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vol. 2



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5

The Songs &c
IN THE
DESERTER
A Musical Drama.

as Perform'd with universal applause, at the
THEATRE ROYAL in DRURY LANE

Composed by Mefs^{rs}.

Monsigny, Philidor, & C. Dibdin
Pr 6s

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

OVERTURE

To the DESERTER.

1

The musical score consists of eight staves of handwritten music. The key signature is G major (one sharp). The tempo is Allegretto. The score is divided into two systems by a vertical brace. The first system starts with a treble clef, a common time signature, and a dynamic of p . It features eighth-note patterns and sixteenth-note chords. The second system begins with a bass clef, a common time signature, and a dynamic of F . It includes measures with three eighth notes per beat and a section marked pp . The score concludes with a dynamic of F and a tempo of Presto. The manuscript is written in black ink on aged paper.

Volti Presto

²Presto ma non troppo

Handwritten musical score for two staves. The top staff uses a treble clef and common time, starting with a dynamic of p . The bottom staff uses a bass clef and common time, also starting with p . The score consists of ten systems of music. The first system ends with a forte dynamic F . The second system begins with a dynamic of $\frac{8}{8}$, followed by a section labeled "Dolce". The third system begins with a dynamic of $\frac{6}{8}$, followed by a section labeled "Pastorale". The fourth system begins with a dynamic of $\frac{6}{8}$. The fifth system begins with a dynamic of $\frac{8}{8}$. The sixth system begins with a dynamic of $\frac{8}{8}$. The seventh system begins with a dynamic of $\frac{8}{8}$. The eighth system begins with a dynamic of $\frac{8}{8}$. The ninth system begins with a dynamic of $\frac{8}{8}$. The tenth system begins with a dynamic of $\frac{8}{8}$. The score concludes with a final dynamic F .

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of several measures, each starting with a forte dynamic (F). Measure 1 ends with a piano dynamic (P). Measures 2 and 3 end with forte dynamics (F). Measure 4 begins with a dynamic instruction 'P' followed by a forte dynamic (F). Measure 5 starts with a dynamic instruction 'C' followed by a forte dynamic (F). The music includes various time signatures: common time, 6/8, and 3/4. Performance instructions like 'Dolce' and 'Pastorale' are present. The bottom staff features sustained notes and rests. The page concludes with the instruction 'Volti'.

3

F

P

Dolce

Pastorale

F

P

C

Presto ma non troppo

F

P

Volti

4

P

F

Allegro

Tremante

P

F

PP

(3)

(3)



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Sung by

Mr. Dibdin. Mrs. Love & Mrs. Wrighten.

7

Allegretto

Simpkin

Philidor

I can't for my life guess the

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

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

be what it will our wish shall be still joy and health to the Dutches 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

Mrs Smith.

Monsigny

Allegretto

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

surely shoud die with an - guish I surely shoud die Ah could I think him so ungratefull with anguish with

anguish I sure - ly shoud die with an - guish with an - guish I sure - ly shoud die

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

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

M^r Bannister.

9

Philidor

All^o non tanto

My Life's three parts di - mi - nished and when the sun 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 For. Pia. I'd
For. 4 2 8 5 4 2

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and common time. It contains lyrics: "My Life's three parts di - mi - nished and when the sun is fi - nished the Parish Bell shall toll Gra". The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains lyrics: "mer - cy on my Soul Swing Swong Ding Dong Swing Swong Ding Dong methinks my old com". The third staff starts with a treble clef, a key signature of one sharp, and common time. It contains lyrics: "panions say that e - ven tho' his hairs grew gray old Ruffet once up - on a day when all was mirth & jol - li". The fourth staff begins with a bass clef, a key signature of one sharp, and common time. It contains lyrics: "ty when sports went round and Bells did ring cou'd briskly dance and blithe cou'd sing cou'd briskly dance". The fifth staff starts with a treble clef, a key signature of one sharp, and common time. It contains lyrics: "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". The sixth staff starts with a bass clef, a key signature of one sharp, and common time. It contains lyrics: "he 'twas who but he 'twas who but he For. Pia. I'd". There are various performance instructions and markings throughout the score, such as "All^o non tanto", "Pizzicato", "For.", "Pia.", and time signatures like 6/4, 3/4, 7/4, 5/4, and 7/8.

