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Vol. 2



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THE  
*LYRIST or FAMILY CONCERT,*

Containing the  
*Overtures, Favourite Songs, &c.*

*in the OPERAS of the*

ISLANDERS, PLYMOUTH in an UPROAR,

CHELSEA-PENSIONER, & HARLEQUIN-FREE-MASON,

as they are Performed at the

*Theatre Royal in Covent Garden;*

Composed by

MR. DIBDIN.

VOL. I.

Price 7/6.

LONDON.

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*L.D.*



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Overture

To the Islanders

Allegro

Oboe Solo

Tutti

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex, rhythmic melody in the upper staff and a more melodic line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the complex melody from the first system. The lower staff features a melodic line with some rests.

Third system of musical notation, consisting of two staves. The upper staff is labeled "Horns" and contains a melodic line. The lower staff is labeled "Obo Solo" and contains a melodic line. Both parts are in the key of D major.

Fourth system of musical notation, consisting of two staves. The upper staff continues the complex melody with many sixteenth notes. The lower staff continues the melodic line from the previous system.

Fifth system of musical notation, consisting of two staves. The upper staff continues the complex melody. The lower staff features a melodic line with some rests.

Sixth system of musical notation, consisting of two staves. The upper staff continues the complex melody. The lower staff continues the melodic line from the previous system.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

Second system of the musical score, continuing the two-staff arrangement. The upper staff has a highly active, sixteenth-note melody, while the lower staff provides a steady accompaniment.

Third system of the musical score. The upper staff features a dense texture of sixteenth-note chords, and the lower staff continues with a melodic line. The system concludes with a double bar line.

Flute  
Rondo  
Allegretto  
Violini

Fourth system of the musical score, featuring a Flute part and Violini. The Flute part is marked 'Solo' and includes a dynamic marking of  $\text{f}$ . The Violini part is marked 'Tutti' and includes a dynamic marking of  $\text{f}$ . Both parts are in 2/4 time and D major. The Flute part has a complex, rhythmic melody, and the Violini part provides a supporting accompaniment.

Fifth system of the musical score, continuing the Flute and Violini parts. The Flute part is marked 'Tutti' and includes a dynamic marking of  $\text{f}$ . The Violini part is marked 'Tutti' and includes a dynamic marking of  $\text{f}$ . The system concludes with a double bar line.



This page of handwritten musical notation is for a multi-stemmed instrument, likely a harpsichord or spinet. It consists of ten staves, organized into five pairs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped in beams. Dynamic markings include a piano (*p*) marking at the beginning of the first system and another in the sixth system. The piece concludes with repeat signs and a fermata on the final notes of both the upper and lower staves in the final system.

Two systems of piano accompaniment. The first system consists of a treble and bass clef staff with a forte (*f*) dynamic marking. The second system continues the accompaniment with similar clefs and dynamics. The music is in 2/4 time and features a key signature of one sharp (F#).

### CATCH in the Islanders

**CATCH**

1<sup>st</sup> Far from the World on a strange soil what should we do what should we do what should we do were

2<sup>d</sup> Custom now has sweeten'd toil sweeten'd toil sweeten'd toil nor do we at

3<sup>d</sup> Therefore left the liquor spoil drink drink push round the Bowl and

Three vocal staves (1<sup>st</sup>, 2<sup>d</sup>, 3<sup>d</sup>) in treble clef with a common time signature (C). The music is in a key signature of two flats (Bb, Eb). The lyrics are written below the notes.

we to think to think to think to think what should we do were we to think

peril shrink nor do we nor do we at peril shrink

at us drink drink drink drink push round the Bowl and let us drink

Three vocal staves (1<sup>st</sup>, 2<sup>d</sup>, 3<sup>d</sup>) in treble clef with a common time signature (C). The music is in a key signature of two flats (Bb, Eb). The lyrics are written below the notes.

Sung by Mr. Wilson

in the Islanders

7

Allegro

FABIO  
The Ladies faces now-a-days, Are various as their humours, And on complexions oft we gaze, Brought home from the per-  
fumers. For hid as it were beneath a cloak, The beauty's false that wins you, Then pardon me, by  
way of joke, Then pardon me, by way of joke, If I prefer my Dingy.

2

A handkerchief can rub away  
Your roses, and your lilies;  
The more you rub, the more you may,  
My Dingy, dingy still is.  
Besides, her hair is black as jet,  
Her eyes are gems from India;  
Rail as you list then, I shall yet,  
For joke's sake, love poor Dingy.

*Sung by W. M. ...*

in the Islanders

Andantino

Did

Fortune bid me chuse a state, From all that's rich, and all that's great, From all that often-tation brings, The splendor, pride, and

pomp of Kings; these gifts and more did she display, With health, that felt not life's decay, With health, that felt not life's decay, I'd

spurn with scorn the uselefs lot, Were my Camilla's name forgot. I'd spurn with scorn the uselefs lot, Were my Camilla's name forgot.

Were my Camilla's name forgot.

2  
 But did she for my fate assign,  
 That I should labour in a mine;  
 Or with many wretches more,  
 In slavery, chain me to an oar;  
 Or from the sight of men exild,  
 Send me to a Siberian wild,  
 For this and more would she atone,  
 Were my Camilla all my own.

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

Moderato

ORRA

2

De ivy fay, my heart be true,  
 Me droop, fay willow tree,  
 De torn, he fay, me fick for you,  
 De sun flower - tink of me.  
 'Till laft me go weep wid de pine,  
 For fear poor Yanko dead,  
 He come, and I de myrtle twine,  
 In chaplet for him head.

Sung by M<sup>r</sup> Reinolds

in the Islanders

Allegro

Musical notation for the first system, featuring a treble and bass clef with a common time signature.

*S. YANKO*  
I'll mount the cliffs, I'll watch the coast,  
*S. P.*

Anxious, some welcome tidings soon to bear, Nor let your fortitude be lost,

Confiding in Yank-o. Confiding still in

honest Yank-o's care. Confiding still Confiding still In honest Yank-o's

M.F.

