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a Comic Opera

as Performed with

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THEATRE-ROYAL, DRURY-LANE;

being entirely an Original Composition

MR. DIBDIN.

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OVERTURE to LIBERTY HALL.

Allegro

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking of *f* (forte) is present in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking of *f* (forte) is present in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. The system concludes with a double bar line.

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

Andantino

Allegro

This page of handwritten musical notation, numbered 5, features seven systems of two staves each. The music is written in G major, indicated by a single sharp (F#) in the key signature. The notation includes treble and bass clefs, a variety of note values (quarter, eighth, and sixteenth notes), rests, and ornaments. The sixth system concludes with the word "Conclufion" written above the final measure. The handwriting is clear and consistent throughout the page.

Cho^s Sung by M^r Barrymore, M^{rs} Wilfon, & others

Allegro Light and tripping

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

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

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

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

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

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

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

Chorus Nettle

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

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

Chorus

Andantino

Were pa-tience kind to me

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

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

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

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

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

But

But patience ferry cruel is

Oh he de nos

With jibes and cheers and mockeries

Oh he de nos

Which makes to figh and fob ap Hugh

And whining his sad fortune rue

And grieve and croan and crunt look you

Oh, he de nos.

Sung by M^r. Bannifter

Con Spirito

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes.

The second system continues the musical piece. It includes the same two-staff format. The lyrics "When faint - - - ly" are written below the treble staff. A dynamic marking of *p* (piano) is placed below the bass staff.

The third system continues the musical piece. The lyrics "glems the doubt - - ful, day ere yet the dew drop on the thorn borrows a - -" are written below the treble staff. Dynamic markings of *f* (forte) and *p* (piano) are placed below the bass staff.

The fourth system continues the musical piece. The lyrics "- - lustre, from the ray, that tips with gold the danc - - ing corn health bids a - -" are written below the treble staff. Dynamic markings of *f* and *p* are placed below the bass staff.

The fifth system continues the musical piece. The lyrics "- - wake and ho - - - mage pay to him who gave a - - - no - - - ther morn, and well with" are written below the treble staff. The system ends with a double bar line and a fermata over the final note.

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

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

chafe.

2

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

3

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

Allegretto

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

fu.

Citrons they twang my slaves and at_tendants an - - nounce me my slaves and at_tendants an - - nounce me my

slaves and at_tendants announce me.

for. *fu.*

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

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

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

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

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

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

Sung by Miss Phillips.

Andantino

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is marked 'Andantino'.

The second system continues the musical piece. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. The lyrics 'Lucy Who to my' are written below the vocal line.

The third system continues the musical piece. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. The lyrics 'woes a balm ad - - vi - fes but lit - tle knows what I en - - dure the Pa - tients' are written below the vocal line.

The fourth system continues the musical piece. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. The lyrics 'pain to tor - - ture ri - - fes when medicine's tried and fails to cure to tor - ture' are written below the vocal line.

The fifth system continues the musical piece. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. The lyrics 'rises to tor - - ture rises the patients pain to tor - - ture ri - - fes the patients' are written below the vocal line.

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

cure. What can the

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

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

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

Sung by Miss George.

Rondeau.

Allegretto

p. *f.*

p.

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

p. *f.*

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

p.

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

p.

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

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

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

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

- cord him that presage of our hearts surrender that presage of our hearts surren- der that presage of our

hearts surren-der. *f.*

Sung by M^r. Bannister.

Andantino

p.

Englilh

Jack Rat - - lin

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

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

*f.**p.*

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

f.

en - ded meek as the bleat - - ing Lamb hed prove thus Jack had

man - - ners courage me - - rit yet did he figh and all for

love.

2

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

3

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

Sung by M^r. Dodd. M^r. Barrymore. and M^r. Bannister.

GLEE.

Allegro

The musical score consists of three systems. The first system shows the piano introduction in C major, 2/4 time, marked 'Allegro'. The second system contains the first vocal entry with the lyrics: 'What if my pleasures fools con -'. The third system contains the second vocal entry with the lyrics: '- demn, becaufe I am not dull like them, becaufe no minute I let -'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

What if my pleasures fools con -

What if my pleasures fools con -

What if my pleasures fools con -

- demn, becaufe I am not dull like them, becaufe no minute I let -

- demn, becaufe I am not dull like them, be - - - - caufe

- demn, becaufe I am not dull like them, no minute I let

pafs unmark'd by a con - vi - vial glafs becaufe no mi - nute I let
 be - caufe no minute becaufe no mi - nute I let
 pafs unmark'd by a con - vi - vial glafs becaufe no mi - nute I let

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

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

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

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

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

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

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

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

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

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

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

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

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

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

taf-ting love and wine.

taf-ting love and wine.

taf-ting love and wine.

