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Vol. 2



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The Songs &c  
I N T H E  
D E S E R T E R

A Musical Drama.

as Perform'd with universal applause, at the

*THEATRE ROYAL in DRURY LANE*

Composed by Mefs<sup>rs</sup>

Monsigny, Philidor, & Dibdin  
Pr 6s

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LONDON Printed for John Johnston, near Exeter Change STRAND; & Longman, Lukey, & Co. N<sup>o</sup> 26 CHEAPSIDE.

Handwritten text at the top of the page, possibly a title or header, written in a cursive script.

Second line of handwritten text, continuing the narrative or list.

Third line of handwritten text, showing further details.

Fourth line of handwritten text, appearing to be a continuation.

Fifth line of handwritten text, possibly concluding a section.

# OVERTURE

To the DESERTER.

*Allegretto*

1

The musical score is written for piano and bass. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked *Allegretto*. The score consists of six systems of two staves each. The first system includes a piano (p) dynamic marking. The second system features a forte (f) dynamic marking. The third system contains several triplet markings (3) and a pianissimo (pp) dynamic marking. The fourth system includes piano (p) and forte (f) dynamic markings. The fifth system has a piano (p) dynamic marking. The sixth system concludes with a *Volti Presto* instruction. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and chordal structures.

Volti Presto

2 Presto ma non troppo

This musical score is written for piano and organ. It consists of ten systems of staves. The first system has a treble and bass staff for piano, with a piano (*p*) dynamic marking. The second system has a treble staff for piano and a bass staff for organ, with a *F* dynamic marking and the instruction *Dolce Pastorale*. The third system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The fourth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The fifth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The sixth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The seventh system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The eighth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The ninth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The tenth system has a treble staff for piano and a bass staff for organ, with a piano (*p*) dynamic marking. The score includes various musical notations such as notes, rests, and ornaments, and is marked with dynamics like *p*, *F*, and *Dolce*.

This page of musical notation is divided into several systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A first system includes dynamic markings *P* and *F*, and a fermata over a measure. A second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, including a fermata and a measure with a '3' above it. A third system is marked *Dolce* and *Pastorale*, with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A fourth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, including a fermata and a measure with an '8' above it. A fifth system is marked *P* and *F*, with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A sixth system is marked *Presto ma non troppo*, with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A seventh system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, including a fermata and a measure with a 'P' above it. An eighth system is marked *F*, with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The piece concludes with a final system marked *Volti*, with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment.

Musical notation for the first system, measures 1-4. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of sixteenth-note runs, starting with a piano (P) dynamic. The lower staff begins with a bass clef and the same key signature, also containing sixteenth-note runs.

Musical notation for the second system, measures 5-8. The system consists of two staves. The upper staff features a piano (P) dynamic at the start, followed by a forte (F) dynamic. It includes a sixteenth-note run. The lower staff also features a forte (F) dynamic and a sixteenth-note run. The tempo marking "Allegro" is placed at the end of the system.

Musical notation for the third system, measures 9-12. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It includes a tremolo marking ("Tremante") and a piano (P) dynamic. The lower staff has a bass clef and the same key signature, with a piano (P) dynamic.

Musical notation for the fourth system, measures 13-16. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It includes a forte (F) dynamic. The lower staff has a bass clef and the same key signature, with a piano (P) dynamic.

Musical notation for the fifth system, measures 17-20. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It includes a piano (P) dynamic and a piano-piano (pp) dynamic. The lower staff has a bass clef and the same key signature, with a piano (P) dynamic. The system concludes with triplet markings (3) over the final notes.



This image shows a page of handwritten musical notation, likely for a piano piece. The score is arranged in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various rhythmic figures, including triplets (marked with a '3' and a slur) and chords. Dynamic markings such as 'F' (forte) and 'P' (piano) are present. The piece concludes with a double bar line and a fermata. The number '5' is written in the upper right corner of the page.

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Sung by

Mr. Dibdin. Mrs. Love & Mrs. Wrihten.

