linstock match or brimming can Of

*fin.* 6 6 6 6 6

(Chorus)

Jay or Owl Well pluck such fowl till I be--come a feather--man of Jay or Owl Well

6 6 6 6 6 4 # for 6 6

pluck such fowl Till I be--come a Feather--man. (Cricolo)

6 6 6 4 # TS: My

P. T.S.

Wife you fee's a Trink--et rare My Boy I trust her to your care What you Ye Goat Here

F.P. 6 6 6



(Chorus)

Jolli-boat While I gallant this La-dy fair what You ye Goat here Jolli-boat While

6 6 6 4 7 5 for 6 6 6 6

He gal-lants that La-dy fair..

6 4 5 3 T.S.

(Terefa)

Ay you and she may tramp to Rome Since things are fo my Sai-lor come if

6 6 6 6

(Chorus)

Husbands play A broad fo gay the Wife shoud mer-ry be at home if Husbands play a

6 6 4 3 for

broad fo gay the Wife shoud merry be at home

6 6 4 3 for T.S.

V.S.



(Baba)

A Word old Sig--nor do you fee Your Son no more must Speak to me Sig----nor your hand here

*plia* *plia* 6 6 6

(Chorus)

you Command my on---ly Ca---ro Ci--cis--bea Sig---nor your hand there you Com-mand her

6 6 6 6 7 # *for* 6 6 6 6

(Podefto)

on---ly Ca---ro Ci--cis--bea

6 6 7 # TS. 6 6 6 4 # 6 *plia*

My

Son I fear's a worthlefs Elf No more for him I'll hoard my Pelf I'll turn a Beau A

6 6 6 6 6 6 # 6 6

(Chorus)

Courting go And get a pret-ty Girl my---self I'll turn a Beau A Court-ing go and

6 6 6 4 # *for* 6 6 6 6



(Weatherbang)

get a Pret-ty Girl my---self I'll tell you how tis

6/4 # T.S. *ppia.* T S

done with us We say fweet lafs will gi's a bufs She flies a---pace We give her chace A

6 6 6

**Chorus**

Kifs then she runs af---ter us She flies a---pace We give her Chace A Kifs then she runs

6/4 5/3 *for* 6 6 6 6 6/4 5/3

af---ter us She flies a---pace we give her Chace a Kifs then she runs after us.

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



Sung by Miss George

Moderato

*pia.* *for* *pia.*

*F.P.* *F.P.* *F.P.* *F.P.* *tr* *tr* *tr* *S. (Teresa)*

Your wifemen all de- - - clare Of the

*pia.* *6* *4* *pia.* *for*

things so strange and rare The Globe search around thro' great nature's law search around thro' great nature's Law

*for* *pia.* *6* *6* *6* *6* *6* *6* *4* *2* *4*

... search around thro' great nature's law A Wo-man bears the Belle And why they cannot

*pia.* *6* *pia.* *6* *pia.* *6* *7* *8*

tell And why they cannot tell 'Tis the Mystical charms of the Jene scai quoi the Mystical charms of the



43

Je-ne-scai quoi the Je-ne-scai quoi the Je-ne-scai quoi 'tis the charms of the Je-ne-scai quoi

6 7 8 6 6 7 *fer*

Detailed description: This is a musical score for a piece titled 'Je-ne-scai quoi'. It consists of two staves, a treble clef on top and a bass clef on the bottom. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in a 6/8 time signature. The lyrics are written below the treble staff. The score ends with a double bar line and a fermata over the final note. The number '43' is printed in the top right corner. Below the bass staff, there are some numbers (6, 7, 8, 6, 6, 7) and the word 'fer' (fermata) under the final measure.

2

See the Dutchess Queen of Love,  
 The graceful Minuet move,  
 What pencil or pen can Such beauties draw?  
 Say why each heart is fired,  
 And why by all admired,  
 For the Myftical Charms of the Je-ne-scai quoi.

3

The lovely City Dame,  
 Dear cause of many a flame,  
 Each smart fwears he ne'er Such a beauty faw;  
 Say what the Lovers prize,  
 Coral lips brilliant Eyes?  
 No, the Myftical Charms of the Je-ne-scai quoi.

4

Behold the Village Maid,  
 By natures hand arrayed,  
 In her Stockings green and Hat of Straw;  
 Is love in dimpled Sleek,  
 Or the Roses of her cheek?  
 No, the Myftical Charms of the Je-ne-scai quoi.



44 Sung by Sigra Seftini.

Del Sigr Luigi Cherubini

Allegretto

What sweet sen-sation ri-es in my breast, soft palpi-ta-tion Now is Babas guest.

Sy

Sy

what sweet sensation.

rises in my breast, soft palpitations, now is Babas guest.

-ceivers at the best de-ceivers at the best de-ceivers at the best.