2

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

Sung by M^{rs} Wilfon.

Rondeau

Allegro

HAIR-BRAIN

Oh! transfort beyond measure Oh! ex-tacy of pleasure what

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

hap-py thing a Wife

Should unexpected crosses mis-

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

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

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

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

sweet - en well the Cup of Life Oh!

Presto

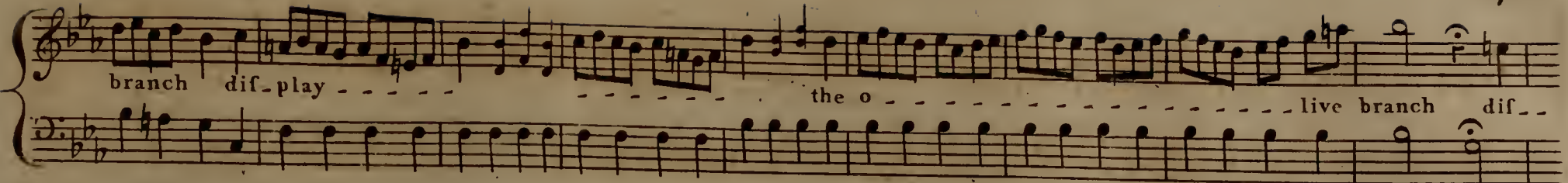
AIRIELIA

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

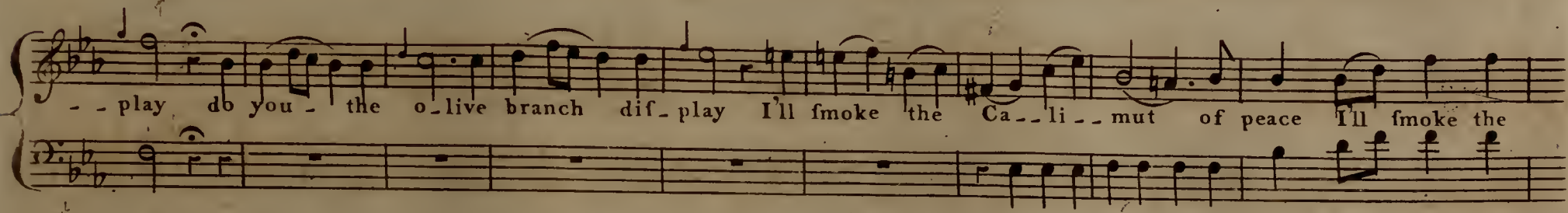
army in its way wou'd you Hosti_lities shou'd cease prepar'd each army in its way wou'd you Hof_ti_li_ties shou'd

cease pre - par'd pre - par'd each army in its way wou'd you Hof_ti_li_ties shou'd cease Do you - - the

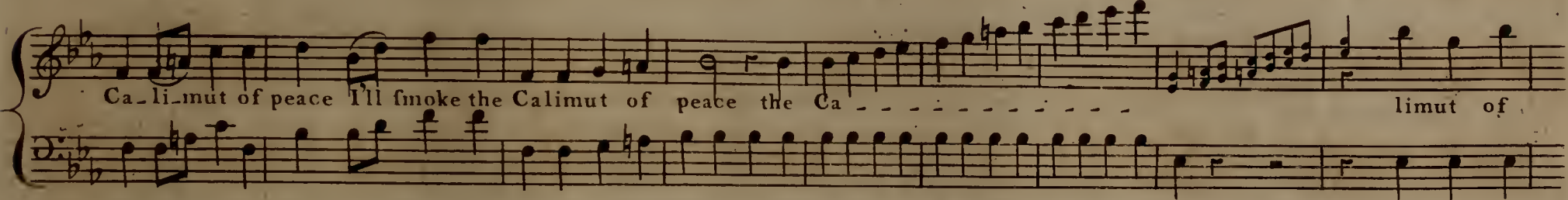
olive branch dif - play do you - - the olive branch dif - play do you - - the o - - - live



