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*a Comic Opera*

as Performed with

*Universal Applause, at the*

THEATRE-ROYAL, DRURY-LANE;

*being entirely an Original Composition*

MR. DIBDIN.

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# NEW MUSICAL PUBLICATIONS,

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|   |   | When first this humble Roof I knew,<br>Sung by M <sup>r</sup> Bannister, composed by D <sup>o</sup> 0 6                               | Overt <sup>e</sup> to Royal Shepherd, adap <sup>d</sup> by Relfe 2 6  |
|   |   | Queen Elizabeth's Lamentation, written<br>by her while a Prisoner in woodstock,<br>composed by M <sup>r</sup> Hook - - - - - 0 6      | Cotillons and Dances,<br>1785.  |
|   |   | The Soldier's life is always sweet, Sung<br>by M <sup>r</sup> Suett, Composed by M <sup>r</sup> Carter - - 0 6                        | Southern's 6 favorite Minuets & 6 Cotillons 2 6   |
|   |   |   | Budd's 14 <sup>th</sup> book of favorite Cotillons and<br>Country dances, dedicated to the subscri-<br>bers to the Pantheon - - - - - 1 6 |

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OVERTURE to LIBERTY HALL.

Allegro

The musical score is written for piano and consists of six systems of two staves each. The first system is marked 'Allegro'. The key signature is one sharp (F#) and the time signature is common time (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings 'f' and 'p' are present in the final system. The piece concludes with a double bar line and repeat dots.



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. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass. A dynamic marking of *f* (forte) is present in the lower staff.

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. Both staves are in the key of D major. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

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. Both staves are in the key of D major. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass. A dynamic marking of *p* (piano) is present in the lower staff.

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. Both staves are in the key of D major. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass. A dynamic marking of *f* (forte) is present in 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. Both staves are in the key of D major. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass. The system concludes with a double bar line.

First Line to be played either as it is or an Octave lower

Andantino

Allegro



This page of handwritten musical notation, numbered 5, features seven systems of two staves each. The music is written in G major, indicated by a single sharp (F#) in the key signature. The notation includes treble and bass clefs, a variety of note values (quarter, eighth, and sixteenth notes), rests, and ornaments. The word "Conclufion" is written above the final measure of the sixth system. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

Cho<sup>s</sup> Sung by M<sup>r</sup> Barrymore, M<sup>rs</sup> Wilfon, & others

Allegro Light and tripping

as ye tread, with printless steps a long the mead, with air in-ge-nu-ous, o-pen, free, hi-ther come sweet li-ber-ty! health

waits thee in thy blest domain, come, come, come, health waits thee in thy blest domain, come, come, come,

come, and join thy jocund train! thy jocund train! come and join thy jo-cund train, thy jo-cund train,

Hairbrain Here's the true feat of li-ber-ty; we fit, fing,



chat, and sip our tea, Discuss the modish to-pics round, while jest and jibe and laugh a--bound, a--

- bu--sing, as it serves our ends, a--bu--sing as it serves our ends, the state, the weather, and our friends, the

state, the weather, and our friends, Then Britons well vers'd in freedoms lore, say all they know and tentimes more;

Chorus Nettle

Coblers teach Kings and wheres the crime? let beards wag freely truth fu--blime fall of ten from the coarest tongue, as or--der

out of Chaos sprung. as order out of Chaos sprung. as or--der out of Chaos sprung. Then

Chorus

Andantino

Were pa-tience kind to me

oh he de nos, far ply-ther than a Goat I'd be, oh he de nos, leap

fkip and bound would poor ap Hugh, and ca--pri--ole and ca--per too, and frisk and jump and dance look you,

frisk and jump, frisk and jump frisk and jump and dance look you oh he de nos, leap



frisk and bound would poor ap Hugh and ca--pri--ole and ca--per too and frisk and jump and dance look you

frisk and jump frisk and jump frisk and jump and dance look you oh he de nos.

But

But patience ferry cruel is

Oh he de nos

With jibes and cheers and mockeries

Oh he de nos

Which makes to figh and fob ap Hugh

And whining his sad fortune rue

And grieve and croan and crunt look you

Oh, he de nos.

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

Con Spirito

When faint - - - ly

glems the doubt - - ful, day ere yet the dew drop on the thorn borrows a - -

- - lustre, from the ray, that tips with gold the danc - - ing corn health bids a - -

- - wake and ho - - - mage pay to him who gave a - - - no - - - ther morn, and well with



strength his nerves to brace and well with strength his nerves to brace Ur-ges the

sportsman, to the Chace, to the chace to the chace Ur-ges the sportsman to the

chafe.

2

Do we pursue the timid hare  
 As trembling o'er the lawn he bounds  
 Still of her safety have we care  
 While seeming death her steps surround  
 We the defenceless creature spare  
 And instant stop the well taught hounds  
 For cruelty shou'd ne'er disgrace  
 The well earn'd pleasures of the chace.

3

Return'd with shaggy spoils well stor'd  
 To our convivial Joys at night  
 We toast —and first our Country's Lord  
 Anxious who most shall do him right  
 The fair next crowns the social board  
 Britons shou'd love as well as fight  
 For he who flights the tender race  
 Is held unworthy of the chace.

*Allegretto*

AURELIA  
Here I am with my ching pam wham gay splendid and dazzling pronounce me, while ching whangwhang as their

*fu.*

Citrons they twang my slaves and at\_tendants an - - nounce me my slaves and at\_tendants an - - nounce me my

slaves and at\_tendants announce me.

*for.* *fu.*

=cars with their Tymbals go thrum thrum thrum and give the alarm by their drum - - - ming, while females the Cymbals fo



strum strum strum, pro-claiming her ti-tle pro-claiming her ti-tle pro-claiming her ti-tle that's co - - ming, here. at

length the mutes with their dul - - cet flutes, so sweet - - ly Join the

Cym - bals thrum and qua - - li - - fied the Tym-bals thrum 'till ha - - ving stunn'd the lift' - - ning ears with

whing chang chang, and ching whangwhang 'till ha - - ving stunn'd the lift'ning ears with their whing changchang and their

ching whangwhang 'till ha - - ving stunn'd the lift'ning ears at length the mot - - ley train appears, here.

## Sung by Miss Phillips.

Andantino

Lucy  
Who to my

woes a balm ad - - vi - fes but lit - tle knows what I en - - dure the Pa - tients

pain to tor - - ture ri - fes when medicine's tried and fails to cure to tor - ture

rises to tor - - ture rises the patients pain to tor - - ture ri - fes the patients



pain to torture rises when med'cins tried and fails to

cure. What can the

wi--felt coun--cils teach me but fad re--mem--brance of my

grief a--las your kind--ness can--not reach me it gives but

words I ask re--lief it gives but words I ask re--lief. who

## Sung by Miss George.

## Rondeau.

Allegretto

*p.* *f.*

*p.*

Neer yet did lover hope discover till won by fighs and wifhes tender to re-

*p.* *f.*

-ward him we ac-cord him that presage of our hearts fur-render.

*p.*

Hopè the reward of faithful hearts Herald of evry joy pro-pitious the course on

*p.*

which the lover starts eager to reach that goal his wifhes, neer yet did when you a lovers ti-tle



prove so kind, so true, well pleas'd, to greet you this hope the Harbinger of love this hope the Harbinger of

love with winning smiles shall haste to meet you neer yet did lover hope discover till by fond sighs and wishes

tender to reward him we accord him that presage of our hearts surrender to reward him we ac-

- cord him that presage of our hearts surrender that presage of our hearts sur- ren- der that presage of our

hearts sur- ren- der. *f.*

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

Andantino

*p.*

Englilh

Jack Rat - - lin

was the a - - bleft Sea - - man none like him could hand reef and

feer, no dangrous toil, but he'd en - - coun - ter with skill and

*f.**p.*

in contempt of fear, in fight a Ly - - on the Battle

*f.*



en - ded meek as the bleat - - ing Lamb hed prove thus Jack had  
 man - - ners courage me - - rit yet did he figh and all for  
 love.