Allegretto

Simpkin Philidor

I can't for my life guess the

cause of this fuss why there's Pipers and Fiddlers white Robin and Harry and Clodpole and Roger and ten more of us have pull'd as much

fruit as were a-ble to carry what the meaning can be we shall presently see for yonder's old Ruffet who cer-tain-ly knows But

be what it will our wish shall be still joy and health to the Dutcheffs wherever she goes.

Margaret

2

Why Numsculls that's nothing, her Ladyship's Wine  
 All over the Village runs just like a Fountain;  
 And I heard the Folks say ev'ry dish when they dine  
 Will be swimming in Claret, Madera and Mountain.  
 What the meaning can be, &c.

Jenny

3

Then for Poultry and such like good lord what a store,  
 I saw goodman Gander twelve Baskets full cramming;  
 Then for Comforts and Jellies, why one such feast more  
 Will certainly breed in the Village a Famine.  
 What the meaning can be, &c.

*Sung by*

M<sup>RS</sup> Smith.

Monfigny

Allegretto

Why must I appear so de- ceitfull I cannot I cannot dear Father comply - Ah cou'd I think him so un- gratefull with anguish I

surely shou'd die with an - - - - - guish I surely shou'd die Ah cou'd I think him so ungratefull with anguish with

anguish I sure-ly shou'd die with an - guish with an - guish I sure-ly shou'd die

What so tender at parting he told me what so tender at parting he told me which such Joy to my Bosom con - vey'd

when next he was doom'd to be-hold me cou'd I think wou'd be this way re - - - paid - - - - - Da Capo

Sung by

Mr Bannister.

Philidor

All<sup>o</sup> non tanto

My Life's three parts di - mi - nished and when the fun is fi - nished the Parish Bell shall toll Gra  
 mer - cy on my Soul Swing Swong Ding Dong Swing Swong Ding Dong methinks my old com -  
 panions say that e - ven tho' his hairs grew gray old Ruffet once up - on a day when all was mirth & jol - li -  
 ty when sports went round and Bells did ring cou'd briskly dance and blithe cou'd sing cou'd briskly dance  
 cou'd briskly dance cou'd briskly dance and blithe cou'd sing and then upon the green to see his Rustic feats 'twas who but  
 he 'twas who but he 'twas who but he . I'd

*Pizzicato*

For. Pia.

For. 7/4 8/5 4/2

give this bauble life a-way without a sigh could I but stay to see a little In-fant care like Hen-ry brave Lou-

*Pia.* 6 6 6 5 # 6 6 # 6

i--fa fair could I see this I'd yield con-tent a life I hope not bad-ly spent. my lifes three parts di-

6 7 6 6 5 # M. for 6 6 5 #

mi-nish-ed and when the fun is fi-nish-ed the Pa-rish Bell may toll Gra-mer-cy on my soul

6 6 6 6 6 6 6 6

Swing Swong Ding Dong Swing Swong Ding Dong methinks my old com-

Col arco 6 4

panions say that e--ven tho' his hairs grew grey old Ruf--fet once up--on a day

5 5 6 7 5 3 4 5

When sports went round and bells did ring could briskly dance and blithe could sing could briskly dance and blithe could sing

*Pia.* For. *Pia.* For *Pia.*

Old Ruffet once upon a day when sports went round when sports went round and bells did ring cou'd briskly

dance and blithe cou'd sing cou'd briskly dance and blithe cou'd sing and then upon the green to see his rustic

feats 'twas who but he and then upon the green to see his rustic feats 'twas who but he 'twas who but he 'twas who but he.

*Sung by Mrs. Smith.*

*Louisa*  
Andante Tho' Prudence may press me & du-ty dif-

treis me against incli-nation ah what can they do - No longer a Rover his follies are o-ver my heart my

fond heart says my Henry is true.

The Bee thus as changing,  
From sweet to sweet ranging,  
A Rose shou'd he light on, ne'er wishes to stray;  
With rapture possessing,  
In one ev'ry blessing,  
'Till torn from her bosom he flies far away.

Sung by Mr. Bannister.

Dibdin

Rondeau Allegretto

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music is written in a key with one flat (B-flat major or D minor). The melody is lively and rhythmic, characteristic of the 'Allegretto' tempo.

