

THE

TURNPIKE GATE,

A Comic Opera

in Two Acts:

as Performed at the

THEATRE ROYAL COVENT GARDEN.

Composed by

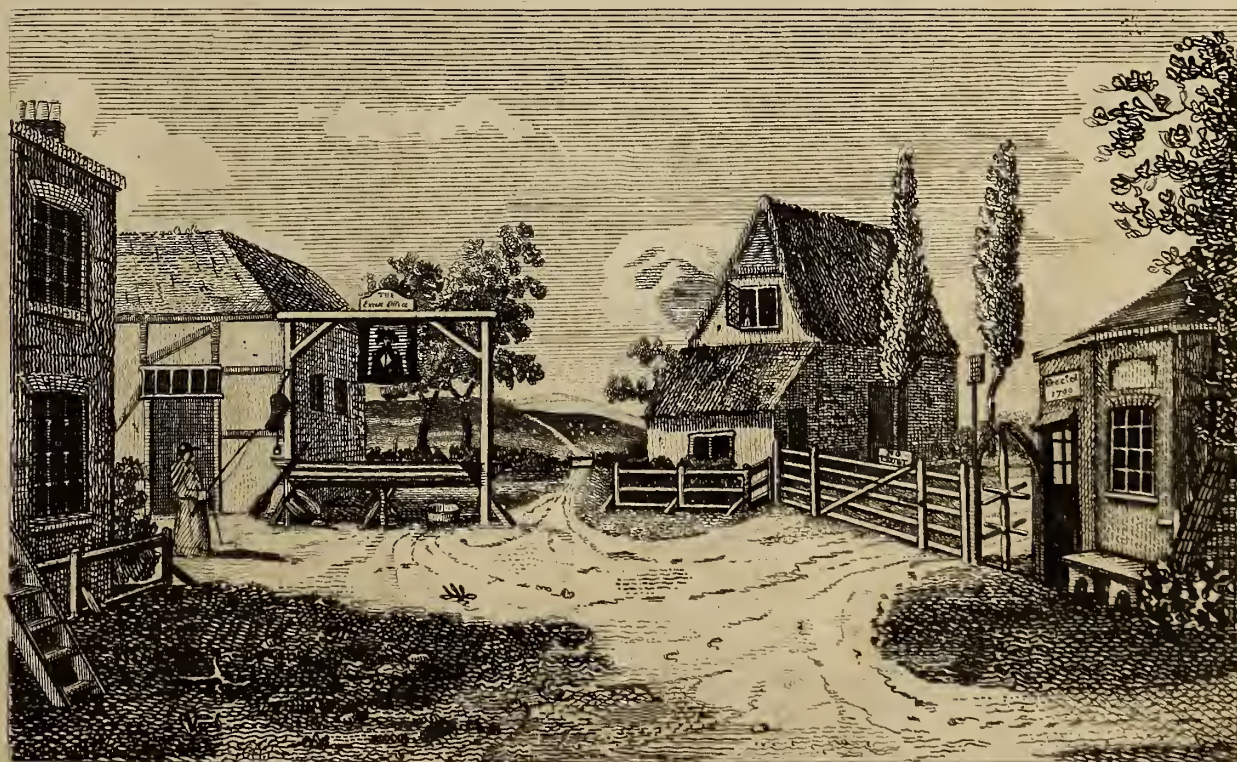
MAZZINGHI & REEVE.



Ent^d at Stat^s Hall.

Price 8

The Poetry by M^r Knight: Comedian.



T. King & A. Strand

London Printed by Goulding, Phipps & D'Almaine; Music Sellers to their Royal Highnesses the Prince and Princess of Wales, No. 45 Pall Mall:

A Complete CATALOGUE of the Works of JOSEPH MAZZINGHI.

London, Printed & Published by Goultling, Phipps & Dalmaine,
Music Sellers, to her Royal Highness the Princess of Wales. — 45 Pall Mall.