2

The Song the jest the flowing liquor,  
 For none of these had Jacks regard,  
 He while his Mesmates were caroufing,  
 High fitting on the Pendant Yard,  
 Wou'd think upon his fair ones Beauties,  
 Swear never from such charms to rove,  
 That truly hed adore them living,  
 And dying figh — to end his love.

3

The fame exprefs the crew commanded,  
 Once more to view their native land,  
 Amongst the rest brought Jack some tydings,  
 Wou'd it had been his love's fair hand!  
 Oh fate! — her death defac'd the Letter,  
 Instant his pulse forgot to move,  
 With quiv'ring lips, and eyes uplifted,  
 He heav'd a figh — and dyed for love.

Sung by M<sup>r</sup>. Dodd. M<sup>r</sup>. Barrymore. and M<sup>r</sup>. Bannister.

GLEE.

Allegro

The musical score consists of a piano introduction and three vocal parts. The piano part is written for grand staff (treble and bass clefs) in C major and common time. The tempo is marked 'Allegro'. The vocal parts are written for three voices (Soprano, Alto, and Tenor/Bass) in the same key and time signature. The lyrics are as follows:

What if my pleasures fools con -  
 What if my pleasures fools con -  
 What if my pleasures fools con -  
 - demn, because I am not dull like them, because no minute I let  
 - demn, because I am not dull like them, be - - - - - cause  
 - demn, because I am not dull like them, no minute I let



pafs unmark'd by a con-vi-vial glafs because no mi-nute I let

be-cause no minute because no mi-nute I let

pafs unmark'd by a con-vi-vial glafs because no mi-nute I let

pafs unmark'd by a con-vi-vial glafs or elfe re-tird from smoak and

pafs unmark'd by a con-vi-vial glafs or elfe re-tird from smoak and

pafs unmark'd by a con-vi-vial glafs or

noife I tempt the fair to fof-ter joys I tempt the

noife I tempt I tempt the fair to fof-ter joys I tempt the

elfe re tird from noife I tempt the fair to fof-ter joys

fair to fos - ter joys Mortal yet tasting bliss di - - vine al - ter - nate

fair to fos - ter joys Mortal yet tasting bliss di - - vine al - ter - nate

- - - Mortal yet tasting bliss di - - vine al - ter - nate

crown'd with love and wine, Mortal yet taf - ting bliss di - - vine al - ter - nate

crown'd with love and wine, Mortal yet taf - ting bliss di - - vine al - ter - nate

crown'd with love and wine, Mortal yet taf - ting bliss di - - vine al - ter - nate

crown'd with love and wine, al - ter - nate crown'd with love and wine, with love and wine, with love and wine

crown'd with love and wine, al - ter - nate crown'd with love and wine, with love and wine, with love and wine

crown'd with love and wine, alternate crown'd with love and wine, with love and wine, with love and wine



wine with love and wine Mortal yet taf-ting blifs di-vine al-ternate

wine with love and wine Mortal yet taf-ting blifs di-vine al-ternate

wine with love and wine Mortal yet taf-ting blifs di-vine al-ternate

taf-ting love and wine.

taf-ting love and wine.

taf-ting love and wine.

2

These shall on earth my being share,  
 And when I'm gone if in my Heir,  
 My spirit live let him not mourn,  
 But see emboss'd upon my urn,  
 Bacchus and Venus in a wreath,  
 With this inscription underneath,  
 "This Mortal had a Soul divine,  
 Alternate crown'd with love and wine".

Sung by M<sup>rs</sup> Wilfon.

Rondeau

Allegro

HAIR-BRAIN

Oh! transfort beyond measure Oh! ex-ta-cy of pleasure what

un-known joys possess me the World must now confess me that ho-nor'd

hap-py thing a Wife

Should unexpected crosses mis-



for - tunes breed and lof - fes my Huf - bands' cares to soft - en I'll ten - der - ly and

of - ten with kif - fes ba - nish ev' - ry strife Oh! Thus

I'll dif - charge fo tru - ly fo con - stant - ly and du - ly fo well my du - ty's

pro - mise that, care and strife far from us, I'll sweet - en well I'll

sweet - en well the Cup of Life Oh!

Sung by Miss George

**Presto**

**AIRIELIA**

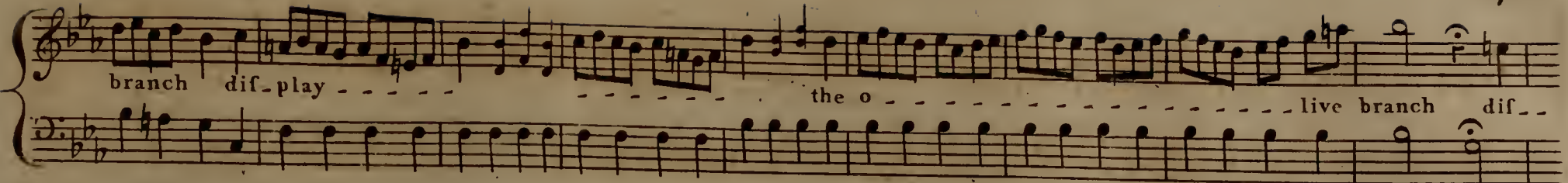
Prepar'd each army in its way prepar'd each

army in its way wou'd you Hosti\_lities shou'd cease prepar'd each army in its way wou'd you Hof\_ti\_li\_ties shou'd

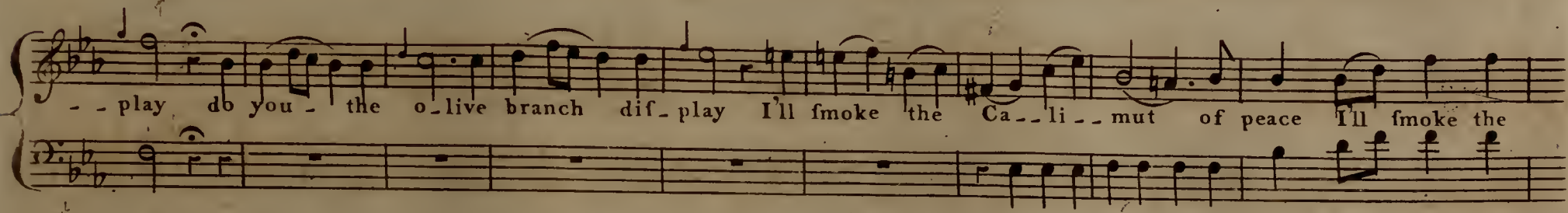
cease pre - par'd pre - par'd each army in its way wou'd you Hof\_ti\_li\_ties shou'd cease Do you - - the

olive branch dif - play do you - - the olive branch dif - play do you - - the o - - - live