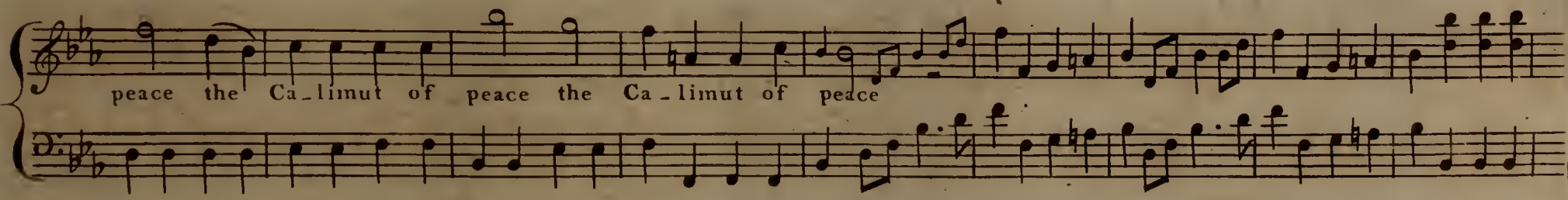
branch dif-play the o live branch dif



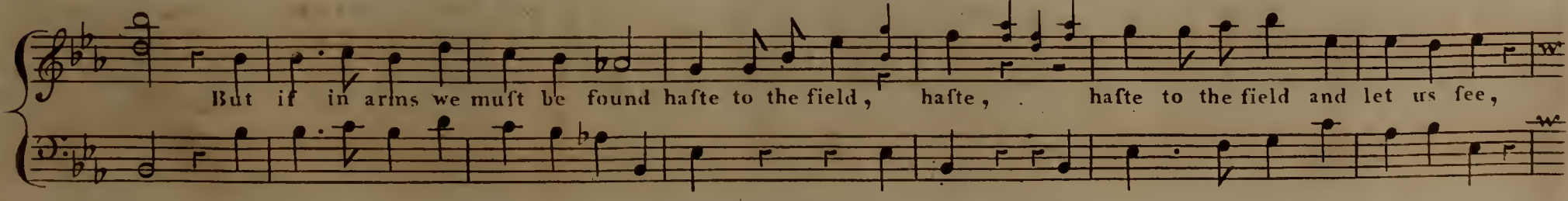
play do you the o live branch dif play I'll smoke the Ca li mut of peace I'll smoke the



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



peace the Ca limut of peace the Ca limut of peace



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

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

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

if your Trumpet or my War-whoops found can

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

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

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

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

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

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

vic - to - ry.

mez for: *for:*

Sung by Miss Phillips

Andantino

p

f

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

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

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

mf

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

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

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

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

f

2

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

Allegretto

RUPEE

Ne - ver won - der or stare, that we

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

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

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

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

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

Hound.
for:

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

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

Allegretto

Pizz

Col'arco

S. AP HUGH
Do

Salmons love a lu_cid Stream do thirfty Sheep love foun_tains do Druids love a dole_ful theme or

Goats the crag_gy Mountains If it be true these things are fo_as tru_dy she's my

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

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

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

Col'arco *m:for:*

Bells of Ab-ber--do-vey.

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

Allegretto *f*_{ia}:

ENGLISH

See the Courie through'd with gazers, the

*f*_{ir} *f*_{ia}:

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

*f*_p *f*_p *f*

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

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

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

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

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

mf *f*

f

2

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

3

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

Sung by Miss Phillips

Un-- kind and cru-- el
 turn and hear me in pi-- ty to the pangs I feel In pi-- ty to the pangs I
 feel or kindly turn and smiling cheer me or here will I for e-- ver kneel for e-- ver kneel or
 kindly turn & smiling cheer me or smiling turn and smiling cheer me or smiling turn and kindly cheer me or

This musical score is for a piece titled "Sung by Miss Phillips". It is written in 3/4 time and the key signature has three sharps (F#, C#, G#). The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Un-- kind and cru-- el", "turn and hear me in pi-- ty to the pangs I feel In pi-- ty to the pangs I", "feel or kindly turn and smiling cheer me or here will I for e-- ver kneel for e-- ver kneel or", and "kindly turn & smiling cheer me or smiling turn and smiling cheer me or smiling turn and kindly cheer me or". The piano accompaniment features a steady bass line and a more active treble line with many sixteenth and thirty-second notes.