P.

care. Sy Tho' to my

F. P. 6

com - - rades I'm un - - true, Ho - nor shall in - - fi - - de - li - ty ap - plaud, And

6 6 4/2 6

call, in cha - ri - - ty to you, in cha - ri - - ty to you, My bro - - - ken faith my

6 5 6 5 6 6 7 7 6

bro - - ken faith to them, a pi - - ous fraud. My bro - - - - - ken

6 6 6 6

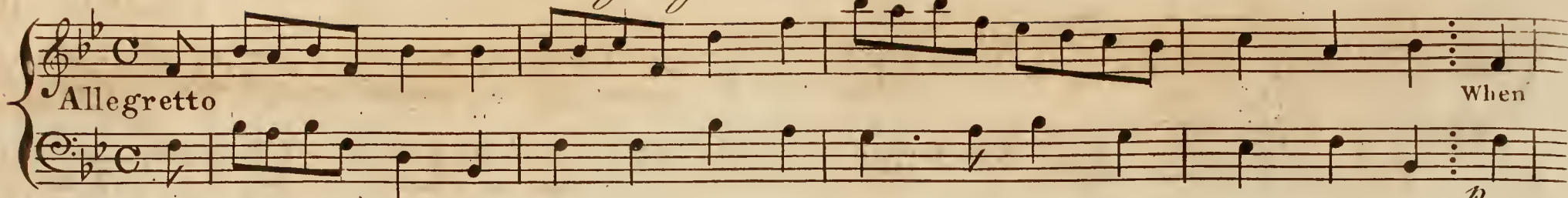
faith to them, a pi - - ous fraud.

6 6 6

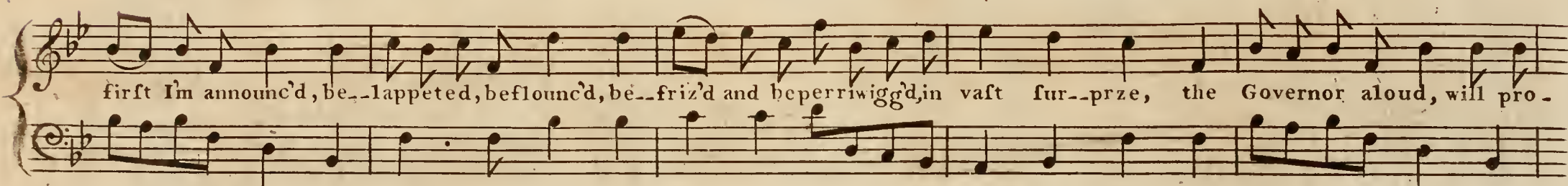
*Sung by M<sup>r</sup> Quick*

in the Islanders <sup>23</sup>

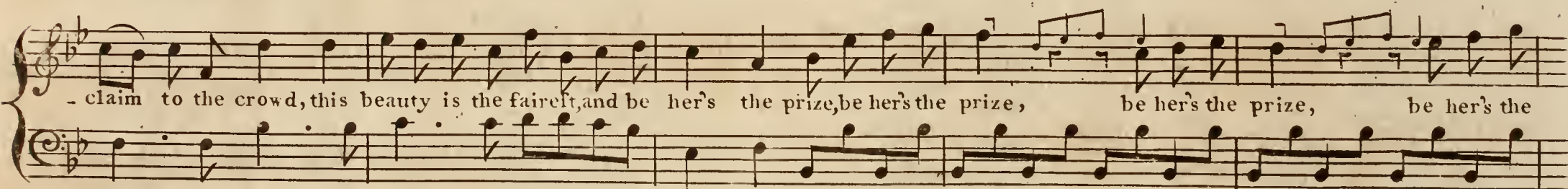
*Allegretto* When



first I'm announc'd, be-lappeted, beflounc'd, be-friz'd and be-perriwigg'd, in vast sur-prize, the Governor aloud, will pro-

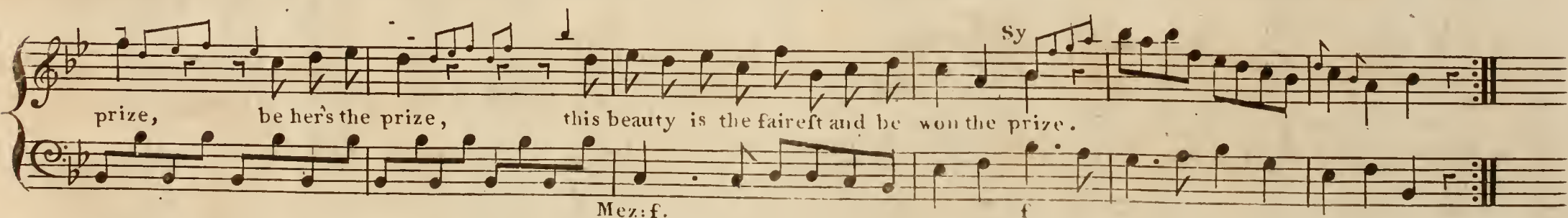


- claim to the crowd, this beauty is the fairest, and be her's the prize, be her's the prize, be her's the prize, be her's the



prize, be her's the prize, this beauty is the fairest and be won the prize. Sy

*Mez: f.* *f*



2

Then straight at the found,  
A whisper goes round,  
She's surely an angel, what heav'nly eyes!  
While the girls at the sight,  
Are bursting for spight,  
That my brighter beauties should have won the prize.



Sung by M<sup>r</sup> Leonie

in the Islanders

Andantino

while contending passions rise, to gaze with transport on her eyes, to wish her beauties to defend, to be her Champion, and her friend, to

be her champion, and her friend, if these & like emotions prove love's impulse I Ju-li-na love, if these if these & like sensations

prove, loves Impulse I Ju-li-na love.

2  
 If, while transported with delight,  
 Fault'ring trembling in her sight,  
 Timid respectful to appear,  
 To feel alternate hope and fear,  
 If these, and like emotions prove  
 Love's impulse I Flametta love.

Sung by Mrs Kennedy

25  
in the Islanders

Moderato

ORRA no

talk, no say fine word, no drefs him, no look gay; vay little fing, you hear von bird, him mate be gone a

way. him mate be gone a - - way. ORRA tell true, she have no grace, of la - - dy for him part, dare beauty, all be in him

face, and OR--RA, and ORRA in him heart. ORRA do

ORRA do little all she do,  
Forgive, for she no gall;  
To every ting she promise true,  
Love Yanko, and dat all.  
But ORRA have no charm.&c.