One conducts for both Love and War the Point's to gain Possession for this we watch the enemy's Coast till we

The second system continues the melody and includes the first line of lyrics. The bass staff has a piano (P) dynamic marking and a fermata over the final note. The treble staff has a fermata over the final note.

sleeping catch them on their Post then good-by from the fort we storm and by these Arts make Towns or

The third system continues the melody and includes the second line of lyrics. The bass staff has piano (P) dynamics and a fermata over the final note. The treble staff has a fermata over the final note. The dynamic marking MF (Mezzo-Forte) appears at the end of the system.

Hearts sur-render at dis-cre-tion

The fourth system continues the melody and includes the third line of lyrics. The bass staff has piano (P) dynamics and a fermata over the final note. The treble staff has a fermata over the final note. The dynamic marking F (Forte) appears at the beginning of the system.

In Love the on-ly Bat-te-ry which with success we play to conquer Hearts is flat-te-ry no for-tress.

The fifth system concludes the piece and includes the fourth line of lyrics. The bass staff has piano (P) dynamics and a fermata over the final note. The treble staff has a fermata over the final note. The dynamic marking F (Forte) appears at the beginning of the system.



can its Pow'r with stand neither Cannons Mortars Sword in hand can make such way As 'tis in

6 6 6 6 6 4 5 5 6 6 5 6 MF 5 P

Love fo 'tis in War we make believe mis-lead deceive we make beleive mis- - - lead de-ceive pray what serve

6

Drums and Trumpets for Cannons and all our force of Arms but with their Thundering alarms to

F P FP FP FP

tell not Cover our designs can these to trenches breaches mines blockades and am-buf-cades compare no all a-

6 6 5 6 4 6 6 4 6 6 5 6

gree that Po-li-cy's the true art mi-li-taire no all a-gree that Po-li-cy's the true art mi-li-taire.

5 6 MF 6 F

Sung by Mr. Vernon .

Andantino

Clar. F P F P P F Tutti

The Nymph who in my bosom reigns with such full force my heart enchain that no thing

e-ver can impair the empire she possesses there that no thing e-ver

can impair the empire she possesses there who digs for

stones of radiant Ray finds barrier matter in his way finds barrier matter in his

way the worth-less load - - he may con - - demn - - but pri - - zes still and seeks - the

P 6 6 6 6 6

gem the worth-less load he may con - demn but pri - zes still - and seeks - - the

MF 4 3 6 4 2 8 6 6 4 5 3

gem but pri - - zes still - and seeks - the gem .

Clar P F P F P F P

P F

March

*h*

*h*

Sung by Mrs Wrighten.

Monfigny

Allegretto

Some how my spin - dle

I mis-laid and lost it un-derneath the Grass Da-mon advan-cing bow'd his head and said what seek you pretty Lads

Da-mon advancing bow'd his head and said what seek you pretty Lads a little Love but urg'd with care a little Love but urg'd with

care oft leads a heart and leads it far oft leads a heart & leads it far a lit-tle love but urg'd with care oft leads a heart & leads it far.

2

'Twas passing by yon spreading Oak  
That I my spindle lost just now;  
His knife then kindly Damon took,  
And from the Tree he cut a bough:  
A little Love, when urg'd with care,  
Will lead a heart, and lead it far .

Thus did the Youth his time employ,  
While me he tenderly beheld;  
He talk'd of Love, I leap'd for joy,  
For ah! my heart did fondly yield:  
A little Love, when urg'd with care,  
Will lead a heart, and lead it far .

Sung by Mrs Wrighten.