My smiles may cheer You hope 'tis true I love my dear, But it is not you.

6 5



I love my dear but 'tis not you I love my dear but 'tis not you What sweet sensation rises in my breast soft palpi-

tion now is Ba-ba's guest. what sweet sensation rises in my breast

what sweet sensation rises in my breast soft palpi-tation Now is Babas guest neer mind men You'll find men decievers at the best decievers at the

best de-cievers at the best de-cievers at the best neer mind men You'll find men decievers at the best decievers at the best de-

cievers at the best de-cievers at the best.

8 7 6 5  
6 5 4 3

8 7 6 5  
6 5 4 3



**Bold**

**Weatherbang**

In May Fifteen Hundred and Eighty and Eight cries Philip the English I'll humble I've taken it in -- to my

*pia* 6 7 5 6 6 6 5 3 for *pia* 6

Ma-ief-ty's Pate and their Li-on Oh down he shall humble down down and their Li-on Oh down he shall

*f* *pia.* 5 4 for *pia.* for *pia.* 6 4 4

**Tumble,** They Lords of the Sea then his Sceptre he shook I'll prove in an ar-- rant Bra--

for *pia.* 4/2 6 6

-- va-- do By Nep-- tune I'll sweep 'em all in-- to a nook with in-- vin-- ci-- ble Span-- ish Ar-- mado. I'll

for *pia.* 6 6 7 5 for *pia.* 6 5 3 for



Sweep 'em all in - to a nook with thim - vin - ci - ble Spa - nish Ar - ma - do.

ten *for*

6/5 6/4 6/3

2

This fleet then fail'd out, and the winds they did blow,  
 Their Guns made a terrible clatter;  
 Our noble Queen Bess, cause she wanted to know,  
 Quill'd her ruff, and cry'd, pray what's the matter?  
 They say, my good Queen, replies Howard so Stout,  
 The Spaniard has drawn his toledo:  
 Cock sure that hell thump us, and kick us about,  
 With invincible Spanish Armado.

3

The Lord Mayor of London, a very wise man,  
 What to do in this case vastly wonder'd;  
 Says the Queen, send in fifty good Ships, if you can,  
 Says my Lord, Ma'am I'll send in a hundred.  
 Our fire ships they soon struck their cannons all dumb,  
 For the Dons run to Ave and Credo;  
 Great Median roars out, sure the Devil is come,  
 For th' invincible Spanish Armado.

4

On Effinghams Squadron, though all in a breast,  
 Like open-mouth curs they come bowling;  
 His Sugar plumbs finding, they cou'd not digest,  
 Away home they ran yelping and howling.  
 Whenever Britains foe shall with envy agog,  
 In our channel make such a bravado;  
 Huzza! my brave boys we're still able to flog  
 An invincible Spanish Armado.  
 Both — Huzza! my brave boys, & c.



Vivace

(Cricolo)

The

Beacon flames the Turks are come th<sup>o</sup> alarm Bell goes din- gle We all at- tend the beat of Drum both Married Men and

fin- gle Our Col' nel roars They're out of doors, I give the word fo take a Sword and fol- low me to Vic- to- ry and

**Rect<sup>vo</sup>**

follow me to Vic- to- ry You Wits, you Cits, wife Poli- ticians Taylors, Nailors great Phyficians Lawyers Sawyers fine Mu-

FP T.S.

F

2  
4

a Tempo

ticians of Mahometans turn found Threfhers Philofophers and Haberdashers. The City trainbands (Spoken) (They were all met & our Valour rag'd fo high that we Swore, Tol

6

6

6  
8



lol lol lol di di dol lol lid didi rol lol lol di ti di. Our Col'nel bold as

F *mf* F *mf* 6  $\frac{6}{4}$   $\frac{7}{5}$  *for* FP

Jacky Daw He rode upon a Nag by; With spatterdash on either claw I follow like a Magpye; The bright firelock We Prime and Cock, With

FP 6  $\frac{6}{4}$  7 F FP FP 6  $\frac{6}{4}$  7 F FP FP

Zounds and Dam, We load and ram Present and kneel and Fire and wheel Present and kneel and Fire & wheel Then with such flight so light We fight like Eagles

FP FP FP FP FP

Rect<sup>o</sup>

right & left wing fly a bout Like Deer now run like Lions now try a bout Ensign, Adjutant & scout; Dying now and quick recov'ring Facing, chacing,

(Slower)

6 6 6

quant Nana w'ring Ensign, Halbert, Pioneer, Muster, bluster Brigadier, of the City trainbands. (Oh'tis amazing to think how eager we were to fight or to)

(Spoken)

6 6 6

V.S.