10

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 65 6 6 6 6

i-sa 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 6 6

mi-nish-ed and when the sum is fi-nish-ed the Pa-rish Bell may toll Gra-mer-cy on my soul
 6 6 6 - 6 6 6 6

Swing Swong Ding Dong Swing Swong Ding Dong methinks my old com-
 Col arco 6

panions say that e-ven tho' his hairs grew grey old Rus-set once up-on a day
 5 5 6 7 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 Russel 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.

Louisa Sung by Mrs. Smith.

Andante

Tho' Prudence may press me & duty dis-
tress 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 should 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

One conduct's for both Love and War the Point's to gain Pos- session for this we watch the enemy's Coast till we
sleeping catch them on their Post then good-by form the fort we storm and by these Arts make Towns or
Hearts fur- render at dis- cre - tion

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

can its Pow'r with stand neither Cannons Mortars Sword in hand can make such way As 'tis in
 6 6 6 6 4 5 5 6 6 5
 MF P

Love so 'tis in War we make believe mis - lead deceive we make believe 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 6 F P F P F P

tell not Cover our designs can these to trenches breaches mines blockades and am - bus - cades compare no all a -
 6 4 5 6 4 2 6 5 6 4 2 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 5

Andantino

Clar. F P F P P F Tutti

The Nymph who in - my bo - som reigns with such full force my heart en - chaine that no - thing
 e - ver can im - pair the em - pire she pos - ses - ses there that no - thing e - - - - ever
 can im - pair the em - pire she pos - ses - ses there who digs for
 stones of ra - diant Ray finds ba - ser mat - ter in - his way finds ba - ser mat - ter in - his

Cres. MF P b5

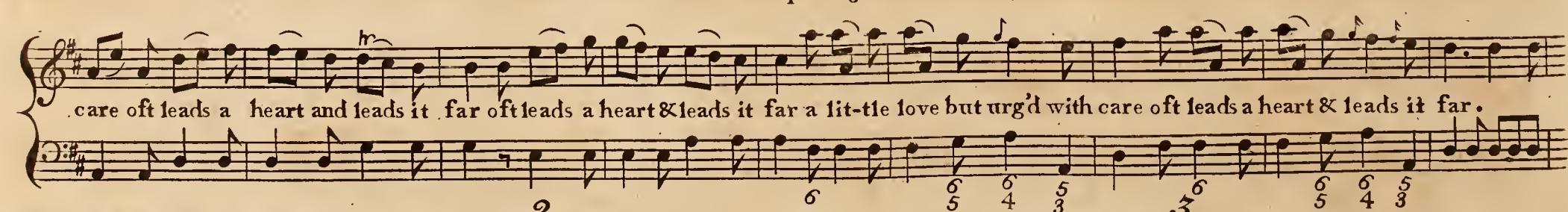
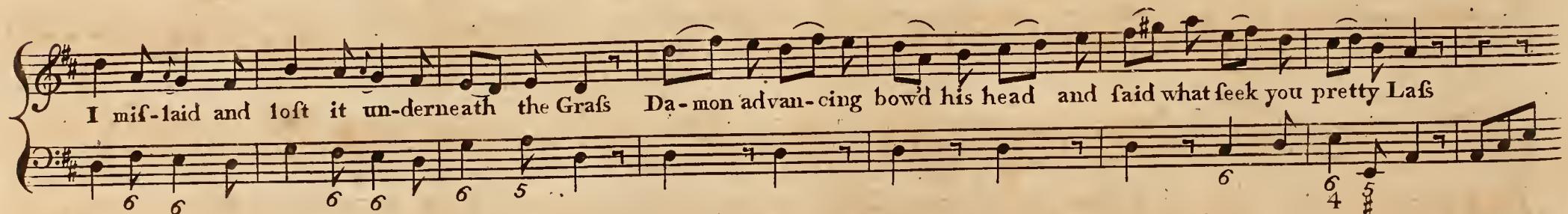
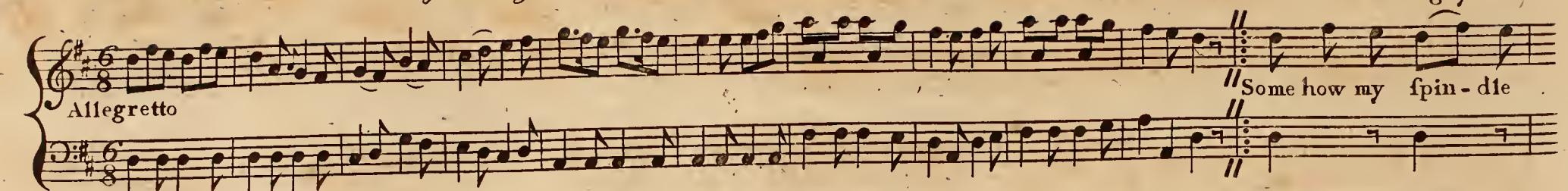
Musical score for orchestra and choir, page 10, measures 11-12. The score consists of four staves. The top two staves are for soprano and alto voices, with lyrics in English. The bottom two staves are for bass and tenor voices. The music is in common time, key signature of B-flat major. The vocal parts enter at measure 11, singing "way the worth-less load he may con-demn but pri-zes still and seeks the gem". The piano accompaniment provides harmonic support throughout. Measure 12 continues with the vocal parts and piano accompaniment.