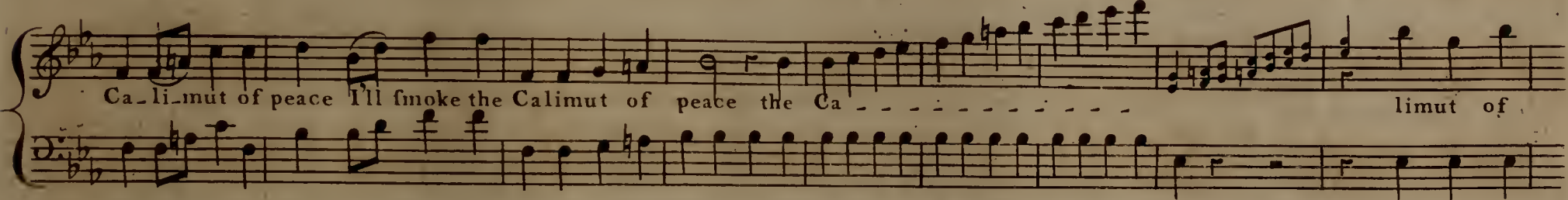




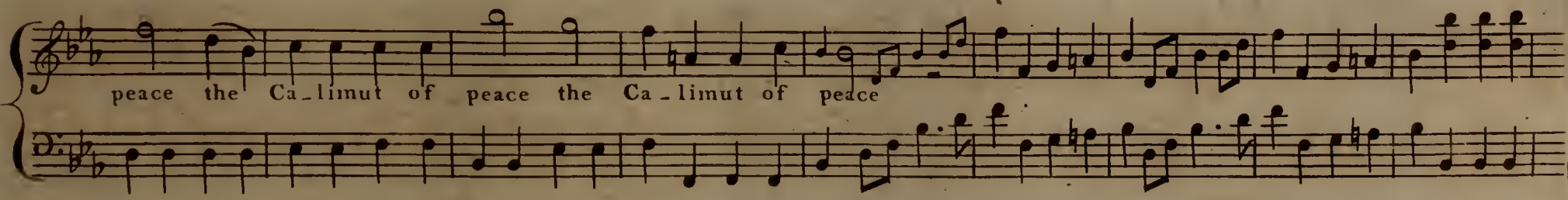
branch dis-play the o live branch dif



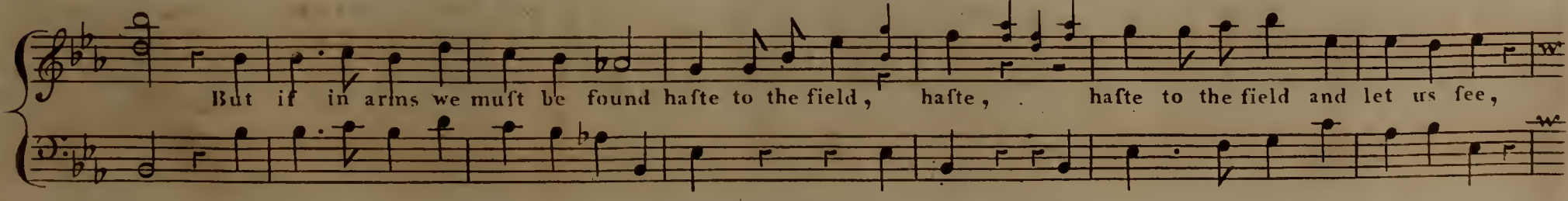
play do you the o live branch dif play I'll smoke the Ca li mut of peace I'll smoke the



Ca li mut of peace I'll smoke the Calimut of peace the Ca limut of



peace the Ca limut of peace the Ca limut of peace



But if in arms we must be found haste to the field, haste, haste to the field and let us see,

if in arms we must be found haste to the field haste to the field haste to the field haste haste to the field and

let us see if your Trumpet or my War-hoops found

if your Trumpet or my War-whoops found can

loudest cry to victory to victory shall loud-est cry to vic-to-ry loudest cry to

vic-to-ry to vic-to-ry shall loud-est cry to vic-to-ry But if - - - in arms we must be



found haste to the field - - and let - - us see haste to the field and let us see

if your Trumpet or my War - whoops found shall loud - - - - - eft cry - - - - - to victory your

Trumpet or my War - - whoops found can loud - - - - - eft cry - - - - - to vic - to - ry

cry to vic - to - ry cry to vic - to - ry to vic - to - ry to

vic - to - ry.

*mez for:* *for:*

## Sung by Miss Phillips

Andantino

*p*

*f*

When Fa--i-ries are lighted by nights fil-ver

Queen and feast in the mea-dow or dance on the green, my Clump leaves his Harrow his Plough and his

Flail by yon Oak to fit near me and tell his fond tale by yon Oak to fit near me and tell his fond

*mf*

tale and tho' I'm a fur'd. the same vows were be liev'd by Pat--ty and Ruth he for fook and de-



ciev'd and tho I'm af--sur'd the fame vows were be--liev'd by Pat--ty and Ruth he for-

-fook and de--ceiv'd yet his words are so sweet and like truth so ap--pear that I Par--don the

treafon the trai--tors so dear I par--don the treafon the trai--tor's so dear.

*f*

2

I saw the straw bonnet he bought at the fair  
 The rose colour'd ribbands to deck Jenny's hair  
 The shoe tyes of Bridget and still worse than this  
 The gloves he gave Peggy for stealing a kifs:  
 All these did I see and with heart rending pain  
 Swore to part yet I know when I see him again  
 His words and his looks will like truth so appear  
 I shall pardon the treafon the traitor's fo dear.

Allegretto

RUPEE

Ne - ver won - der or stare, that we

breathe the pure air, who from pleasure to pleasure still bound, ne - ver won - der or stare, that we

breathe the pure air, who from plea - sure to plea - sure still bound, who thro' life's bu - sy race, tho' we're

hot on the Chace, neither fol - low the Horn nor the Hound, who in life's bu - sy race tho' we're



hot on the Chace, in life's bu - fy race, thò we're hot on the chace, neither fol - low the

Horn or the Hound, - - - - - neither fol - - low the Horn nor the

Hound.

*for:*

2  
 But how to inspire  
 With my volatile fire  
 You who slowly existance drag round  
 Far from regions of taste  
 Who a dull being waste  
 'Twixt Echo your Horn and your Hound.

3  
 My counfel then take  
 For propriety's sake  
 Nor dare once intruding be found  
 Into our bright sphere  
 But vegetate here  
 With your Hunter, your Horn and your Hound.

Allegretto

Pizz

Col'arco

S. AP HUGH  
Do

Salmons love a lu\_cid Stream do thirsty Sheep love foun\_tains do Druids love a dole\_ful theme or

Goats the crag\_gy Mountains If it be true these things are fo\_as tru\_dy she's my

Lovey and os wit I yng carrie i os wit I yn carie i rwi fy dwyn dy gar\_rie di as



ein dai tre pedwar pimp chweck go the Bells of Ab-ber--do-vey ein dai

tre ped war pimp chweck as ein dai tre pedwar pimp chweck go the

*Col'arco m:for:*

Bells of Ab-ber--do-vey.

Do Keffels love a whisp of Hay  
 Do sprightly Kids love prancing  
 Do Curates, Crowdies love to play  
 Or Peafants Morice dancing  
 If it be true &c

Allegretto *f*<sub>ia</sub>:

ENGLISH

See the Courſe thro'g'd with gazers, the

*f*<sub>ir</sub>: *f*<sub>ia</sub>:

sports are be - - gun the con - fu - ſion but hear I bet you fir done done, ten thouſand ſtrange

*f*<sub>p</sub> *f*<sub>p</sub> *f*

murmurs re - - found far and near, Lords Haw - kers and Jock - ies af - - fail the tir'd ear, Lords

Hawkers and Jockies af - - fail the tir'd ear, while with neck like a rain - bow e - - rec - - tating his



crest, pamper'd prancing and pleas'd his head touching his breast, scarcely snuffing the air he's fo

proud and e - - late, the high met - tled ra - - cer first starts for the plate, the high met - tled

ra - - cer, *Sy* the high met - tled ra - - cer, first starts for the plate. *Sy*

*mf* *f*

*f*

2

Grown aged us'd up and turn'd out of the stud  
Lame, spavin'd and wind gall'd, but yet with some blood,  
While knowing Postillions his pedigree trace  
Tell his Dam won this sweep takes his Sire that race,  
And what matches he won to the Horsefiers count o'er,  
As they loiter their time at some hedge Ale-house door  
While the harness fore galls, and the spurs his sides goad,  
The high mettled racers a hack on the road,

3

'Till at last having labour'd, drudg'd, early and late  
Bow'd down by degrees he bends on to his fate.  
Blind, old, lean, and feeble, he tugs round a mill  
Or draws sand till the sand of his hour glass stands still  
And now cold and lifeless expos'd to the view  
In the very same cart which he yesterday drew,  
While a pitying croud his sad relicks surrounds.  
The high mettled racer is sold for the Hounds.