Andante

Orra

Poor Orra tink of Yanko dear, do he he gone for e-ver, For

he no dead, he still live here, and he from here go ne-ver. Like on a Sand me mark him Face, the

wave come roll him o-ver, de mark he go but still de place, 'tis ea-sy to dis-co-ver. 'tis

ea-sy to dis-co-ver.

*Poc: f.*

I see forenow de Tree de Flower,  
 He droop like Orra, surely,  
 And dat lym bye dere come a shower,  
 He hold him head up purely:

2

And so some time me tink me die,  
 My heart so sick, he grieve me,  
 But in a lilee time me cry  
 Good deal, and dat relieve me.

Sung by M<sup>r</sup> Reinhold — in the Islanders.

Andantino

Yanko  
Tell me,

when did I de-lay, to run, to risk, to toil. The Panther, of those Garments fay did

this right hand des-poil. did this right hand depoil. I dare of danger claim my share, I dare of danger claim my

share, In battle dare be first, In battle dare be first, Dare face a Lyon,

The image shows a musical score for a song. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andantino'. The lyrics are written below the vocal lines. The first system is an instrumental introduction. The second system begins with the lyrics 'Yanko Tell me,'. The third system continues with 'when did I de-lay, to run, to risk, to toil. The Panther, of those Garments fay did'. The fourth system continues with 'this right hand des-poil. did this right hand depoil. I dare of danger claim my share, I dare of danger claim my'. The fifth system concludes with 'share, In battle dare be first, In battle dare be first, Dare face a Lyon,'.

these I dare but dare not be un-just: but dare not be un-just. but

dare not be un-just.

2

Tell me, did I danger mock,  
 When labouring I did hew  
 A dwelling from yon pondrous Rock,  
 To shelter these and you .  
 I dare of danger &c .

**For the Ger: Flute or Guittar**

Allegretto

P.

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of grand staff notation (treble and bass clefs). The first system is marked 'Allegretto' and the second system is marked 'P.' (piano). The music is in a key with three sharps (F#, C#, G#) and common time (C).

FLAMETTA

f. P.

Paffion is a torrent rude, Which rapid bears down

Detailed description: This block shows the vocal entry for the character Flametta. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a fermata. The lyrics are 'Paffion is a torrent rude, Which rapid bears down'. The piano part is marked 'f.' (forte) and 'P.' (piano).

ev'ry height, Which rapid bears down ev'ry height, A tur-bu-lent, un-ru-ly flood, Which with the o-cean

Detailed description: This block continues the piano accompaniment from the previous system. The lyrics are 'ev'ry height, Which rapid bears down ev'ry height, A tur-bu-lent, un-ru-ly flood, Which with the o-cean'. The music continues in the same key and time signature.

would unite. A turbu-lent, un-ru-ly flood, Which with the o-cean would u-nite. Which with the o-cean

Detailed description: This block concludes the piano accompaniment for this section. The lyrics are 'would unite. A turbu-lent, un-ru-ly flood, Which with the o-cean would u-nite. Which with the o-cean'. The music ends with a final cadence.

would u - - nite. A tur - bu - lent, un - - ru - - ly flood, Which with the o - cean would u - nite.

mf.

f. P. f.

Reason's a fountain, calm, serene, Which near gay fields, and laughing bow'rs

P.

While it reflects th'enchanting scene, While it reflects th'enchanting scene, Is borne among a bed of flow'rs

While it reflects th'enchanting scene, Is borne among a bed of flow'rs Is borne among a bed of flow'rs. D.C.

Julina

Allegretto *f.*

*p.*  
bed of mofs well frait prepare, where near him gently creeping, Well pat his Cheeks & stroke his hair, and watch him while he's

fleeping. A bed of mofs well frait prepare, where near him gently creeping, Well pat his Cheeks & stroke his hair, and

watch him while he's fleeping, and watch him while he's fleeping. and watch him while he's fleeping. Well pat his Cheeks &

stroke his hair, and watch him while he's fleeping

2  
Sweet flowers of every scent and hue,  
Pinks, Violets, and Roses,  
And blooming Hyacinths well strew,  
As sweetly he repofes.

3  
And well with fond emotion start,  
And while with admiration,  
We foftly feel his fluttering heart,  
Partake its palpitation.



Come  
 courage lads and drink away, a Man upon his wedding day ought rarely well his part to play at Stingo or Oc-tober, For  
 who would be that stupid elf, for whim, caprice, or love, or pelf, to poison, hang, or drown himself, to poison, hang, or drown himself, or  
 Marry when he's fober. For who would be that stupid elf, for whim, caprice, or love, or pelf, to poison, hang, or drown himself, or  
 Marry when he's fober.

For Madam's will at nothing stops,  
 She must have Balls, and routs, and fops,  
 And often ranfacks all the Shops,  
 In gay attire to robe her :

2

Then drink — the day you take a Wife,  
 As the last Comfort of your life,  
 For ever after noise and strife,  
 Are sure to keep you fober .

Allegretto

# OVERTURE

to

Plymouth in an Uproar

The musical score is written for piano and violin. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegretto'. The score consists of five systems, each with a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a rhythmic accompaniment of eighth and sixteenth notes, while the violin part has a more melodic line with various ornaments and slurs. The key signature has one sharp (F#).

Rondeau

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a series of sixteenth-note runs in the right hand. A section of the music is marked with a fermata and the tempo marking *piva.* (pizzicato).

The second system continues the piece with two staves. It features a section marked *for:* (forzando), where the dynamics increase. The notation includes various rhythmic patterns and rests.

The third system shows further melodic development in both hands. The right hand has more complex rhythmic figures, while the left hand provides a steady accompaniment.

The fourth system concludes with a double bar line and repeat signs (triple bar lines) in both staves, indicating the end of a section or the piece.

The fifth system begins with a key signature change to two flats (Bb and Eb). The music continues with intricate melodic lines and harmonic support.

Sung by M<sup>rs</sup> Kennedy \_\_\_\_\_ in Plymouth in an uproar

Allegro

Tho' whim and dear Va--ri-e--ty, are what our Sex be--witches, In this we every

one agree, we love to wear the Breeches, In this we every one a-gree, we love to wear the

Breeches: And pray what better right have half the

empty Fops to wear 'em, who live to drefs, to grin and laugh, who live to drefs, to

grin and laugh, who live to dress to grin and laugh that scarcely Fools can bear 'em: And

as to Courage I'll be bound, you will not stand a lone Sirs, e-nough of that may soon be found, re-

-member Miss D'EON Sirs. e-nough of that may soon be found, re-member Miss D'EON Sirs.