March

A handwritten musical score for three staves, labeled "March" at the top left. The top staff uses a treble clef and common time, with a key signature of one sharp. It contains six measures of music. The middle staff uses a bass clef and common time, with a key signature of one sharp. It contains five measures of music. The bottom staff uses a bass clef and common time, with a key signature of one sharp. It contains five measures of music. Measures are separated by vertical bar lines, and notes are indicated by vertical stems and horizontal dashes.

Sung by Mrs Wrighten.

Monsigny



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.

Dibdin 17

Allegro

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 Prav's 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

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

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 besure I must own I must

own I was fool-ish e - - noug^h to be-1ieve to be - 1ieve all tenderness nonsense 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 sight for a while you've been out of my sight The day has been comfortless dreary the

night and my on-ly com-pa-nion my Tears my on-ly com-pa-nion my Tears my on - ly com-

Sheet music for a vocal piece with piano accompaniment. The vocal part consists of two staves, and the piano part is on a single staff below it. The lyrics are as follows:

pa-nion my Tears but now that's all o'er but now that's all o'er
I hate you despise you will see you no more I hate you I hate you I hate you I hate you I
hate you despise you will see you no more but now that's all o'er that's all o'er that's all o'er I hate you despise you will see you no more will see you will see you no more I hate you despise you will
see you no more will see you will see you no more will see you will see you no more will
see you will see you no more will see you will see you no more .

Musical markings include dynamic changes (P, F, MF), time signatures (6, 5, 7), and measure numbers (1-10).

Sung by Mr. Dibdin.

Mr. Dibdin.

Dibdin

Vivace

The whims of Folks in Love

The whims of Folks in Love to know

I believe would fair-ly

would fair-ly pose old

Nick

F

P

The whims of Folks in Love to know

I believe would fair-ly

would

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

now consenting

now repenting nor at this or that will stick

now consenting

now repenting nor at this or that will

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

6 7 7 7 4 5 6

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

MF $\frac{5}{4}$ $\frac{6}{4}$ F $\frac{5}{4}$ $\frac{6}{4}$

when you expect to find 'em here to tother side they quickly vere when you ex- P $\frac{6}{4}$ Tasto Solo $\frac{5}{3}$

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 P $\frac{6}{5}$ F $\frac{6}{4}$ P $\frac{6}{5}$

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 F P $\frac{6}{5}$ F P

woo & bill & 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 MF P $\frac{6}{5}$ F $\frac{6}{4}$ $\frac{7}{4}$

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 F FMO $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$

Dibdin.

(Sung by)

Mr. Vernon.

Affettuoso.

I'll fly these

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

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

QUINTETTO. Monsigny.

Blushblush. blush Lou. i sa. blush and look there. where's now thy.

Blushblush. **blush Lou . i . sa**

blush and look there.

where's now thy

76

P.

1

15

F

P6

love. oh tell me where. where's now thy love oh tell me where. thy constancy's no more.

F

10

十一

1

100

三

1

And like a wretch by tempests toss'd.
and like a wretch by tempests toss'd

P F *P* F

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 sink in sight of shore.

P *F*

sink in sight of shore.

1st Soldier.
2^d & 3^d Soldiers. Come Brother come we must be gone. we must be

4th Soldier. Col Basso. Come Brother come we must be gone. we must be

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

P cres *P cres*

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

6 *5* *6*

24.