## Sung by Miss Phillips

The musical score is written for piano and voice. It consists of five systems of music. Each system has a grand staff (treble and bass clefs) and a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are as follows:

Un-- kind and cru-- el

turn and hear me in pi-- ty to the pangs I feel In pi-- ty to the pangs I

feel or kindly turn and smiling cheer me or here will I for e-- ver kneel for e-- ver kneel or

kindly turn & smiling cheer me or smiling turn and smiling cheer me or smiling turn and kindly cheer me or



here will I for e--ver kneel or here - - - will I - - - will I for e--ver kneel - - - will

I for e--ver kneel - - - here will I for e--ver kneel twixt

life & death the foul to fet ter, ah, who can bear my sentence speak to live and be unblest twere bet - - ter the -

woe torn heart at once should break to live and be unblest, twere bet - - ter the woe torn heart at once should break the

woe torn heart the woe torn heart at once should break,

## Finale

Allegro

Lucy  
No longer flow con-  
suming care and grief and grief by turns devour me my heart's grown light I tread on air de-  
licious Joys o'er pow'r me, no low'ring clouds shall over-whelm for wa-ry prudence  
takes the helm no low'ring clouds shall over-whelm henceforth our hopes on folly's sea for  
wa-ry prudence takes the helm to guide the Bark of Li-ber-ty. Sy



## ENGLISH

Un - cea - - sing blef - - fings may ye prove for no - - bly thou haft won her

for no - - bly thou haft won her, they on - - ly pay the price of love who purchace

## AURELIA

it with ho - - - nour. Like this kind crea - - ture pri - - thee fay was e - - ver fuch an =

= o - - ther Oh that the Sif - - ter's love cou'd pay oh that the Sif - - ter's love cou'd pay thy

friendship to the Bro - - ther thy friendship to the Bro - - ther.





*THE*  
*Overture, Songs, &c.*  
IN THE

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*As perform'd at the Theatre Royal*

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The Music chiefly Compos'd by

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# OVERTURE

to the SERAGLIO

The musical score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The first system includes the title and key signature (C major). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamics like *piu:* and *for:* are used throughout. The score concludes with a double bar line and repeat signs at the end of several systems.



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 features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass.

The second system continues the musical piece with similar complexity in both staves. The treble staff shows a dense texture of notes, while the bass staff provides a steady accompaniment.

The third system includes the marking *fuo:* in the treble staff. The music continues with intricate melodic patterns and accompaniment.

The fourth system includes the marking *for:* in the treble staff. The musical texture remains dense and detailed.

The fifth system shows the continuation of the musical piece, with both staves filled with notes and rests.

The sixth and final system on the page ends with the word *Volte* in the treble staff. The music concludes with a final cadence in both staves.



Allegretto

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The tempo is marked "Allegretto". The first measure of the upper staff has a dynamic marking of *sf.* (sforzando). The second measure has a *tr* (trill) marking. The lower staff begins with a *f* (forte) dynamic marking.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The upper staff has a *tr* (trill) marking in the second measure. The lower staff has a *f* (forte) dynamic marking in the fourth measure.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The lower staff has a *f* (forte) dynamic marking in the fourth measure.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The upper staff has a *mf* (mezzo-forte) dynamic marking. The system is divided into sections for "Oboe Soli", "Corni Soli", "Oboe", and "Corni".

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The upper staff is labeled "Bassoons". The system ends with a *mf* (mezzo-forte) dynamic marking. The lower staff has a *f* (forte) dynamic marking.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The upper staff is labeled "Corni Soli". The lower staff is labeled "Violins" and "Oboe". The system ends with a *mf* (mezzo-forte) dynamic marking.



Violins I

Oboe Soli

# Chorus.

Dibdin.

*Allegro, non troppo.*  
*pia.*

The Sun's mounting high we no

longer can stay then chearful.ly work a-way las.ses; then chearful.ly work a-way las ses. 7 The Sun's mounting high we no

*F* *P.*

*Curtis.*

longer can stay then chearful.ly work a-way las.ses, then chearful.ly work a-way las ses. 7 Take comfort what tho he be

gone far a-way take comfort what tho he be gone far a-way Girl 'tis but a fol.ly to be me.lan.cho.ly Girl 'tis but a fol.ly to

*Polly.* *Curtis.*

be melan.cho ly. A-las did you know in my bo-som what pas.ses a-las did you know in my bo-som what pas.ses. I



Fishermen.

know well enough child for I've had my day I know well enough child for I've had my day. Yo yea. Yo

Yea. land the haul. land the haul. By the weight by the weight we have caught a good freight by the

weight by the weight we have caught a good freight pull a way. pull a way. pull a way. pull a way zouns lads

*FP FP FP*

Women.

what a haul zouns lads what a haul. Born humble and chearfull good humour and health are treasures to us beyond Power and

wealth born humble & chearfull good humour & health are treasures to us beyond Power & wealth with a prospect so charming hark

*Polly. Curtis.*

*Volti Presto.*

hark hark hark with a prospect so charming hark hark hark hark on ly hark the wood lark how it makes the air ring.

And the Black-birds but listen how sweet ly they sing and the Blackbirds but listen how sweet ly they sing Come the Tide . . .

Fishermen.

. . ebbs a pace then each make to his place. The fa-vor-ing breeze while we can let us feize the fa-vor-ing breeze while we

can let us feize and while the birds car-rol so sweetly a-round and the Rocks and the shores with loud ec-cho's re-sound we'll be

gratefull to heav'n for the good it has sent and sing with good humour and toil with content. The tide . . ebbs a pace. then each



Man - - to his place the fa - vo - ring breeze while we can let us seize and while the birds car - rol so sweet - ly a - round and the

7 8 6 6 6 6 6 6 6 6

4 2 3 4 4 4

Rocks and the shores, with loud ec - cho's re - sound we'll be gratefull to heav'n for the good it has sent we'll be gratefull to heav'n for the

6 6 6 6 6 6 6 6 6 6

3 4 4 4 4 4

good it has sent & while the birds carrol so sweet - ly a - round and the rocks and the shores with loud ec - cho's re - sound we'll be gratefull to

*ria.*

heav'n for the good it has sent & sing with good hu - mour and toil with con - tent and sing with good hu - mour & toil with con

*for.*

- tent.

Allegro Moderato

P. T. S. F. 6/4 #

The Worlds a ftrange World Child it muft be confel'sd We all we all of Diftreffs have our fhare But

P.

fince I muft ftruggle to live with the reft by my troth 'tis no great matter where no great matter where

Sy Sy

7 6

no great matter where by my troth 'tis no great matter where we all muft put up with what Fortune has fent be

Mez. F. P. 6/4 7 6 7/6 6 7/6

therefore ones lot poor or rich So there is but a portion of eafe and content by my troth by my troth 'tis no

Sy P. T. S. 6 6 6/5 #

great matter which no great matter which no great matter which by my troth 'tis no great matter

Sy Sy

Mez. F. 6/4 #



Sy  
 which A livings a living and fo theres an end if one ho - neft - ly ho - neft - ly

gets juft e - now and fomething to spare for the wants of a Friend by my troth 'tis no great mat - ter

Sy Sy  
 how no great matter how no great matter how by my troth 'tis no great matter how in this

Mez. F. 6/4 7  
 world we all bufied 'bout nothing appear and I've faid it again and a - - gain Sy Since

P.T.S.  
 quit it one muft if ones Confcience is clear by my troth by my troth 'tis no great matter when Sy

Sy  
 no great matter when no great matter when by my troth 'tis no great matter when.