Tol lol lol - - - - - li dol,

*f* *mf* *f* *mf* *for*

The Colonel's Lady step'd up then And swore up on her hon - - our Shed

6 6/4 7 *for*

take (to try these Muffelmen) The whole command up - on her, Hence thread and silk And Al - mon Milk and

6 6/4 7 *for* *F P* *F P*

folitaires And giggish Airs And Pam's and Loo's And how d'ye do's And Pam's and Loo's And how d'ye do's Pon re - pu - -

*FP* *FP* *FP* *FP* *FP* **Rect?**

- ta - tion Ma'am I will, won't you, Cer - tain - ly Here Dame, and Girl, Wife, Wi - dow Mai - den Quick with

4/2 6



flint, steel, match-es la-den, Bil-let doux to flames de--- vote Coat of Mail for Pet-ti-coat If

6 6 a Tempo

Cu-pid come a smil-ing trip-ping Give the ur-chin a good whipping give it with a rouzing Damme And

(Spoken)

send him sniv'ling to his mammy Were now the Ci-ty train-Bands. Ladies, since our good men have run a-

6 6 a Tempo

way, we'll see what the Turks have got to say to our Tol lol lol

6 6 7 6 5

li dol



Sung by M<sup>rs</sup> Bannifter

Violin

(Stella) Go

Cembalo

And<sup>te</sup> Grazioso

wild and fickle Ro-ver, Where last your vows you paid. Fly round and play the Lo-ver To wi-dow wife and maid. Fly

*ma.* 6 5 4 3

round and play the Lo-ver to Wi-dow Wife and Maid.

mf 6 5 4 3 7 7 6 5 4 3



2

Late fairest of fair creatures,  
All mine your fears and sighs,  
Have I now other features,  
Or you got other eyes?

3

My answer shan't be wanting  
When next your pain you tell;  
Sweet Sir, tho' you're enchanting,  
Your love's a bagatelle.

4

Gay Flora's gifts when coming  
An insect you peep out,  
A Bee then fond of humming,  
You pertly buz about.

When next on Flow'ryould settle with Beetle Eye take wing. for Honey court a Net-tle Ex-changing string for string. for

The first system of the musical score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part features a complex texture with many sixteenth and thirty-second notes. The lyrics are written below the vocal line.

Ho-ney court a Net-tle Ex-changing string for string a string for string a string for string.

The second system of the musical score continues the vocal line and piano accompaniment. The piano part continues with its intricate texture. The lyrics are written below the vocal line.



MARCH

e Staccato

Girls don't de---pend on your Con---quer---ing charms Tho' of---ten they've tri---umph'd in

love's soft a---larms, Your bril---liant Eyes shot Volleys of such Point---ed Darts, The

Vic---to---ry is yours if to con---quer hearts For our no---ble Queen of England then a

loud Huz---za E---li---za is the word and will win the day, For our

(CHORUS)



No-ble Queen of En-gland then a loud Huz---za E---li---za is the word and will

win the Day Huz---za Huz---za Huz---za Huz---za E---li---za is the word and will

win the Day.

2

Old England's a Lion, stretch'd out at his ease  
 A Sailor his Keeper his Couch the green Seas,  
 Shou'd a Monkey dare to chatter or a Tyger claw,  
 They tremble at his roar as he lifts his Paw.  
 For our Noble Queen of England then a loud Huzza  
 Eliza is the word and will win the day,



Finale

(Weatherband)

Lets

all fit down to Sup---per boys 'tis time to crack our bif---cuit, Lets all fit down to

Sup---per boys 'tis time to crack our bif---cuit, (JUNK) well drink and make a roar-ing noise then

(CHORUS) round the Ta---ble frisk it well drink and make a roar-ing noise then round the Ta---ble

frisk it boys round the Ta...ble frisk it. (Sy: to the last Stanza.)



BABA.

In Wine 'tis all but flash in pan,

Their love is mere puff cutting;

Is Woman good for Drunken man

When he is good for nothing?

CHORUS — Is Woman good, & c.

CRICOLO.

Well said Bully Baba la!

Egad I like her notions;

Brown musket in her lily paw,

So nimble in her motions.

CHORUS — Brown musket, & c.

TERESA.

Come hold your clack your nincompoop,

Let's ha no more your jeering;

To husbands sway before I stoop,

I'll go a Musketeering.

CHORUS — To husbands & c.

ANTONIETTA

Away then thimbles needles thread;

And if the Turk's uncivil,

Up with our pattens strike him dead,

And kick him to the devil.

CHORUS — Up with our, & c.

STELLA

This truth we prove by constancy,

Such sweet reward possefing;

When true love blosoms on the tree,

The fruit is every blefsing.

CHORUS — When true love, & c.

JOLLYBOAT

On every face let smiles be seen,

Oh crown our poor endeavours!

WEATHERBANG

In honour of fair England's Queen,

Bestow on us your favours!

CHORUS — On every face, & c.

FINIS