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

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

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

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

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

Finale

Allegro

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

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part is in 4/4 time and features a steady, rhythmic accompaniment. The vocal line is in a soprano range and includes lyrics for a character named Lucy and a Chorus. The lyrics describe a state of emotional distress and a resolution to seek freedom.

ENGLISH

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

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

AURELIA

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

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

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

THE
Overture, Songs, &c.
IN THE

SERAGLIO,

As perform'd at the Theatre Royal

COVENT GARDEN.

The Music chiefly Compos'd by

C: D I B D I N.

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The Election.

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Also A second number of Thalia, containing, the Medley Overture to the Fair Quaker, the Songs in Old City Manners, the Runaway, The Gamesters, and the Country Girl.

OVERTURE

to the SERAGLIO

This musical score is an overture for the opera 'The Seraglio' by Thomas Augustine Dibdin. It is written for a string ensemble, with each system consisting of a treble clef staff and a bass clef staff. The music is in common time (C) and begins with a key signature of one sharp (F#). The score is divided into six systems. The first system includes the title 'OVERTURE to the SERAGLIO'. The second system features a dynamic marking of *pia.* (piano). The third system features a dynamic marking of *for.* (forte). The fourth system continues with a similar texture. The fifth system features a more complex texture with sixteenth-note patterns in the treble. The sixth system concludes the page with a final cadence. The notation includes various rhythmic values, accidentals, and dynamic markings.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the bass staff towards the end of the system.

Fourth system of musical notation, featuring a *for.* (forzando) marking in the bass staff towards the end of the system.

Fifth system of musical notation, showing a continuation of the melodic and accompanimental lines.

Sixth system of musical notation, concluding the page with a double bar line. The word "Volti" is written at the end of the system.

Allegretto

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The tempo is marked "Allegretto". Dynamics include *sf.* (sforzando) and *fr* (forzando).

Second system of musical notation. Dynamics include *fr.* (forzando).

Third system of musical notation. Dynamics include *fr.* (forzando).

Fourth system of musical notation. Solo parts are indicated for Oboe and Corni. Dynamics include *sf.* (sforzando).

Fifth system of musical notation. Solo part is indicated for Bassoons. Dynamics include *piano* and *sf.* (sforzando).

Sixth system of musical notation. Solo parts are indicated for Corni, Violins, and Oboe. Dynamics include *sf.* (sforzando).

Violins I

Oboe Soli

Chorus.

Dibdin.

Allegro, non troppo.
p

The Sun's mounting high we no

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

F *P*

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

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

Polly. *Curtis.*

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

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

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

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

FP FP FP

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

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

Polly. Curtis.

Volti Presto.

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

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

Fishermen.

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

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

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

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

7 8 6 6 6 6 6 6 6 6

4 2 3 4 4 4

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

6 6 6 6 6 6 6 6 6 6

3 4 4 4 4 4

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

ria.

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

for.

- tent.

Allegro Moderato

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

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

P.

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

Sy Sy

7 6

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

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

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

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

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

Sy P. T. S. 6/4 #

Mez. F.

6/4 #

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

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

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

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

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

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

Affettuoso

Vio. 2^o

Vio. 1^o

Baffo

F.

F.

P. 6

F.

I have not the grace and I know not the

P.

6

6

6

6

6

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

7

6 5
4 3

6 5
4 3

6

6

6

6

point out the way ex_prefs ev'ry word as it flows from the heart and as na_ture as nature shall point out the way

F.

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

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

P.

3 7 8 6 6 6 3

language of nature Ill drefs a -- plain Tale and duty the rest shall sup_ply and du_ty the rest shall sup_ply.

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

Accomp^t.

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

Andante.

The second system of music consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is marked 'Andante'. It includes lyrics: "Here each morn and ev'ry eve in dew-y ray re-tur-ning shall share the for-rows that I breath shall wit-ness to-my". There are repeat signs (double bar lines with dots) at the beginning of the first and second staves. Fingerings and other markings like '*' and 'tr' are present.

The third system of music consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with lyrics: "mour ning Ec-co catch the plaintive lay to her heart dis-co-ver how for her for-lorn I stray how". There are repeat signs at the beginning of the first and second staves. Fingerings and other markings like '*' and 'tr' are present.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Well how true I love her. Symph. 1. st time. Symph. 2. d time". The middle and bottom staves are piano accompaniment. The second system continues the piano accompaniment with various musical notations such as slurs, repeat signs, and dynamic markings like *lr*.