Affettuoso

Vio. 2<sup>o</sup>

Vio. 1<sup>o</sup>

Baffo

F.

F.

P. 6

F.

I have not the grace and I know not the

P.

6

6

6

6

6

art - in fine words my poor mind my poor mind to ar - ray - but exprefs ev'ry thought as it flows from the heart and as nature shall

7

6 5  
4 3

6 5  
4 3

6

6

6

6



F.

point out the way ex\_prefs ev'ry word as it flows from the heart and as na\_ture as nature shall point out the way

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

P.

Yet yet will I write and am fure to pre\_vail while to fave my poor Father I try in the.

3 7 8 6 6 6 3

language of nature Ill drefs a -- plain Tale and duty the rest shall sup\_ply and du\_ty the rest shall sup\_ply.

6 6 6 4 6 6 4 3 6 6 6 4

Accomp<sup>t</sup>.

The first system of music consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. Fingerings are indicated by numbers 1-5 below the notes. A 'tr' (trill) marking is present above a note in the second staff.

Andante.

The second system of music consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. Fingerings are indicated by numbers 1-5 below the notes. A 'tr' (trill) marking is present above a note in the second staff. The lyrics are: "Here each morn and ev'ry eve in dew-y ray re-tur-ning shall share the for-rows that I breath shall wit-ness to-my".

The third system of music consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. Fingerings are indicated by numbers 1-5 below the notes. A 'tr' (trill) marking is present above a note in the second staff. The lyrics are: "mour ning Ec-co catch the plaintive lay to her heart dis-co-ver how for her for-lorn I stray how".



The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Well how true I love her. Symph. 1. st time. Symph. 2. d time". The middle staff is a piano accompaniment with various fingering numbers (6, 6, 6, 6, 6, 6, 4, 3, 6, 6, 6, 6, 6, 6, 6, 4, 3, 6, 6, b7) and dynamic markings like *lr*. The bottom staff is another piano accompaniment with a few notes and a final chord marked with a double bar line and a repeat sign.

II Verse.

If forbidden to renew  
 The vows which once we plighted;  
 My Lydia's fate I will pursue,  
 In death at least united:  
 The latest breath that warms this clay,  
 At parting, shall discover;  
 How I figh my foul away,  
 How dear how well I love her.

Reef .

Mr. Reinhold.

Allegro.

Musical notation for the first system, including treble and bass staves with notes and fingerings.

Blow high blow low let tempests tear the mainmast by the board. my heart with thoughts of thee my dear. and

love well for d, shall brave all dan ger, scorn all fear the roa ring winds the ra ging sea in hopes on shore to be once more.

safe moor'd with thee. A loft while mountains high we go the

whistling winds that scud a long and the Surge roaring from be low. shall my signal be to think on thee shall my



Sig nall be to think on thee and this shall be my fong. And on that night when all the crew the mem'ry of their

6 6 7 6 5 6 6 6 6 6 6 6 6 6 6 6

for mer lives o'er flowing cans of Flip re-new and drink their fweethearts and their wives Ill heave a figh I'll heave a

6 6 6 4 3\* 4 \* 7 6 5 6 6 6 6 6 6

figh & think on thee and as the ship rolls thro' the fea the bur.then of my fong shall be Blow high blow low let tempests tear the

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

mainmast by the board. my heart with thoughts of thee my dear. and love well fford, shall brave all dan-ger

6 6 4 3 4 3 6 6 6 6 6 6 6 6 6 6

fcorn all fear the roa-ring winds the ra-ging fea in hopes on fhore to be once more. fafe moord with thee.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6



# Lydia

# Miss Brown.

# Dibdin.

Allegretto.

The little Birds as well as you I've

mark'd with anxious care the little Birds as well as you I've mark'd with anxious care how free their

plea - - fures they pur - sue how void of ev - - ry care but Birds of various kinds you'll meet some

constant to their loves but Birds of various kinds you'll meet some constant to their loves are chatt'ring chatt'ring

Sparrows half so sweet as tender Cooing Cooing Cooing as Cooing

Doves as ten - der Coo - ing Doves as ten - der Coo - - ing Doves



Birds have their pride like human kind some on their note pre - fume Birds have their pride like

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

hu - man kind some on their note pre - fume some on their form and some you'll find fond of a

f p 6 3 q 3 3 3 6 4 q 3 3 3

gau - - - dy plume some love a hundred some you'll meet still constant to their loves some love a hundred

6 4 q 6 6 b7 6

some you'll meet still constant to their loves are chatt'ring chatt'ring Sparrows

6 b7 half 16 4 2

fweet as tender Cooing Cooing Cooing Doves as tender Cooing

6 6 f 3 3 3

Doves as tender Coo - ing Doves

f 3 3 3 7 -



Accomp.<sup>t</sup>

*P.*

*P.*

Andante.

*F.*

*F.*

Have you not seen the da - mask rose as near the vi - o - let it blows and

know ye not that both have birth from the same moi - sture the fame earth from the fame moi - - - sture

the fame earth that both e - mit a fragrance sweet are nou - - rish d by the self same heat and

*P.*



Both the one and t'other flow'r. and both the one and t'other flow'r sprung up fons of the same

show'r and both the one and t'other flow'r sprung up fons of the same show'r

II Verse.

What cause t'admire, then can you find,  
 That I am just as well as kind;  
 I am, 'tis true, Elmira's friend,  
 But Lydia's empire's without end:  
 Two passions each a different name,  
 Sprung in my breast, their source the same;  
 Till cherish'd in that foil they grew  
 Friendship for her, and love for you.

# Lydia.

# Miss Brown.

Dibdin.

Allegro.

First system of musical notation. Treble staff contains a melody with notes and rests, marked with *tr* (trills) and dynamics *P* (piano) and *F* (forte). Bass staff contains a bass line with notes and rests, including fingerings like 6, 4, 5, 6, 6.

Second system of musical notation. Treble staff contains a melody with notes and rests. Bass staff contains a bass line with notes and rests, including fingerings like 6, 6, 6, 4, 5, 6, 4, 5, 3. Lyrics: "If it was not that such a meek".

Third system of musical notation. Treble staff contains a melody with notes and rests. Bass staff contains a bass line with notes and rests, including fingerings like 6, 6, 6, 4, 5, 9, 8, 6, 4. Lyrics: "creature as you they'd i. magine to have a con.cern in't if it was not that such a meek creature as you they'd i. ma. gine to".

Fourth system of musical notation. Treble staff contains a melody with notes and rests. Bass staff contains a bass line with notes and rests, including fingerings like 7, 5, 9, 4, 3, 6, 7, 6, 7, 6, 6. Lyrics: "have a con.cern in't be .fore I'd be pent like a bird in a mew be .fore I'd be pentlike a bird in a mew be .fore I'd be pent like a".

Fifth system of musical notation. Treble staff contains a melody with notes and rests. Bass staff contains a bass line with notes and rests, including fingerings like 6, 6, 4, 5, 3, 6, 6, 4, 5, 3, #, 6, 6, 4, #, mF. Lyrics: "bird in a mew I'd fet it on fire and burn in't be fore I'd be pent like a bird in a mew I'd fet it on fire and burn in't I'd".