For the German Flute

Sy

So

# OVERTURE

to the

Chelsea Pensioner

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a 3/4 time signature and a key signature of one sharp (F#). The music begins with a melodic line in the treble staff and a supporting bass line in the bass staff.

The second system continues the musical piece. It features a very dense texture, particularly in the treble staff, with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment.

The third system shows a more melodic passage in the treble staff, with a clear line of notes. The bass staff continues with a rhythmic accompaniment.

The fourth system contains a mix of melodic and rhythmic elements. The treble staff has several measures with more complex rhythmic patterns, while the bass staff remains relatively simple.

The fifth system concludes the page with a final melodic flourish in the treble staff and a corresponding bass line. The music ends with a clear cadence.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and contains a bass line with a similar rhythmic pattern.

The second system continues the piece with two staves. The upper staff features a more active melodic line with frequent sixteenth-note passages. The lower staff provides a steady accompaniment with a mix of quarter and eighth notes.

The third system shows a significant increase in complexity. The upper staff is filled with dense sixteenth-note patterns, while the lower staff continues with a rhythmic accompaniment, maintaining the key signature of one sharp.

The fourth system features a highly technical upper staff with rapid sixteenth-note runs. The lower staff remains more melodic and rhythmic, supporting the intricate upper part.

The fifth system concludes the page with two staves. The upper staff ends with a series of chords and a final cadence. The lower staff provides a clear harmonic foundation throughout the system.

March

*pia: repeated for:*

*pia: repeated for:*

Rondo

*pia:* *for:*



Conclusion

Sung by M<sup>r</sup> Wilson \_\_\_\_\_ in the Chelsea Pensioner.

Moderato

Sing the loves of John and Jean, Sing the loves of Jean and John, John for her would leave a Queen, Jean for him the

noblest Don, She's his Queen, He's her Don, John loves Jean, and Jean loves John.

The musical score consists of three systems of two staves each (treble and bass clef). The first system is an instrumental introduction marked 'Moderato'. The second system contains the first line of lyrics. The third system contains the second line of lyrics and ends with a double bar line. There are some performance markings like 'Sy' and 'tr' above the notes in the third system.

<sup>2</sup>  
 What'er. rejoices happy Jean,  
 Is sure to burst the sides of John,  
 Does she for grief look thin and lean,  
 He instantly is pale and wan;  
 Thin and lean, Pale and wan,  
 John loves Jean, and Jean loves John.

<sup>3</sup>  
 'Twas the lily hand of Jean  
 Fill'd the Glafs of happy John;  
 And, heav'n! how joyful was the seen  
 When he was for a licence gone!  
 Joyful seen, they'll dance anon;  
 For John weds Jean, and Jean weds John.

<sup>4</sup>  
 John has ta'en to Wife his Jean,  
 Jean's become the spouse of John;  
 She no longer is his Queen,  
 He no longer is her Don;  
 No more Queen, no more Don;  
 John hates Jean, and Jean hates John.

<sup>5</sup>  
 Whatever 'tis that pleases Jean,  
 Is certain now to displease John,  
 With scolding they're grown thin and lean,  
 With spleen & spite they're pale & wan.  
 Thin and lean, Pale and wan;  
 John hates Jean, and Jean hates John.

<sup>6</sup>  
 John prays Heav'n to take his Jean,  
 Jean at the Devil wishes John;  
 He'll dancing on her Grave be seen,  
 She'll laugh when he is dead and gone.  
 They'll gay be seen, Dead and gone,  
 For John hates Jean, and Jean hates John.

Andantino

When thou shalt see his bosom swelling, when soft Compassion's tear shall start, as my poor Father's griefs thou'rt telling, come back &

claim my hand and heart. When thou shalt see his bosom swelling, when soft Com-  
passion's tear shall start, as my poor Father's griefs thou'rt

telling, come back and claim my hand & heart. The cause blest Eloquence will lend thee, may

haste and ease my Soul's distress, to judge thy worth I'll here at-tend thee, and rate thy love by thy success, and rate thy love by thy success.

# GLEE

in the Chelsea Pensioner

1<sup>st</sup> Voice

2<sup>d</sup> Voice

3<sup>d</sup> Voice

Basso

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy, the

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy,

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy,

Glafs to you the Glafs to you the Glafs to you to you shall move: And

to you to you the Glafs to you to you shall move: And

to you to you the Glafs to you to you shall move: And

drink - - - ing drinking laughing jesting neatly, drinking laughing la a a a aughing

drinking laughing jesting neatly, drink - - - ing drinking laughing la a a a aughing

drinking laughing jesting neatly, drinking laughing jesting neatly, drinking laughing la a a a aughing

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

Mars feels transport more divine, when smiling Venus fills his Glafs, when Venus fills his Glafs.

Mars feels transport more divine, when smiling Venus fills his Glafs, when smiling Venus fills his Glafs.

Mars feels transport more divine, when smiling Venus fills his Glafs, when smiling Venus fills his Glafs.

Andantino

If deep thy poignard thou wouldst drench, in blood to heal old

Blenheims woes, my E-nemies boy, are the French, and all who prove my Country's foes, and all who prove my Country's foes, and

all who are my Country's foes, my Enemies are the French, and all who prove my Country's foes:

Shall I receive an added day of Life, when crimes your

name shall brand, no never let de- traction say, no never let de- traction say, that Virtue arm'd a Murdrer's hand, that

Virtue arm'd a Murdrer's hand: Of anger then no fingle breath, respire for my poor sake, but since you've spirit to en-

-counter Death, die for your Country and your Prince. die for your Country and your Prince. for your Country & your Prince.

For the German Flute

Sung by M<sup>r</sup> Wilson \_\_\_\_\_ in the Chelsea Pensioner

Moderato

'Twere

better I took your advice my good Neighbour, henceforward my conduct I'll mend, With Joy and Content to my

last will I labour, still striving to make a good end. With Joy and Content to my last will I labour, still

striving to make a good end. still striving to make a good end. And then as to Love I'll ne'er think of a Woman, I

will not, I swear it by goles, And then as to Love I'll ne'er think of a Woman, I will not, I swear it by goles, but like



methodist preachers on Kennington Common, I'll live by the mending of soles by the mending of soles, by mending of soles, I'll

live by the mending of soles, I'll live by the mending of soles, I'll live by the mending of soles.