II Verse.

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

Reef .

Mr. Reinhold.

Allegro.

4 2
6
6 4 7 7 4 2

8.
Blow high blow low let tempests tear the mainmast by the board. my heart with thoughts of thee my dear. and

4 2
6 4
6 6 5 3
6
4 2

love well for'd, shall brave all danger, scorn all fear the roaring winds the raging sea in hopes on shore to be once more.

6
6 4 3 3

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

6
6 4 3 3
6 6 6

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

6 6 6
3

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

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

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

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

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

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

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

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

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

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

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

Lydia

Miss Brown.

Dibdin.

Allegretto.

The little Birds as well as you I've

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

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

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

Sparrows half so sweet as tender Cooing Cooing Cooing as Cooing

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

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

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

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

f 6 3 4 3 3 3 6 4 4 3 3 3

gau - - - dy plume some love a hundred some you'll meet still constant to their loves 7 some love a hundred

6 4 4 6 6 b7 6

some you'll meet still constant to their loves 7 are chatt'ring chatt'ring Sparrows half 16

6 b7 4 2

fweet as tender Cooing Cooing Cooing Doves as tender Cooing

6 6 f 3 3 3

Doves as tender Coo - ing Doves

f 3 3 3 7 -

Accomp.^t

P.

P.

Andante.

F.

F.

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

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

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

P.

F.

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

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

II Verse.

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

Lydia.

Miss Brown.

Dibdin.

Allegro.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody features eighth and sixteenth notes. Dynamics include *P* (piano) and *F* (forte). Fingerings are indicated by numbers 1-5. The bass staff provides accompaniment with chords and fingerings.

Second system of musical notation. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "If it was not that such a meek". The melody continues with eighth and sixteenth notes. The bass staff includes fingerings and chord symbols.

Third system of musical notation. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "creature as you they'd i . ma . gine to have a con . cern in't if it was not that such a meek creature as you they'd i . ma . gine to". The melody continues with eighth and sixteenth notes. The bass staff includes fingerings and chord symbols.

Fourth system of musical notation. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "have a con . cern in't be . fore I'd be pent like a bird in a mew be . fore I'd be pent like a bird in a mew be . fore I'd be pent like a". The melody continues with eighth and sixteenth notes. The bass staff includes fingerings and chord symbols.

Fifth system of musical notation. Treble clef, key signature of two sharps, 6/8 time signature. Lyrics: "bird in a mew I'd fet it on fire and burn in't be fore I'd be pent like a bird in a mew I'd fet it on fire and burn in't I'd". The melody concludes with a double bar line. The bass staff includes fingerings, a sharp sign (#), and a dynamic marking *m F*.