Allegro

P F

I'd have you to know I'd have you to know Mister

F P F P

Simkin I'd have you to know that for all your fine airs I'm not at my last Pravis nor put to it so that of course I must take up with

you For I really Sir think that tho' Husbands are few for I really Sir think that tho' Husbands are few that I need not I need not go

6 4# 6 6 6 6 4# 6 6 6 7 7

far off to seek for a better than you for a better than you any day any day of the week a-ny day a-ny day of the week For a

7 7 6 6 6 F 6 P 6 6 F

bet-ter than you for a bet-ter than you a-ny day a-ny day of the week a-ny day a-ny day of the week

For a bet-ter a bet-ter than you a-ny day a-ny day of the week To be-sure to be-sure I must own I must

own I was fool-ish e--nough to be-leave to be-leave all tendernefs nonfense and stuff you

constantly constantly dinn'd in my ears you constantly constant-ly dinn'd in my ears and when for a while you've been

out of my fight for a while you've been out of my fight The day has been comfortless drea-ry the

night and my on--ly compa-nion my Tears my on-ly com-panion my Tears my on-ly com-

pa-nion my Tears but now that's all o'er but now that's all o'er

P P F

I hate you despise you will fee you no more I hate you I hate you I hate you I hate you I

P 6 6 6 6 6

hate you despise you will fee you no more but now that's all o'er that's all o'er that's all o'er I hate you def-

6 7

pise you will fee you no more will fee you will fee you no more I hate you despise you will

6 6 6 6 5 6 6

fee you no more will fee you will fee you no more will fee you will fee you no more will

6 6 6 F 6 P6 6 6 7 MF

fee you will fee you no more will fee you will fee you no more .

7 F 6 4 5 3

Sung by Mr. Dibdin.

Dibdin

*Vivace*

The whims of Folks in Love      The whims of Folks in Love to know      I beleive would fair-ly      would fair-ly pose old

Nick      The whims of Folks in Love to know      I beleive would fair-ly      would

fair-ly pose old Nick      this mo-ment fast      next moment slow      this moment fast      next moment slow      now contenting

now repenting      nor at this or that will stick      now contenting      now repenting      nor at this or that will

stick      but changing still      they wont they will when they mean      yes they'll answer      no and fume and fret      this hour to get      what



they dislik'd an hour a--go and fume and fret this hour to get what they dislik'd an hour a-go

MF 6/8 6/8 F 6/8 6/8

when you expect to find 'em here to tother side they quickly vere when you ex-

P 6/8 *Tasto Solo* 5/8

pect to find 'em here to tother side they quickly vere the wind and tide in the same mood will longer bide the wind and

F 6/8 6/8 P 6/8 6/8

tide in the same mood will longer bide like two fond Turtles side by side like two fond turtles side by side this hour they

5/8 6/8 6/8 F P 6/8 F P

woo & bill & coo coo coo coo coo this hour they woo & bill & coo coo coo coo then by and by then by &

MF P MF

by no reason why they make the dev'l & all to do then by & by no reason why they make the dev'l & all to do then by and

P 5/8 6/8 7/8 6/8 5/8 6/8 6/8 F 6/8 4/2 P 8/8 6/8 7/8 6/8 5/8 F 6/8 7/8

by no reason why they make the dev'l & all to do they make the dev'l & all to do they make the dev'l & all to do.

8/8 6/8 7/8 6/8 5/8 6/8 6/8 F 6/8 6/8 5/8 6/8 5/8 fmo

*Sung by*

Mr. Vernon.

Dibdin.

*Affettuoso.* I'll fly these

Groves this ha-ted shade I'll fly these groves this ha-ted shade each sound I hear each thing I fee-re-

mind me thou per-fi-dious Maid. of vows so of-ten made by thee of vows so of-ten made by thee. so

of-ten made by thee. **QUINTETTO. Monsigny.** Blushblush. blush Lou-i-sa. blush and look there. where's now thy

love. oh tell me where. where's now thy love oh tell me where. thy constan-cy's no more.

And like a wretch by tempests tost. and like a wretch by tempests tost

*P* 6 6 7 *F* # 6 7 *P* 6 6 7 *F* 6 7

my peace is gone e'en hope is lost I sink I sink in sight of shore. my peace is gone e'en hope is lost I sink I

*P* 5 6 7 *F* 6 7

sink in sight of shore.