2

Many battles I'll fight o'er a pot of good porter,  
 Whole armies I'll kill — in my stall;  
 To no soul — of a shoe, will I ever give quarter,  
 And what hides will I pierce — with my awl:  
 And then as to love, I'll ne'er think of a woman,  
 I will not, I swear it by soles,  
 But like methodist preachers on Kennington Common,  
 I'll live by mending of soles.

For the German Flute

Sung by M<sup>r</sup>. Bannister M<sup>r</sup>. Mattocks M<sup>rs</sup>. Kennedy & M<sup>rs</sup>. Cargill — in the Chelsea Pensioner

Andantino Good

night good night thou noble youth, and if thy tender-ness & truth, should a propitious influence need, to make thy gen'rous views succeed, from

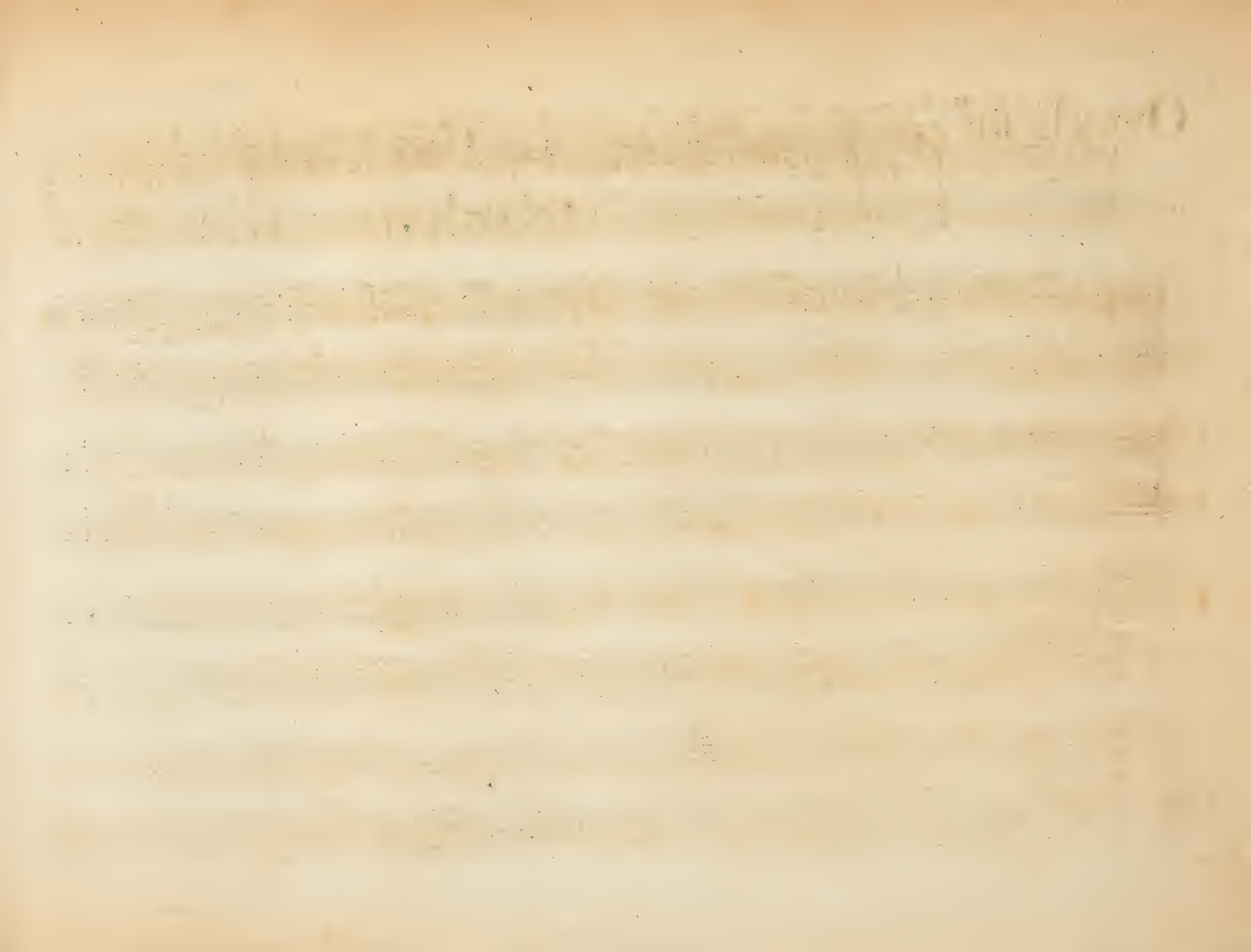
grief to set my Father free, Oh! for a moment think of me. Oh! for a moment think of me.

Lively  
 Good night, good night, the chearful hour  
 If sad remembrance e'er should four;  
 If, as the joyful glafs goes round,  
 One single drop of care be found;  
 Your cup from the intruder free,  
 And for a moment think of me.  
 And for &c.

Blenheim  
 Good night, good night, and if henceforth  
 Thou see'st proud vice, neglected worth;  
 Abuse of power, perverted laws,  
 Bad mens prosperity the cause,  
 And art from indignation free,  
 Oh! for a moment think of me.  
 Oh! for &c.

Efter  
 Good night, good night, try all you can,  
 To serve, I pray you, my good man;  
 His fortune has been very rough,  
 But if his griefs are not enough  
 To melt your heart, and set him free,  
 Oh! for a moment think of me.  
 Oh! for &c.

Chorus  
 Good night, good night, and when henceforth  
 I see proud vice, neglected worth,  
 Abuse of power, perverted laws,  
 Bad mens prosperity the cause,  
 And am from indignation free,  
 I'll sigh, and then I'll think of thee.  
 I'll sigh, &c.