Set it on fire and burn in't. Why child what d'ye talk o-ver ev'ry thing here I

6/4 5/4 \* F. P. 6/4 6/4 5/4

ab-so-lute hold a do-mi-nion why child what d'ye talk o-ver ev'ry thing here I ab-so-lute hold a do-min-ion and I'll

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

lay you my life let to-mor-row ap-pear I'll lay you my life let to-mor-row ap-pear let to-morrow to-morrow to-morrow appear & you'll

6 6 6 6

own yourself of my o-pi-nion you'll own yourself of my o-pi-nion. I com-mand at my will ev'ry slave ev'ry mute his re

6/4 6 6/4 5

ti nue & all his re ga lia His re ti nue and all his re-ga-lia and I'll come and I'll go say.

6/4 5/4 2/4 3/4 F. P. 6 P. 6/4 5/4 6 F 6 Volti Presto



Yes and fay no. Be peevish or kind. Or al.ter my mind just as fan.cy or whim or ca.

*P.* *F.* *P.\** *F.\** *P.*

- price it shall fuit or I'll take ev'ry key fet all the slaves free. Set all the slaves free and turn out of doors the fe.

*F.* *P.*

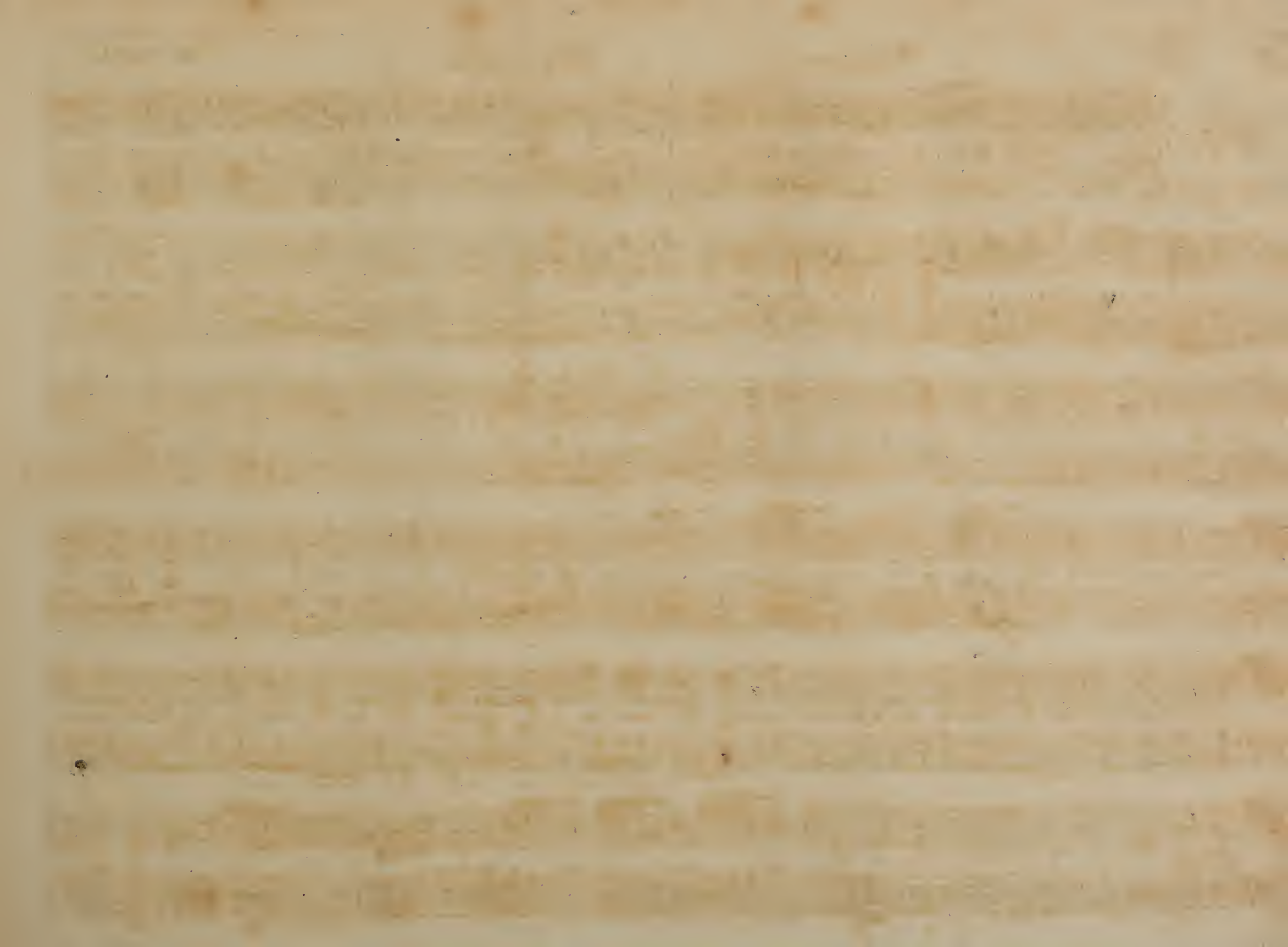
- rag - lio I'll come or I'll go fay yes or fay no be pee.vish or kind or al.ter my mind just as fan.cy or whim or ca.

- price it shall fuit or I'll take ev'ry key fet all the slaves free and turn out of doors the fe. rag - lio I'll take ev'ry key fet

all the slaves free and turn out of doors the fe. rag - lio and turn out of doors the fe. rag - lio and turn out of doors the fe.

- rag - lio.





Allegro.

The first system shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass clef staff with the same key signature and time signature. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

What shall I do Oh dear Oh dear I'm shrunk to nothing with my Fear

*p* *mf*

Oh dear Oh dear I'm shrunk to nothing with my Fear I only saw an aged Yew through which the

*p* *f*

Wind but whistling blew and thinking it a horrid Turk who swore he

*f*

to the ground woud pin me fearing he shoud fall to work I run as if the Dev'l was in me fearing he shoud fall to

*f*

work I ran as if the Dev'l was in me I am a

*f*



very drowning rat I dread each breath of air I hear I dare not look O lord what's that I b'lieve 'twas

nothing but my fear I b'lieve 'twas nothing but my fear

what wretch would now be in my Coat this frolick dearly we shall rue I feel the Bow-string at my throat what shall I

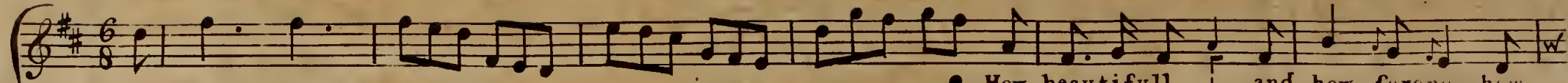
do what shall I do I feel the bow-string at my throat what shall I do what shall I do I feel the bow-string at my

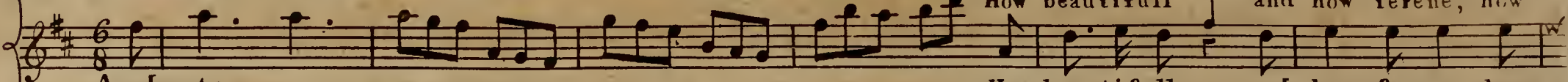
throat what shall I do what shall I do I feel the bow-string at my throat what shall I do what shall I do what shall I

do what shall I do

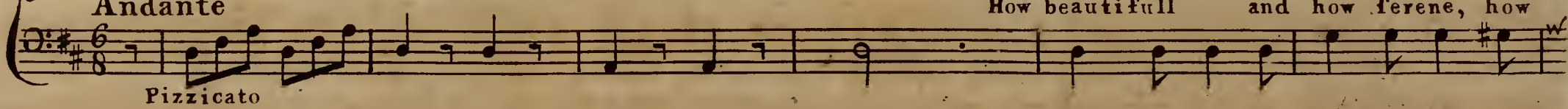


# Quintetto .

Elmira.  How beautifull and how ferene, how

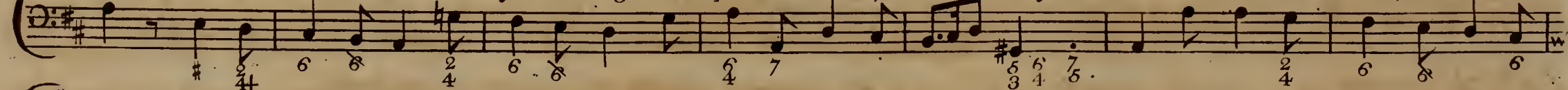
Lvdia.  How beautifull and how ferene, how