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

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

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

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

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

6 6 6 6

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

6/4 6 6/4 5

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

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

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

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

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

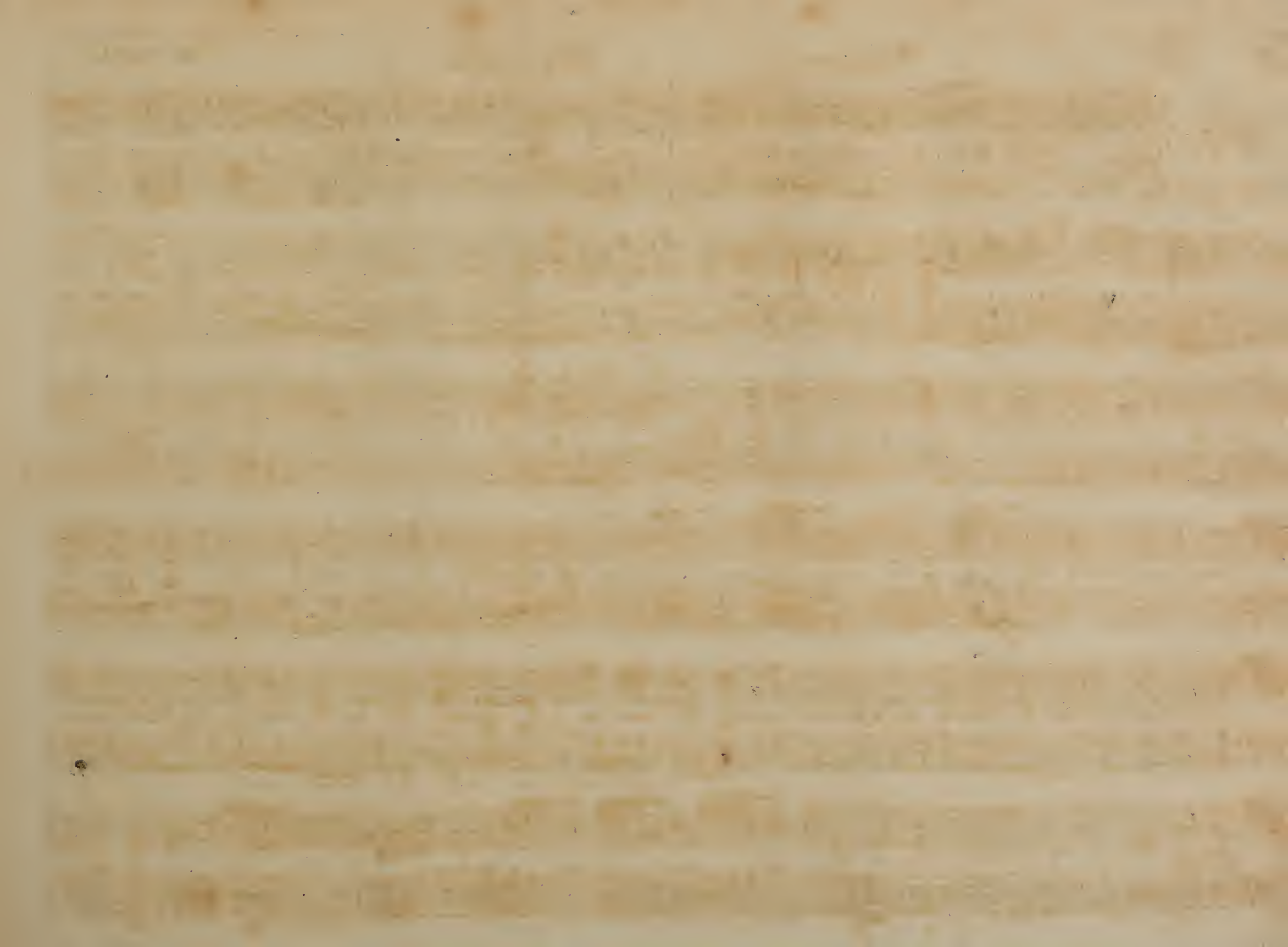
F. *P.*

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

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

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

- rag - lio.



Allegro.

The first system shows the piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

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

The second system begins the vocal entry. The vocal line starts with a half note 'What' followed by eighth notes for the rest of the phrase. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* and *mf*.

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

The third system continues the vocal line. The piano accompaniment features a prominent bass line with eighth notes. Dynamics include *p* and *f*.

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

The fourth system continues the vocal line. The piano accompaniment has a more active texture with sixteenth notes in the right hand. Dynamics include *f*.

to the ground wou'd pin me fearing he shou'd fall to work I run as if the Dev'l was in me fearing he shou'd fall to

The fifth system continues the vocal line. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamics include *f*.

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

The sixth system concludes the page. The piano accompaniment ends with a final chord. Dynamics include *f* and *p*.

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

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

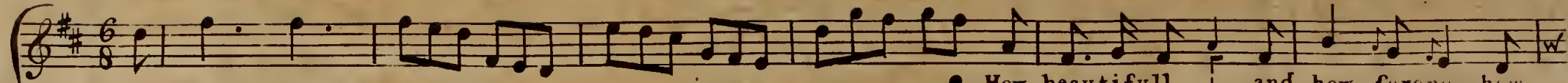
what wretch would now be in my Coat this frolick dearly we shall rue I feel the Bow-string at my throat what shall I

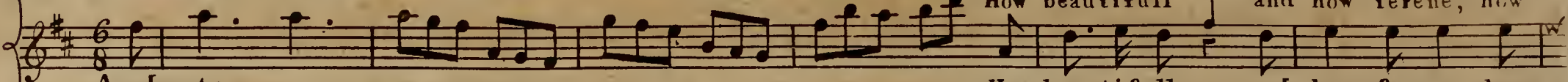
do what shall I do I feel the bow-string at my throat what shall I do what shall I do I feel the bow-string at my

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

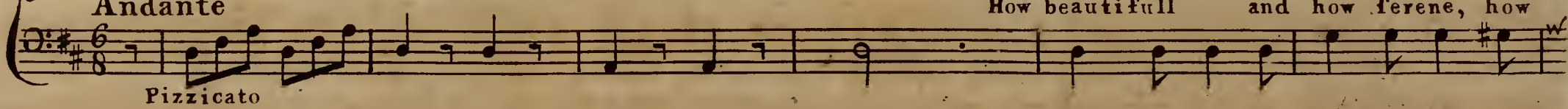
do what shall I do

Quintetto .