1<sup>st</sup> Soldier.  
2<sup>d</sup> & 3<sup>d</sup> Soldiers. Come Bro-ther come we must be gone. we must be

4<sup>th</sup> Soldier. Col Bafso. Come Bro-ther come we must be gone. we must be

*P* 5 6 7 *F* 6 7

Henry  
Yes yes I'll fly. to death lead on. Yes yes I'll fly to death lead

Gone. Come Bro-ther come. Come Bro-ther

Gone. Come Brother come we must be gone come brother come we must be

*P* *cres* 6 5 *P* *cres* 6 5

On. And yet and yet O cruel fate. A minute stay a minute stay.

Gone. He's dev'lish loath he's dev'lish loath. come Bro - ther come we must be

Gone. *F* *P* He's dev'lish loath he's dev'lish loath come Bro - ther come we must be

A mi nute stay a mi\_nute stay. One in\_stant e're I'm drag'd a - way.

gone we must be gone come come then come he's dev'lish loath he's dev'lish loath. you have con -

one we must be one come come then come he's dev'lish loath he's dev'lish loath. you have con -

A Mi - nute stay one in -stant e're I'm drag'd a - way. fefs'd 'tis now too late you have con - fefs'd 'tis now too late. You have con - fefs'd 'tis now too

fefs'd 'tis now too late you have con - fefs'd 'tis now too late. You have con - fefs'd 'tis now too

A mi nute stay. A mi-nute stay. one in-stant e're I'm drag'd a - - way a mi-nute  
 late. 'tis now too late. 'tis now too late. 'tis now too late. 'tis now too late.  
 late. *P cres* 'tis now too late. 'tis now too late 'tis now too late 'tis now too late

stay. a mi-nute stay. One In - - stant e're I'm drag'd I'm drag'd A -  
 You have con fess'd. 'tis now too late You have con - fess'd 'tis now 'tis now too  
 You have con-fess'd  $\frac{6}{4}$  'tis now too late You have con - fess'd 'tis now 'tis now too  
 $\frac{2}{2}$

- way I'm drag'd a - way I'm drag'd a - way.  
 late 'tis now too late 'tis now too late.  
 late 'tis now too late 'tis now too late.

Sung by \_\_\_\_\_ Mr. Parsons.

Monsigny.

Allegro non tanto.

Though to have a bout of drink.ing, when I hear the Glas. ses clink.ing, there's

*P*

no. thing but I'll do or fay. there's no. thing but I'll do or fay. yet Skir. mish ne'er shall run a - way. yet

Skir. mish ne'er shall run a - way. shall run a - - - way

For here is his mot.to, and so there's an End, he's none of your flatt'ers that

Fawn and are ci-vil but for Coun-try his Bot-tle his King and his Friend lit-tle Skir-mish woud go half'

6 4 3 5 6

way to the de-vil lit-tle Skir-mish would go - - half way to the de-vil.

7

Sol-diers of-ten fic-kle

5

prove who can know his mind for e- - ver We for-give' you false in love but De-ser-ters ne-ver ne-ver

6 6 4 7 6 6

ne-ver But De-ser-ters ne-ver ne-ver we for-give you false in love but De-ser-ters ne-ver ne- - - ver. D.C.

4 3 6 6 6 4 6 6

*Sung by* Mrs Smith.

Allegretto.

First system of musical notation. Treble staff contains the melody with lyrics "Ah cease this af". Bass staff contains the accompaniment. Dynamics include *P*, *F*, *P*, *F*. There are two *tr* markings above the treble staff.

Second system of musical notation. Treble staff contains the melody with lyrics "flic-tion your for-rows are past of care and dis-quiet that sigh was your last how could you once harbour a". Bass staff contains the accompaniment with figured bass notation: 6, 6, 6/4, 5/3, 6, 6, 6/4, 5/3, 6/5.

Third system of musical notation. Treble staff contains the melody with lyrics "doubt of my love how could you once harbour a doubt of my love the Girl you convers'd with the feast and the". Bass staff contains the accompaniment with figured bass notation: 6, 6/5, 5, 6, 5, 6, 6, 6, 4+.

Fourth system of musical notation. Treble staff contains the melody with lyrics "rest the mu-sick and dan-cing was all but a Jest a fro-lick de-sign'd your af-fec-tion to prove a". Bass staff contains the accompaniment with figured bass notation: 6, 6, 6/3, 6, 6/4, 5/3. There is a *tr* marking above the treble staff.