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 instant 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 instant e're I'm drag'd a way.

fess'd 'tis now too late you have con fess'd 'tis now too late. You have con fess'd 'tis now too

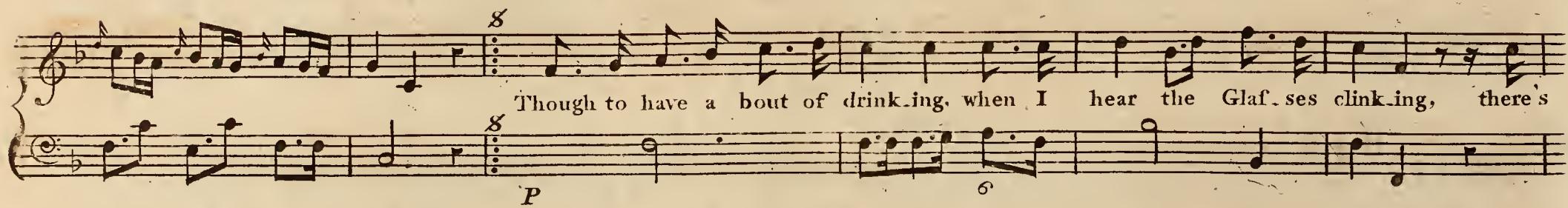
fef'sd 'tis now too late you have con fef'sd 'tis now too late. You have con fef'sd 'tis now too

A mi nute stay. A mi nute stay. one instant 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. $\frac{6}{4}$ $\frac{6}{2}$ 'tis now too late You have con .. fess'd 'tis now 'tis now too
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.

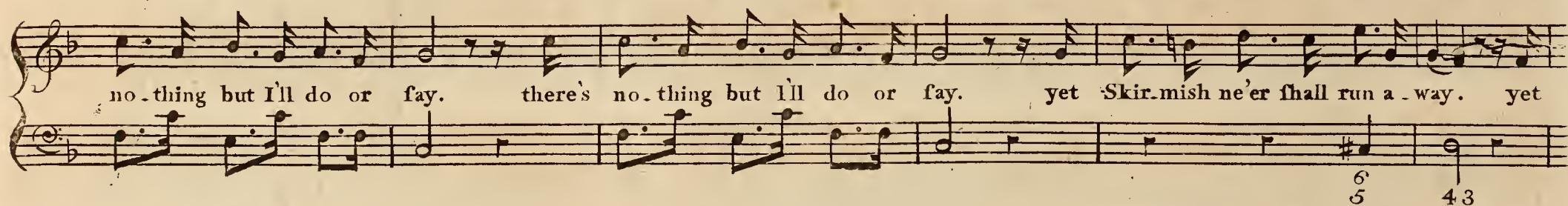
Sung by M^r Parsons.

Allegro non tanto.