*Andante*

*Pizzicato* 

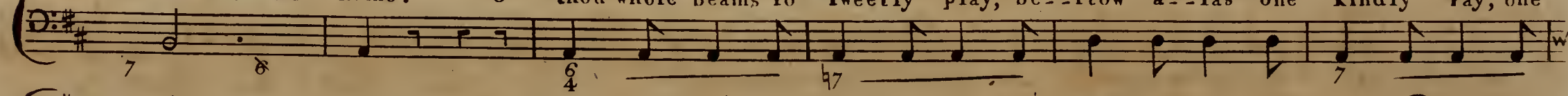
beautifull and how ferene shines yonder Nights re-splendent Queen, kind-ly to comfort those who roam, and lead the

beautifull and how ferene shines yonder Nights re-splendent Queen, kind-ly to comfort those who roam, and lead the



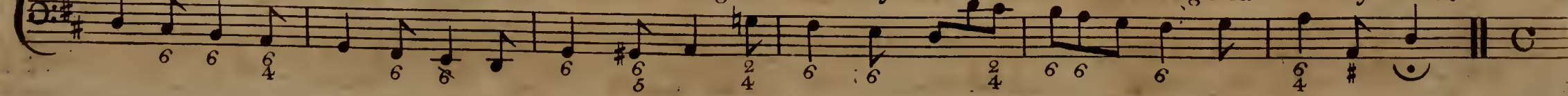
Travler to his home: O thou whose beams so sweetly play, be-ftow a-las one kindly ray, one

Travler to his home: O thou whose beams so sweetly play, be-ftow a-las one kindly ray, one



fympa--thetic gleam impart, to heal the Anguifh in my heart. to heal the Anguifh in my heart.

fympa--thetic gleam impart, to heal the Anguifh in my heart. to heal the Anguifh in my heart.





Reef

These Swabs turn'd in and fast a- sleep, poor Tom his midnight Watch to keep, poor

Allegro tafto Solo

Tom his midnight Watch to keep, now bends his course by Love inclin'd, to think of her he left behind. These

T.S.

Swabs turn'd in and fast a- sleep, poor Tom his midnight Watch to keep, now bends his course by Love inclin'd, to

Venture

Lydia

think on her he left behind. Murder, Murder, Oh dear. Hark Elmira did you not hear a

Elm: All? Reef

dreadfull cry of Murder? Yes. What means that signal of distress? What means that signal of dis-

*f. p.* *f. 2 p.* *f. 6 p.* *f. p.* *f. p.* *f. 2 4* *p.*

-strefs? a Sail, I fear the worst, Come on Two three He cannot far be

*f. 6* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f. 6 5* *p.* *f.* *p.* *f.* *p.*



Elm: & Lyd:

Hafsan

Elm: & Lyd:

Hafsan

gone, follow. Oh Heav'n! This is the place, follow. Oh Heav'n! This is the place I

*f. p.* *f. # 5 p.* *f. p.* *f. 6 4 p.* *f. 7 p.* Reef

cha'dd him by the light of the Moon, I cha'dd him by the light of the Moon. A hoy why heres a

6 6 5 6 6 6 6 6 6 6

Fleet in chace of one poor pi-ca-roon! A hoy why heres a Fleet in chace of one poor pi-ca-roon! Well tack'd my Boy.

7 6 8 7 7

Lyd: & Elm:

Reef

My Spirits fail I droop, I droop. They're crowding all their Sail they bear up faster

6

Lyd: & Elm:

Reef

than he likes they've boarded him ah now he strikes. Ah me! And see this way they

6 4 3

Hafsan

Venture

fteer, Well Shipmates whats the matter here, Well Shipmates whats the matter here? Strangle him Slaves. O piteous

7 5 6 4 5 3 7 5 6 4 5 3 *f. p. f. p. f. p.*







# Chorus.

**Bafs.** The great Ba--fhaws fu--preme de--cree fhall give them Death or Li--ber--ty.

**Tenore.** The great Ba--fhaws fu--preme de--cree fhall give them Death or Li--ber--ty.

**Con Alto.** The great Ba--fhaws fu--preme de--cree fhall give them Death or Li--ber--ty.

**Trebles.** The great Ba--fhaws fu--preme de--cree fhall give them Death or Li--ber--ty.

The great Ba--fhaws fu--preme de--cree fhall give them Death or Li--ber--ty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.





Elmira.

Miss Wewitzer.

Clarinet. 1 no.

Clarinet. 2 do.

Violins.

Allegretto.

Ah what a vails the brightest worth

that in Ab-dal-lah's bo-som flows tho' truth and rea-son there have birth tho there each ra-diant vir-tue glows

Ah what a vails. the bright-est worth that in Ab-dal-lah's bo-som flows that

in Ab-dal-lah's bo-som flows tho truth and rea-son there have birth, tho there each ra-diant vir-tue glows,



There each ra-diant vir-tue glows there each ra-diant vir-tue glows - there each ra-diant vir-tue glows

there each ra-diant vir-tue glows

Fine

Must I at dis-tance plac'd fur-vey the beam that o-thers hearts in-spires while with un-kind a-ver-terd ray from

me its chea-ring warmth re-tires must I at dis-tance plac'd fur-vey the beam that o-ther hearts in-spires

while with un-kind a-ver-terd ray from me its chea-ring warmth re-tires.

D C.



Allegro.  
non molto

I simply

F P <sup>56</sup>/<sub>34</sub> 7 F P <sup>56</sup>/<sub>34</sub> 7 F 6 6 5 P

wait for your com.mands fir. is it peace or is it war? shall we quar - rell or shake hands fir which good Seignior are you

5 6 7 6 6 5 6 7 6 6 6

for? is it peace? or is it war? shall we quar-rel or shake hands fir which good Seignior are you for

5 3 F P F P 5 6 # 6 5 6 5 6 6 5 \*

which good Seignior are you for? You've nought to do but speak your mind fir on - ly give me then my cue

7 6 \* 7 8 \* 7 3 6 4 6 7 # 4 7 7

If for scolding youre in .clind fir I can scold as well as you. I can scold as well as you as well as

7 6 4 5 6 4 7 6 5 F 7 6 5 P 6 6 5

you I simply wait for your com.mands fir is it peace or is it war? shall we quar-rel or shake hands fir which good

5 6 7 6 6 5 6 7 5 6 7



Seignior are you for? But did you give a fin - gle hint that peace and qui - et you - pre -

6 7 6 5 F 7 6 5 P #6 7 6 6 \*

ferr'd there'd be no ob - li - ga - tion in't I wou'd not speak a - no - ther word but did you give a fin - gle hint that peace and

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

qui - et you pre - ferr'd there'd be no ob - li - ga - tion int I woud not speak a - no - ther word. I - fim - ply wait for your com

6 6 5 #7 8 7 9 7 5 6 7

- mands fir is it peace or is it war? shall we quar - rel or shake hands fir which good Seignior are you for which

6 6 5 6 7 6 7 6 5 6 4

which which whitch whitch good Seig - nior are you for which. which. which. which. which good Seig - nior are you

5 6 5 7 6 5 6 5 6 5 7 6 5

for which good Seig - nior are you for .