Fro-lick de . signd your af . fec . tion to prove your af . fec . tion to prove. *P F*

6 6 6 5 4 3 6 6 5 4 3

*P F P F* Be . . lieve me Lou . i . sa re . luc . tant com ply'd . her

6 6 6 6

Fa . ther com . man . ded en . trea . ty was vain Or I fwear by this hand I had ra . ther have dy'd I had ra . ther have

6 6 6 # 6

dy d than have giv . en my Hen . ry a mo . ment of pain than have gi . ven my Hen . ry a mo . ment of pain .

#7 6 4 7 5 6 5 \* 6 7 6 6 # 7 6 5

Moderato.

Henry.

A - - dieu A - dieu my heart will break a - dieu a - dieu my heart will break this

*F P F*

Louisa.

tor - ments be - yond bear - ing this tor - ment's be - yond bear - ing be - yond bear - ing. A - dieu ah why my love oh

*P7 E7 P F P*

speak ah why my love oh speak and ba - nish this dis - pair - ing and ba - nish this dis - pair - ing

*4/2 6 6 4/2 6 6*

Louisa.

Henry.

Ye pi - tying pow'rs some com - fort fend when will my for - rows have an end. ye pi - tying pow'rs some

Ye pi - ting pow'rs some com - fort fend when will my for - rows have an end. ye pi - ting pow'rs some

*P cres*

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

Com. fort fend when will my for-rows have an end. *hr*

Com fort fend when will my for-rows have an end. A. dieu a. dieu my heart will break a. dieu a.

5/3 6/4 6 5 6 6/4 5/3 *P F P*

A.

\_dieu my heart will break this tor-ments be-yond bearing this tor-ment's be-yond bear-ing be-yond bearing.

*F P7# F6 P F P 6/5 #*

\_dieu ah why my love oh speak ah why my love oh speak and ba-nish this dis-pair-ing and ba-nish this dis-

4/4 6 # 5 #

- pair.ing ye pi - tying pow'rs some com - fort fend when will my for - rows have an end. Ye pi - tying pow'rs some

ye pi - ting pow'rs some com - fort fend when will my for - rows have an end. Ye pi - ting pow'rs some

*mf* 6/4 5/3 6/4 6 6/4 5/4 6/4

com - fort fend when will my for - rows have an end. Ye Pow'rs - - - Ye Pow'rs - - -

com - fort fend when will my for - rows have an end. This torment's beyond bearing this torment's beyond

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

*P cres*

Give thy Lou - - - i - - - sa's pangs Lou - i - - sa's pangs re - lief. Ye pi - ty.ing pow'rs some com - fort

bearing. I can not speak I can not speak oh love oh grief. ye pow'rs some com - fort

*F* 6 # 6 \* *P cres* 6 5

Send when will my sorrows have an end give thy Loui-sa's pangs re-lief. give thy Lou-i-sa's pangs re-lief

Send when will my sorrows have an end. I can not speak I cannot speak oh love oh grief

*P F*

Ye pitying pow'rs some comfort send when will my sorrows have an end ye pitying pow'rs some comfort fend

Ye pow'rs some com fort fend when will my sor rows have an End. Ye py ting

*mF mF*

Ye pi-ty-ing pow'rs some comfort fend when will my sorrows have an end.

pow'rs some comfort fend when will my Sor- - - rows have an end.

*mF*

Sung by — Mr. Parsons.

Allegro.

Wo - men and Wine com - pare so well they run in a per - fect

pa - ra - lll they run in a per - fect pa - ra - lll they run in a per - fect pa - ra - lll.

For Wo - men be - witch us when they will and. so does Wine. so does Wine. For

Wo - men be - witch us when they will and. so does Wine. so does Wine. They

make the States man lose his skill the Sol - dier Law:yer and Di - vine they put strange whims in the gra - vest

skull and fend their wits to ga - ther wool. Then since the world thus runs a - way. Then

since the world thus runs a - way. And Wo - men and Wine are a - like di - vine and Wo - men and

Wine are a - like di - vine let's love all night and drink all day let's love all night and drink all

day let's drink . . . P F No let's love all night and drink all day.