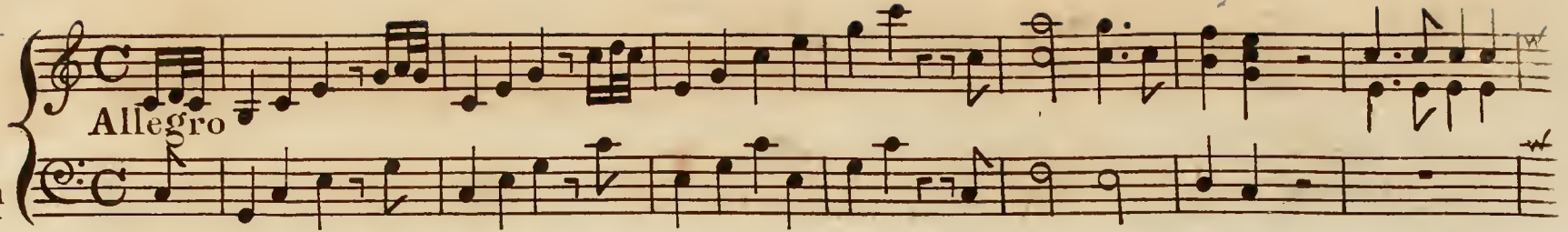


# OVERTURE

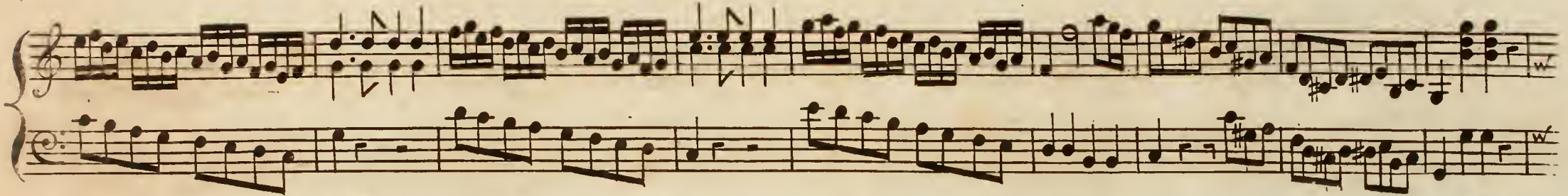
to

Harlequin Free Mason

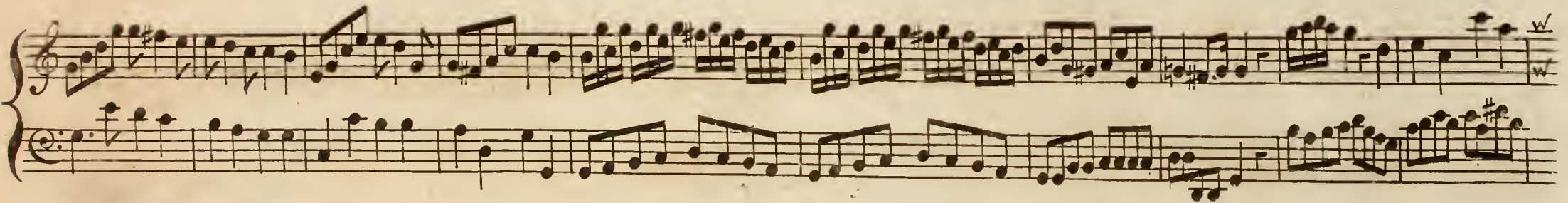
Allegro



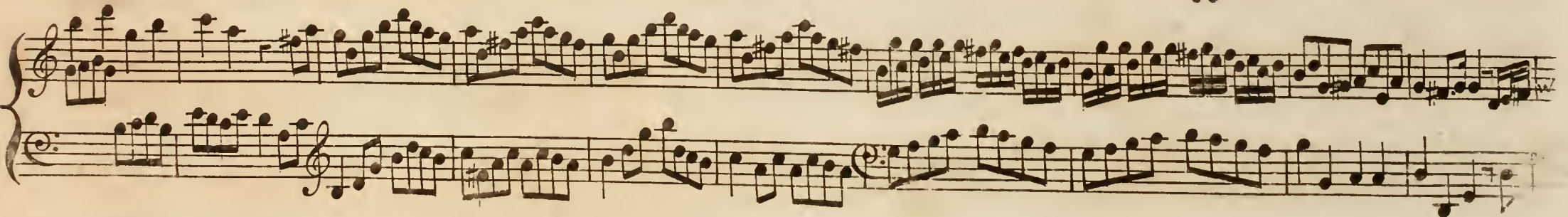
The first system of the musical score consists of two staves joined by a brace. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The tempo is marked 'Allegro'. The music begins with a rhythmic pattern of eighth and sixteenth notes.




The second system continues the musical piece with two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment.



The third system continues the musical piece with two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment.



The fourth system continues the musical piece with two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment.



The fifth system continues the musical piece with two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Both staves end with a double bar line and a fermata.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment. The notation includes a variety of rhythmic patterns and rests.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with frequent sixteenth-note passages. The lower staff continues the accompaniment with a steady rhythmic pattern.

The fourth system of musical notation consists of two staves. The upper staff shows a continuation of the melodic development. The lower staff provides a consistent accompaniment. The system concludes with a double bar line and a fermata.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line that leads to a final cadence. The lower staff provides the final accompaniment. The system ends with a double bar line and a fermata.

Andante

The first system of the Andante section consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 6/8 and the key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and middle staves, with the treble staff playing a melody of eighth and sixteenth notes.

The second system continues the three-staff arrangement. It includes repeat signs at the beginning and end of the system. The musical texture remains consistent with the first system, featuring a rhythmic accompaniment and a melodic line in the treble.

The third system continues the three-staff arrangement. It also includes repeat signs at the beginning and end. The notation shows the continuation of the eighth-note accompaniment and the melodic line in the treble.

Rondo

Allegretto

The Rondo section consists of two staves in treble clef. The time signature is 2/4 and the key signature has one sharp (F#). The tempo is marked Allegretto. The music is characterized by a more active eighth-note accompaniment in both staves, with a melodic line in the upper staff.

A handwritten musical score consisting of eight systems of staves. Each system typically contains two staves, with some systems having three. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The music is written in a historical style, possibly from the 18th or 19th century. The final system is labeled "Conclusion" and ends with a double bar line and repeat signs.