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



Accomp<sup>t</sup>

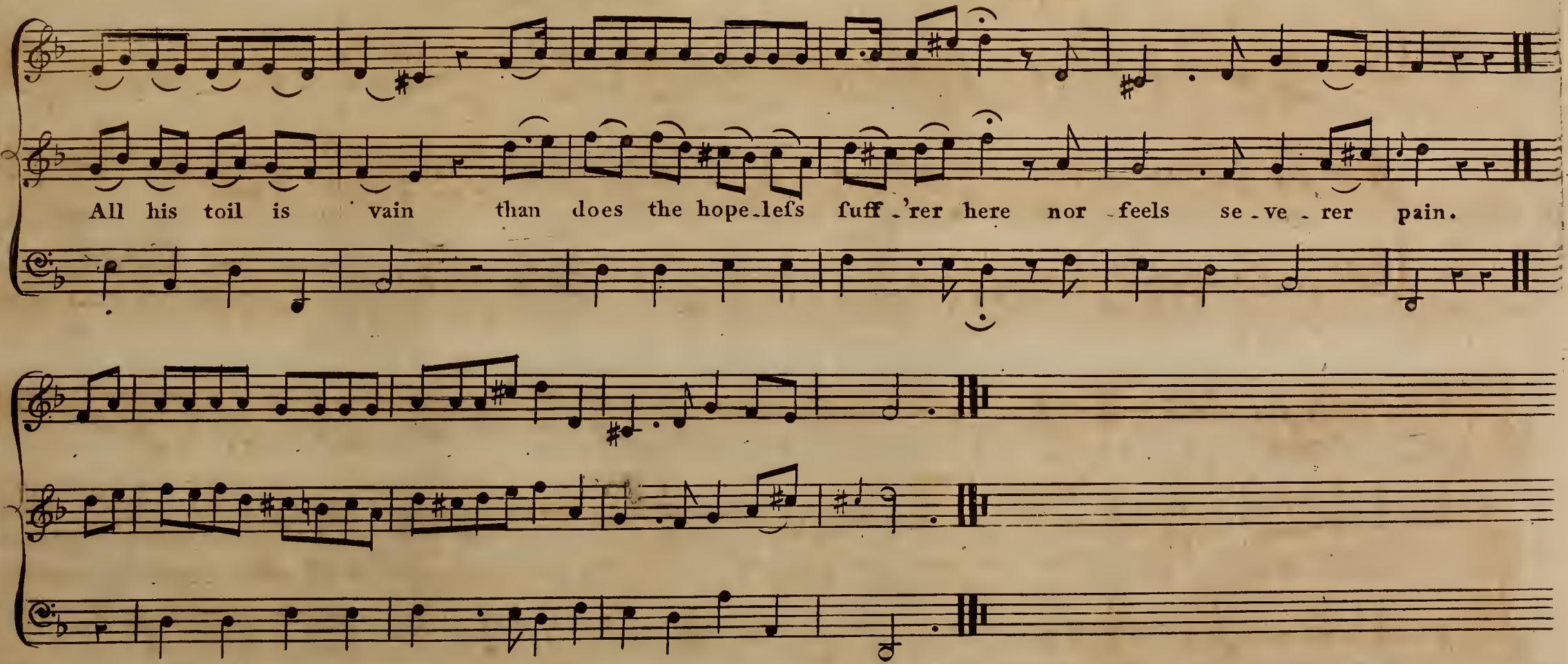
Violin 1<sup>o</sup>

Tender

The pi-ous pil-grim who from far has jour-ney'd weak and faint. the

hal-low'd fa-brick to re-vere that holds some fa-v'rite faint. Not deep-er plun-ges in des-pair if





All his toil is vain than does the hope-les's fuff-'rer here nor feels se-ve- rer pain.

## II Verse.

Depriv'd of Lydia's heav'nly sight,  
 Life is not worth my care,  
 Each flatt'ring prospect of delight,  
 Is lost in empty air;  
 Is this the fate fond truth must prove?  
 Is this affection's meed?  
 Behold me then imperious Love,  
 Thy ready victim bleed.

Polly.

Miss Dayes.

Violin. 1 mo *pia.* *for.*

Violin. 2 do

Andantino.

*P* *Accomp<sup>t</sup>* *Pia.*

My true love the cru el fea from me did fe-ver then my poor heart was

rent in twain for much I fear'd, ah woe to me. that we should ne-ver. Ne-ver ne-ver meet a-gain



*F* *P.* *F.*

*P.* *F.*

Ne-ver ne-ver meet a-gain. ne-ver ne-ver meet a-gain.

*F* *P.* *F.*

*P.*

*P.*

What must I feel then at this hour If I love if I es-teem him to see him bound and have no

*P.*

*P.*

*P.*

pow'r but fighs and wish-es to re-deem him but fighs and wish-es to re-deem him.

*P.*

*D. C.*

*Allegro.*

*8.*

The sig-nal to en-gage shall be a whistle and a hollow a whistle. and a hollow a whistle. and a hollow. the

*8.*

sig-nal to en-gage shall be a whistle and a hollow be one and all but firm like me and conquest soon will fol-low.

You Gunnel keep the helm in hand you Gunnel keep the

helm in hand thus thus boys stea-dy stea-dy thus thus boys stea-dy stea-dy till right a head you see the land then soon as we are



Ready. Keep boys a good look out d'ye hear 'tis for Old England's ho-nour just as you've brought your lower tier broadside to

bear up - on her just as you've brought your low-er tier broad-side to bear up - on her All hands then lads - - the ship to

clear. All hands then lads - - the ship to clear. load all your Guns and Mor-stars. Si-lent as

*Tafo Solo.* *P.*

death th'at tack pre-pare. and when you're all at quarters - - and when your e all at quar-ters The fig-nal to en-

*F.* *P.* *F.* *P.* *P/.*

- gage shall be a whistle and a hol-low a whistle and a hol-low a whistle and a hollow the fig-nal to en-gage shall be a

whistle and a hol-low be one and all but firm like me and conquest soon will fol-low.

*F.*



# FINALE.

Dr. Arnold.

Vivace

Abdallah.  
A way with

ty-rant laws that check the native rights of human kind a way with force that aims to break the vigour of the freeborn mind

He best controuls his subject land who o'er the mind his pow'r maintains he boasts a-

- lone supreme command who o'er a willing people reigns. He best con-

- trouls his subject land who o'er the mind his pow'r maintains he boasts a lone supreme command who o'er a willing people



Frederick.

Reigns.

Be - neath her kind protect - ting eye fair com - merce spreads her golden

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

Lydia.

wings and science lifts her ban - ners high and rug - ged la - bor toils and sings. The virtuous maid and constant youth their mutual

wish - es free ob - tain and love and in - no - cence and truth in un - dis turb'd en - joy - ment reign & love & in - no - cence & truth in undis

6 4 5 3 7 6 5 / 4 3

Chorus repeated. 8.

Reef.

- turb'd en joyment reign.

The rea - dy fai - lor quits the shore his sov' reign's ho - nor

6 5

4 2 6

to maintain and when the dang'rous du - ty's o'er partakes the blessings of the plain when the dang'rous du - ty's o'er par -



take the blef sings of the plains There mirth a mid the ru ral throng the tri umphs of his powr imparts & carrols from a

6  
4

5  
3

6  
5

thousand tongues speak lively thoughts and gratefull hearts and car.rols from a thousand tongues speak live .ly thoughts and grate .full

7

lr 7

q

q

7 6 4 q

hearts.

Chorus

He best con .trouls his sub .ject land who o'er the mind his

lr

7

powr maintains he boasts a lone supreme com .mand who o er a wil .ling peo .ple reigns.

6

6

7 6 5  
4 3

6

7 6 5  
4 3













































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