That in Wine there is truth a

thou sand ways 'twill be no such hard mat. ter to prove. and how of ten you've heard ev-ry word that the

fays you'll be lieve from the wo man you love. A like they give mis 'ry and Joy. a like they

build and de. stroy. youre a Beg gar to day to mor row a King in short they can both do a ny

thing in short they can both do a ny thing. Da Capo.





Sung by \_\_\_\_\_ M<sup>r</sup>. Vernon.

Andante.

To Die is

no. thing it is our end we know - but tis a sure re. lief a sure re. lief from all our woe

'tis from the mind to set the bo. dy free and rid the world of wretched things like me and rid the world of

wretch.ed things like me. To die is no-thing it is our end we know but tis a fure re. lief a fure re. lief from

all our woe a thousand ways our for- rows here in- crease while care succeding care des troys our

Peace while care succeeding care. des\_troys de\_stroys our Peace why fly we then. what can such comfort

give what can . . . such com fort give. we cease to suf fer when we cease . . to live. to die is no thing. it

is our end we know but 'tis a sure re lief a sure re lief from all our . . . woe . . . why fly . . .

. . . we then . . . what can . . . such com . . . fort give we cease to suf fer when we cease to live. we

cease to suf fer when we cease to live.

*ma* *pias.*

# Finale.

Henry.

*Allegro.* My kind Pre-ser-ver fain I'd speak fain would I what I feel ex-prefs but language is too

poor too weak to thank this good-ness to ex-cess Bro-thers com-panions age and youth oh tell to all the world her fame Bro-

*Pf.*

-thers com pa-nions age and youth oh tell to all the world her fame & when they ask for faith & truth re-peat my dear Lou-i-sa's

*Chorus.* name Bro thers com pa-nions age and youth oh tell to all the world her fame and if they ask for faith and truth re-peat re-

*F*

Louisa.

-peat Lou-i-sa's name and have I fav'd my Hen-ry's life dear fa-ther in my Joy take part I now in-deed fhall be a

Wife wife to the I - dol of my heart thus when the storm dis - persing flies thro which the fai - lor's forc'd to steer no more he

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

dreads in - cle - ment skies but with the tem - pest leaves his fear Thus when the storm dispersing flies thro which the fai - lor's forc'd to

6 6 4 6 6 4 5 # F 6 6 6 4 3 6 4 3 6 5 5 3

Chorus.

steer no more he dreads in - cle - ment skies but with the tem - pest leaves his fear Why why I pray you this de - lay children your

6 6 # 6 6 4 3 P 6 4 3 6 \*

Rufset.

hands in wed - lock Join that I may pass my hours a - way in ease and peace thro life's de - cline this Joy's too great my pride my

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

boast both both in my af - fection share may who de - lights the o - ther most hence for - ward be your on - ly care this Joy's too

6 6 6 6 5 6 6 6 6 F

Chorus.

Great my pride my boast both both in my af. fection share may who de. lights the o. ther most hence. forward be your on. ly

Fingerings: 5 6 4, 6 4, 6 4 3, 6 6, 6, 6, 6, 7, 6 5 3

Skirmish.

care. I wish your Joy may hold you long but yet I am not such a fot as not to see you all are wrong why is the

Dynamic: P

Fingerings: 7 4 2, 8 5 3, 4 5 #

King to be for. got you had been wretch. ed but for him then fol. low Skirmish dance and sing raise ev. ry voice ftrain

Fingerings: 6, 6, 6, 6, 6, 6, 6, 6

Chorus.

ev. ry limb huz za and cry long live the King we had been wretched but for him then follow Skirmish dance and sing raise ev. ry

Dynamic: F

Fingerings: 6 3 #, 6 5 4 3, 6 4 3, 6 6 5 3, 6 4, 6 4, 6

voice strain ev. ry limb huz. za and cry long live the King.

Fingerings: 6, # 6 5, 6 7, 6 5 3

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