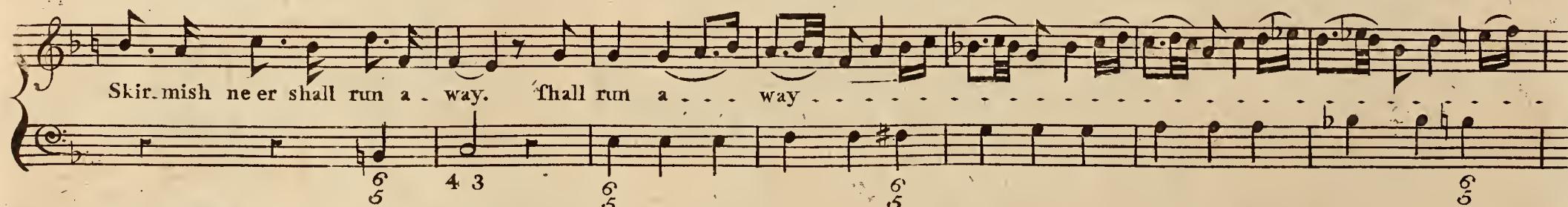


P

6



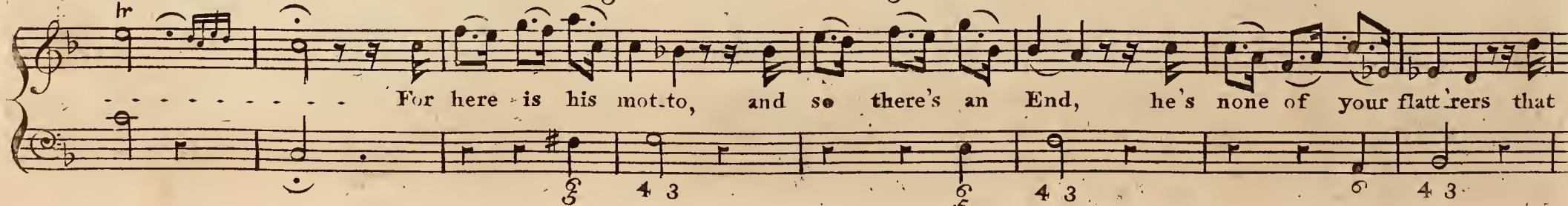
6 5 43



6 5 43

6

6



6 43

6 43

6 43

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

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

Soldiers of ten fickle
♂

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

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.

Sung by *Mrs Smith.*

Allegretto.

P F P F Ah cease this af-

fliction your for- rows are past of care and dis-quiet that sigh was your last how could you once harbour a

doubt of my love how could you once har-bour a doubt of my love the Girl you con- vers'd with the feast and the

rest the mu-sick and dan-cing was all but a Jest a fro-llick de-sign'd your af-fec-tion to prove a

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

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

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

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.

50. Duet.

Mr. Vernon. & Mrs Smith.

Monsigny.

Henry.

Moderato.

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

Louisa.

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

spea - kah why my love oh spea - kah and ba - nish this dis - pair-ing and ba - nish this dis - pair-ing

Louisa.

Ye pi - tying pow'r's some com - fort send when will my sorrows have an end. ye pi - tying pow'r's some

Henry.

Ye pi - tying pow'r's some com - fort send when will my sorrows have an end. ye pi - tying pow'r's some

Pcres.

Com fort send when will my for rows have an end.

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

F *P* *F* *P*

A-

- dieu my heart will break this tor_ments be-yond bearing this torment's be-yond bear ing be-yond bearing.

F *P* *F* *P* *F* *P* *G*

- 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-

C *F* *G* *B*

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

ye pi - tying pow'r's some com fort send when will my for rows have an end. Ye pi - tying pow'r's some

mF

com fort send when will my for rows have an end. Ye Pow'r's . . . Ye Pow'r's . . .

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

Pcres 7.

Give thy Lou . . . i . . sa's pangs Lou . . i . . sa's pangs re - lief. Ye pi - tying pow'r's some com fort

bearing. I cannot speak I cannot speak oh love oh grief. ye powrs some com fort

F

Pcres

hr

Send when will my sorrows have an end give thy Louisa's pangs relief. give thy Louisa's pangs relief

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

p *F*

Ye pitying powrs some comfort send when will my sorrows have an end ye pitying powrs some comfort send

Ye powrs some comfort send when will my sorrows have an End. Ye pitying

mF *mF*

Ye pitying powrs some comfort send when will my sorrows have an end.

powrs some comfort send when will my Sorrows have an end.

mF *5* *5* *5*

51. Monsigny.

Sung by Mr. Parsons.

Allegro.

Wo . men and Wine com : pare, so well they run in a per - fect
 pa . ral lel they run in a per - fect pa . ral lel they run in a per-fect pa , rallel.

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 send their wits to ga ther wool. Then since the world thus runs a way. Then

F F P

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.

F 6 P F 6 4 3 4 3

56.

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 she

says 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. you're 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.

F 6 * 5 |

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

wretched things like me. 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 a thousand ways our sorrows here in-crease while care succeeding care des troys our

Peace while care succeeding care. destroys destroys 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 coin . . . fort give we cease to suf fer when we cease to live. we
 cease to suf fer when we cease to live.

pianiss.

Finale.

40.

Henry.

Allegro.

My kind Pre-ser-ver fain I'd speak fain would I what I feel ex-press but language is too

P 6 4 3 4 3 6 4 3 6 4 3

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

6 7 4 3 Pfs. 6 4 5 6 4 5 6

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

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

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

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

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 shall be a

7 6 5 4 3 P 5 # 6 6 5 6 5 # 6 5 6 5 # 6 5

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

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

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

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

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 Joys too

42.

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
 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
 King to be for. got you had been wretched but for him then follow Skirmish dance and sing raise ev'ry voice strain
 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
 voice strain ev'ry limb huz za and cry long live the King.

Skirmish.

Chorus.

FINE.

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