Conclusion

# TRIO in Harlequin Free Mason.

Behold the model of our art Be-  
 Be-  
 Be-  
*Allegretto*  
 Pia.

hold the model of our art, Work on whatever plan, Masons must borrow still some part From that great structure Man. Masons must  
 hold the model of our art, Work on whatever plan, Masons must borrow still some part must borrow still From that great structure Man. Masons must  
 hold the model of our art, Work on whatever plan, Masons must borrow still some part must borrow still From that great structure Man. Masons must  
 Pia.



borrow still some part Mafons must borrow still some part some part from that great structure Man. Here, well to captivate the sight, The orders alla-

borrow still some part Mafons must borrow still some part some part from that great structure Man. Here, well to captivate the sight, The orders alla-

borrow still some part Mafons must borrow still some part some part from that great structure Man. Here, well to captivate the sight, The orders alla-

For.

Pia.

gree; The orders all a--gree; Pro--por---tion, strength & force, - Proportion, strength & force - - - unite Pro - por--tion, strength & force u-

gree; The orders all a--gree; Pro - por - - - tion, strength & force, Proportion, strength & force - - - - unite Pro - por--tion, strength & force u-

gree; The orders all a--gree; Pro - por - - - tion, strength & force, Proportion, strength & force - - - - unite Pro - por - - tion, strength & force u-

For.

nite, and force u - - nite Proportion, strength & force unite with ease and fymmetry, with ease and fymmetry, with.

nite, strength u - - nite Proportion, strength & force unite with ease and fymmetry, with ease and fymmetry, with

nite, Propor- tion, u - - nite Proportion, strength & force unite with ease and fymmetry, with ease and fymmetry, with

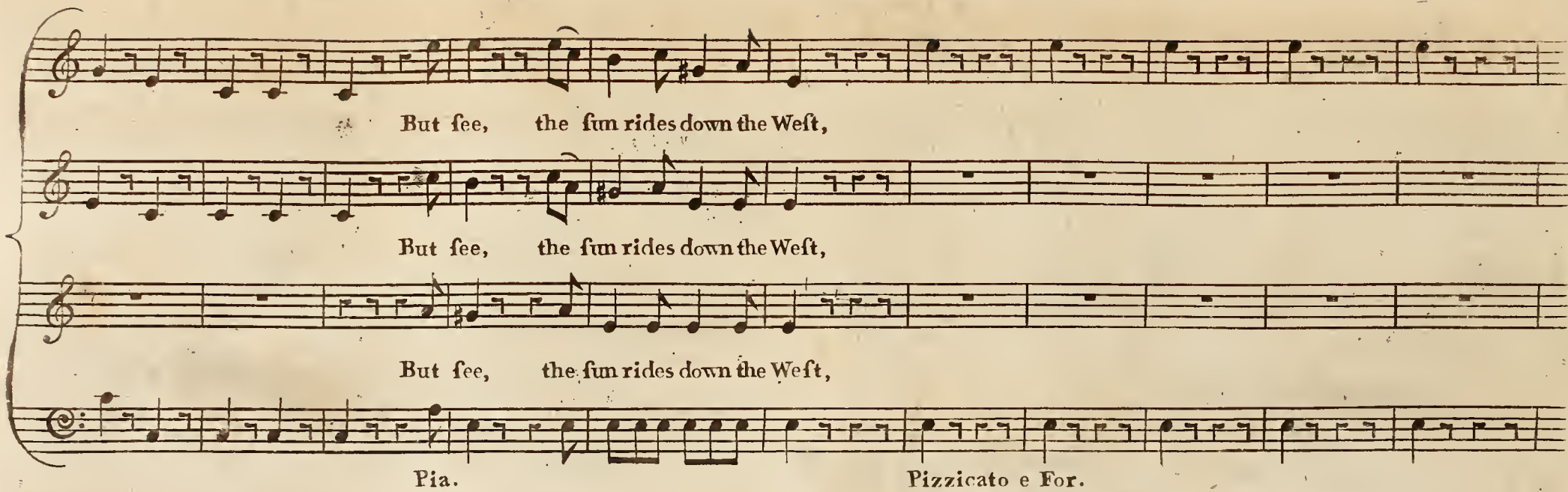
Pia.

ease and fymmetry, with ease and fymmetry, with ease and fymmetry.

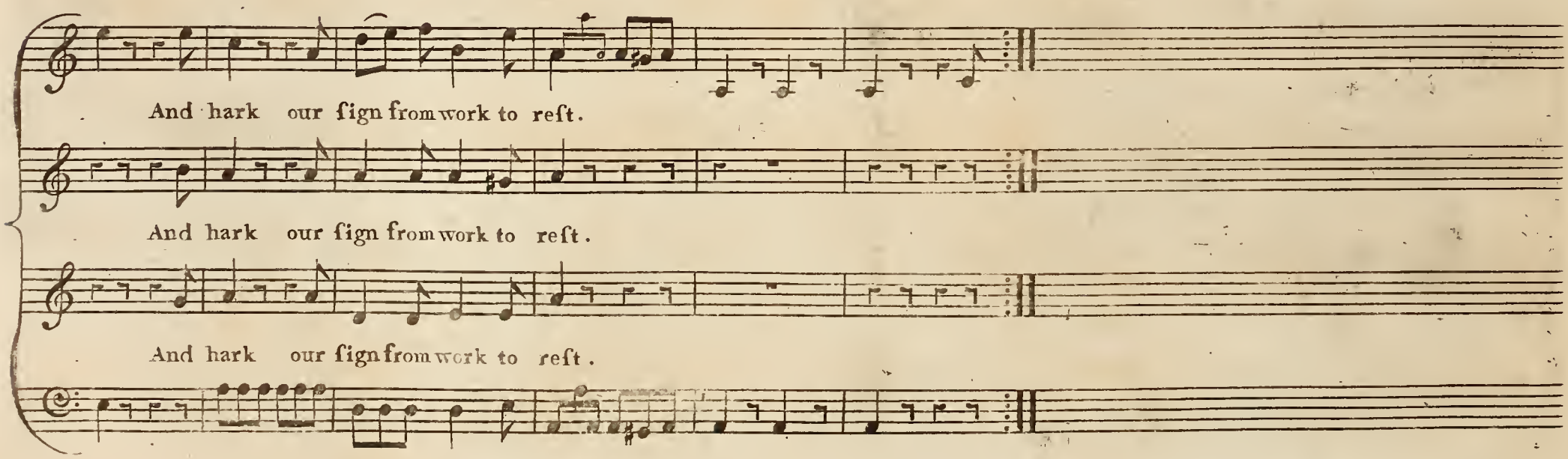
ease and fymmetry, with ease and fymmetry, with ease and fymmetry.

ease and fymmetry, with ease and fymmetry, with ease and fymmetry.