Elmira.  How beautifull and how ferene, how

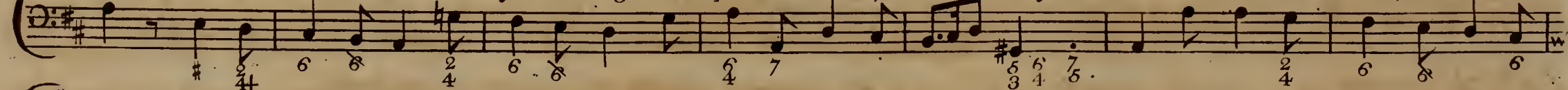
Lvdia.  How beautifull and how ferene, how

Andante

Pizzicato 

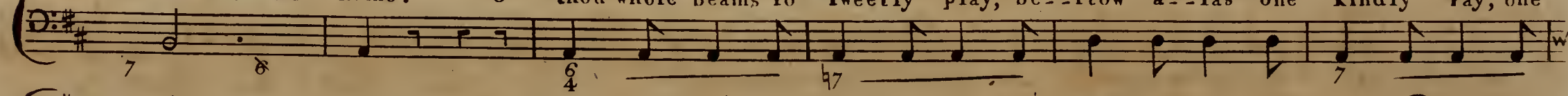
beautifull and how ferene shines yonder Nights re-splendent Queen, kind-ly to comfort those who roam, and lead the

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



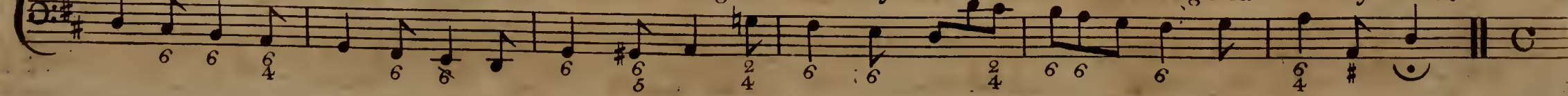
Travler to his home: O thou whose beams so sweetly play, be-ftow a-las one kindly ray, one

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



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

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



Reef

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

Allegro tafto Solo

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

T.S.

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

Venture

Lydia

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

Elm: All? Reef

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

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

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

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

Elm: & Lyd:

Hafsan

Elm: & Lyd:

Hafsan

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

f. p.

f. # 6/5 p.

f. p.

f. 6/4 p.

f. 7/4 p.

Reef

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

6

6

6

6

6

6

6

6

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

Lyd: & Elm:

Reef

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

6

Lyd: & Elm:

Reef

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

6/4

3

Hafsan

Venture

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

7/5

6/4

5/3

7/5

6/4

5/3

f.

p.

f.

p.

f.

p.

Chorus.

Bass. The great Ba--shaws fu--preme de--cree shall give them Death or Li--ber--ty.

Tenore. The great Ba--shaws fu--preme de--cree shall give them Death or Li--ber--ty.

Con Alto. The great Ba--shaws fu--preme de--cree shall give them Death or Li--ber--ty.

Trebles. The great Ba--shaws fu--preme de--cree shall give them Death or Li--ber--ty.

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

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Death or Liberty. Death or Liberty.

Elmira.

Miss Wewitzer.

Clarinet. 1 no.

Clarinet. 2 do.

Violins.

Allegretto.

Ah what a vails the brightest worth

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

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

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

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

there each ra-diant vir-tue glows

Fine

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

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

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

D. C.

Allegro.
non molto

I simply

F P ^{5 6} 3 4 7 F P ^{5 6} 3 4 7 F 6 6 5 P

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

5 6 7 6 6 5 6 7 6 6 6

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

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

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

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

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

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

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

5 6 7 6 6 5 6 7 5 6 7

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

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

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

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

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

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

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

6 6 5 6 7 6 7 6 5 6 4

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

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

for which good Seig - nior are you for .

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

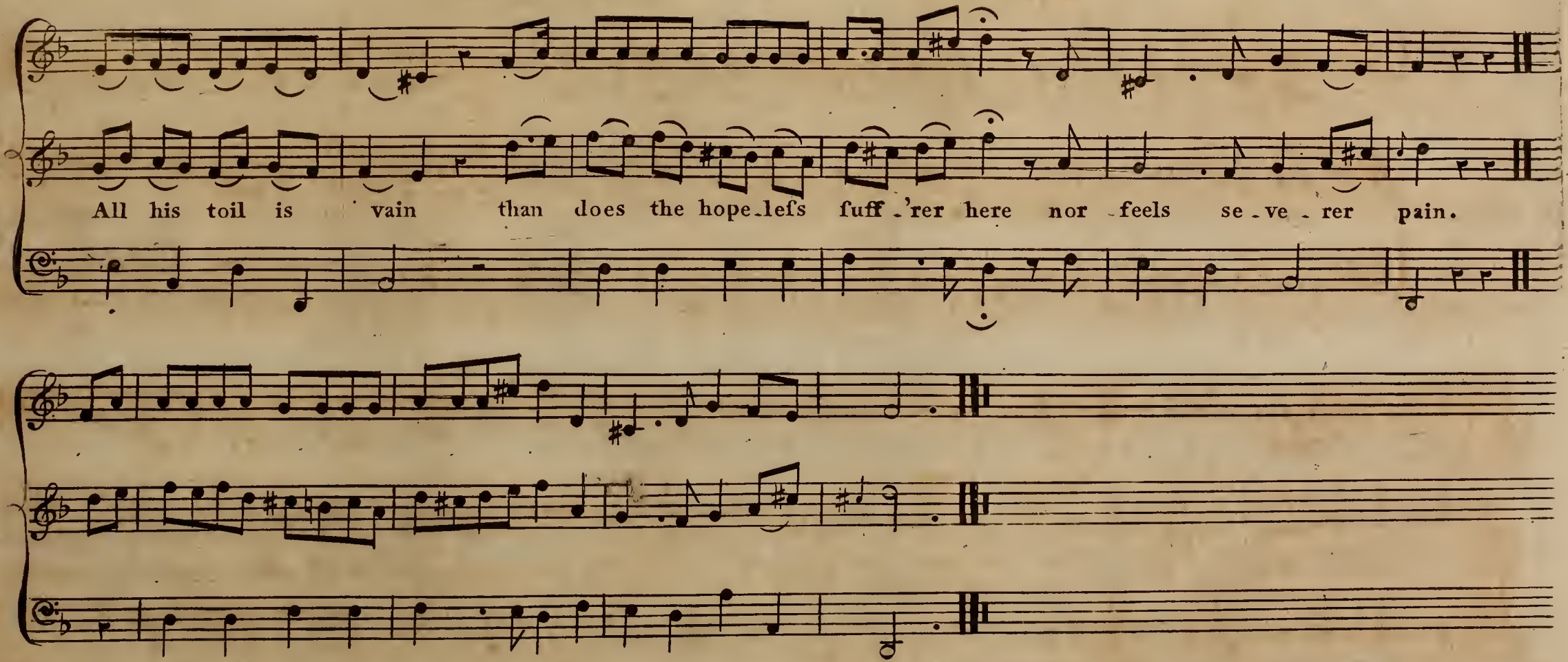
Accomp^t

Violin 1^o

Tender

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

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



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

II Verse.

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

F *P.* *F.*

P. *F.*

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

F *P.* *F.*

P.

P.

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

P.

P.

P.

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

P.

D. C.

Allegro.

8.

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

8.

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

You Gunnel keep the helm in hand you Gunnel keep the

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

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

bear up on her just as you've brought your lower tier broadside to bear up on her All hands then lads the ship to

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

Tafo Solo. *P.*

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

F. *P.* *F.* *P.* *Pf.*

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

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

F.

FINALE.

Dr. Arnold.

Vivace

Abdallah.
A way with

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

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

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

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

Frederick.

Reigns.

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

6 6 7 6 5 6 6 7 6 5 3

Lydia.

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

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

6 4 5 3 7 6 5 3

Chorus repeated. 8.

Reef.

- turb'd en joyment reign.

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

6 5

4 2 6

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

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

6
4

5
3

6
5

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

7

lr 7

q

q

7 6 4 q

hearts.

Chorus

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

lr

7

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

6

6

7 6 5
4 3

6

7 6 5
4 3



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