For.



But see, the sun rides down the West,  
But see, the sun rides down the West,  
But see, the sun rides down the West,  
Pia. Pizzicato e For.



And hark our sign from work to rest.  
And hark our sign from work to rest.  
And hark our sign from work to rest.

## Sung by Mr Reinhold

## Harlequin Free Mason

Andantino

In all your dealings

take good care, Instructed by the friendly Square, to be true, upright, just and fair, and thou a fellow Craft shalt be, the

Level so shall poise thy mind, that satisfaction thou shalt find when to another Fortune's kind, and that's the drift of

Masonry. of Masonry. of Masonry when to another Fortune's, kind and that's the drift of Masonry.

2  
 The Compass t'other two Compounds,  
 And says, tho' anger'd on just grounds,  
 Keep all your passions within bounds,  
 And thou a fellow craft shalt be.  
 Thus symbols of our order, are,  
 The Compass, Level, and the Square,  
 Which teach us to be just and fair,  
 And that's the drift of Masonry.

*Sung by M<sup>r</sup> Doyle*

Harlequin Free Mason 21

Allegretto

Here I was my good Masters my name's Teddy Clind, my  
Cattle are found and I drive to an Inch, from Hyde Park to White Chappel I well know the Town, and many's the time I've took up and fet down, and  
many's the time I've took up and fet down, in short in the Bills I'll be bound for't there's not a young youth who like Teddy can tip the long trot, can  
tip the long trot, can tip the long trot, in short in the Bills I'll be bound for't there's not a young youth who like Teddy can  
tip the long trot, a young youth who like Teddy can tip the long trot.

Oh the notions of life that I see from my box,  
While fares of all kinds come about me in flocks;  
The Sot, who I drive home to sleep out the day;  
The kind one who plies for a fare at the Play;  
Or your gents of the law, there, who, four in a lot,  
To Westminster Hall I oft trip the long trot.

My Coach receives all like the Gallows and Sea,  
So I touch but my Fare you know all's one to me,  
The men of the Gown and the men of the Sword,  
A Ma'am or a Gambler a Rogue or a Lord,  
To wherever you're going I well know the spot,  
And do you tip a tizzy I'll tip the long trot.

## A new Additional Song for the Character of Solomon in the QUAKER

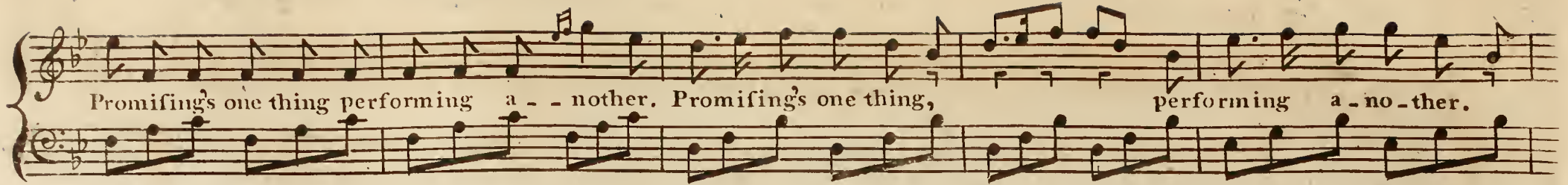
Moderato

Thou'st heard those old Proverbs ne'er lean on a rush, a Bird in the hand is worth two in the Bush, 'tis the

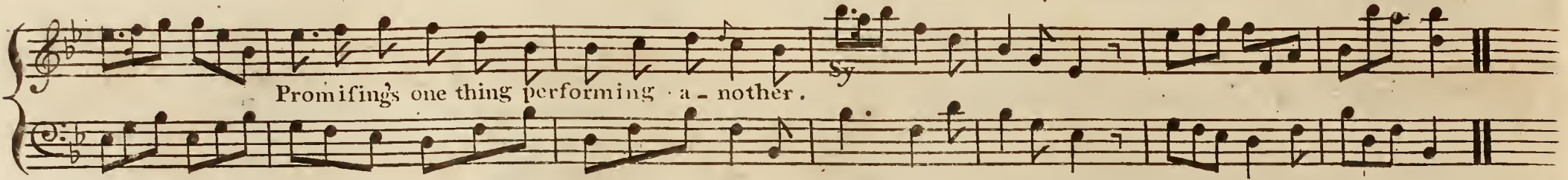
Money paid down that decides who's the winner, who waits upon Fortune's ne'er sure of a Dinner: <sup>Sy</sup>

Out of sight out of mind, de-laying breeds danger, he ought to be cozen'd who trusts to a stranger:

he ought to be cozen'd who trusts to a stranger: Heav'n take my friend & the old one my Brother,



Promising's one thing performing a - - nother. Promising's one thing, performing a - no - ther.



Promising's one thing performing a - nother. Sy

2

Much may fall out 'twixt the cup and the lip,  
 The Builders receipts the best fail in the ship,  
 'Tis a good thing to lend but a better to borrow,  
 Pay me to Day and I'll trust you to-morrow:  
 Brag is a good Dog but hold -fast a better,  
 You may guess at a word when you know the first letter;  
 There's not the most fire where you see the most smother,  
 Promising's one thing performing another.

### For the German Flute



Sy So Sy

Catch

Harlequin Free Mason

1<sup>st</sup> Lawyer brief, why all this stir, up - on my foul you wrong me Sir, I am not as you  
 2<sup>d</sup> was it took a double fee, who rapt who put in a sham plea, who should be pil - lord,  
 3<sup>d</sup> Come be friends nor make this rout what brothers as we are to fall out, be - sides thief should not

fay a thief, in - deed you wrong me Lawver brief, Lawyer brief  
 who's a thief, who should be hang'd Cheat Lawyer brief, who rapt Who should be pillor'd  
 cry out: thief, you un - der - stand me Lawyer brief, Come come be friends

Lawyer brief Lawyer brief Lawyer brief  
 Who's a thief Who should be hang'd  
 Come come be friends Come come be friends Come come be

I am not as you fay a thief in truth you wrong me Lawyer brief. Who  
 Who should be pil - lord who's a thief who should be hang'd Cheat Lawyer brief. Who  
 ends besides thief should not cry out thief you un - der - stand me Lawyer brief.



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