N. All the Sonatas have One or more Accompaniments: & those, marked with a Star, have Different Airs introduced in them. —		8 D
1.* Three Sonatas for the Piano Forte Dedicated to his Grace the Duke of Queensbury	.....	7 6
2. Three D ^o D ^o Dedicated to her Grace the Duchess of Devonshire	.....	7 6
3. Three Quartetts for the Piano Forte, Flute, Violin & Tenor, Dedicated to the R ^t . Hon ^{ble} . Earl Cholmondeley	.....	10 6
4. One Sonata for the Piano Forte	.....	2 6
5. Three D ^o D ^o Dedicated to the Right Honorable the Viscountess Hampden	.....	10 6
6. A Day in Turkey a Comic Opera Performed at the Theatre Royal Covent Garden	.....	12 0
7. The Magician a Comic Opera D ^o D ^o D ^o.....	.....	10 6
8. The Siege of Bangalore. Dedicated to Lady Pole	.....	2 6
9.* Three Sonatas for the Piano Forte, Inscribed to the R ^t . Hon ^{ble} . Viscount Hampden	.....	7 6
10. Three D ^o D ^o Dedicated to M ^{rs} . Conqueron	.....	5 0
11. Twelve favorite Airs for the Piano Forte	.....	1 6
12. Three Duets for Two Flutes or Violins, Dedicated to the R ^t . Hon ^{ble} . Earl of Abingdon	.....	5 0
13. Three Duets for the Piano Forte Dedicated to the Right Hon ^{ble} . Countess of Hillsborough	.....	7 6
14.* Three Sonatas for..... D ^o Dedicated to M ^{rs} . Rigby	.....	7 6
15.* Three D ^o D ^o Dedicated to M ^{rs} . Trotter	.....	7 6
16. Three D ^o D ^o Dedicated to her Serene Highness the Margravine of Anspach	.....	8 0
17. Paul et Virginie, a favorite Ballet, Performed at the King's Theatre Haymarket	.....	7 6
18. Six easy Sonatas for the Piano Forte	.....	7 6
19.* Three D ^o D ^o Dedicated to her Royal Highness the Princess of Wales	.....	7 6
20. Les Trois Sultans, a Grand Ballet, Performed at the King's Theatre Haymarket	.....	7 6
21. La Belle Arsene a favorite Opera as Performed at the King's Theatre Haymarket	.....	11 0
22. The Bouquet a favorite Divertissement..... D ^o D ^o.....	.....	5 0
23. Paul et Virginie, adapted for Two Flutes or Two Violins	.....	5 0
24. Two Musicians, being a Complete Introduction to the Piano Forte, Fingered throughout Book 1 st	.....	5 0
25. D ^o D ^o D ^o D ^o Book 2 ^d	.....	5 0
26. Sappho et Phaon a Grand Ballet, Performed at the King's Theatre Haymarket	.....	7 6
27.* Two Sonatas Arranged as Duets for the Piano Forte from the Author's own Works	.....	7 6
28.* Three Sonatas for the Piano Forte, Dedicated to Miss Porten	.....	7 6
29.* Three D ^o D ^o Dedicated to the R ^t . Hon ^{ble} . Countess Cholmondeley	.....	7 6
30.* Three D ^o for the Harp or Piano Forte, Dedicated to the Miss Rigges	.....	8 0
31. Twelve Military Airs for Clarinets &c, Dedicated to his Royal Highness the Duke of York. — Book 1 st & 2 ^d	.....	7 6
32. Eliza a Pastoral Ballet, Performed at the King's Theatre Haymarket	.....	7 6
33. Eighteen Military Pieces, Arranged for 2 or 3 B & C Clarinets, 2 Octave Flutes, Two Horns, Trumpet, Serpent, Trombone, Bass Drum & Two Bassoons, Inscribed to his Royal Highness the Prince of Wales	.....	15 0
34.* Four Sonatas for the Piano Forte, Dedicated to M ^{rs} . Brandling	.....	7 6
35.* Three Duets for the Piano Forte, Dedicated to the R ^t . Hon ^{ble} . Viscountess Percival	.....	7 6
36. A Sonata for the Piano Forte in Commemoration of the Glorious 1 st of August 1798	.....	7 6
37. Pamb Droog, a Grand Opera (as performed at the Theatre Royal Covent Garden) by Mazzinghi & Beere	.....	7 6
38. Twelve Airs (with a Tambourin. Accomp ^t .) Inscribed to M ^{rs} . Henderson	.....	7 6
39. Two Grand Sonatas for the Piano Forte, Inscribed to Miss Otto Bayer	.....	7 6
40. Twenty Military Divertimento's for Clarinets &c. &c. Inscribed to Lt. Col ^l . Wilder	.....	10 6
41. The Turnpike Gate a Comic Opera (performed at the Theatre Royal Covent Garden) by Mazzinghi & Phipps	.....	8 0

OVERTURE

Adapted for the Piano Forte with or without additional Keys

Reeve

Pastorale *p* *fp* *fp* *fp* *fp*

Andantino

flot

Bassoon Solo

Flute

fp *fp*

Turnpike Gate

First system of musical notation, featuring treble and bass staves. The treble staff contains a complex melodic line with many beamed notes. The bass staff provides a rhythmic accompaniment. Dynamic markings *fp* are present in both staves.

Second system of musical notation, continuing the piece. The treble staff has a dense texture of notes, while the bass staff has a more sparse accompaniment.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff continues the accompaniment. A handwritten *for* is written above the treble staff.

Fourth system of musical notation. The treble staff has a very dense, arpeggiated texture. The bass staff has a simple accompaniment. A handwritten *for* is written above the treble staff, and a *sf* marking is in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a dense accompaniment. A *p* marking is in the treble staff.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a simple accompaniment. *fp* markings are in the bass staff.

Seventh system of musical notation, the final system on the page. The treble staff has a melodic line with some slurs. The bass staff has a simple accompaniment. *fp* markings are in the bass staff.

RONDO

Allegro

8.^{va} alta

p

f

- loco

8.^{va} alta

p

- loco

f

Violin Solo

Andante

8.^{va} alta

tr

5
6 #6

sya alta
p
loco

sya alta
p

loco
f

Oboe Solo

Allegretto

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time.

The third system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time.

The fourth system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time.

The fifth system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time.

The sixth system of musical notation concludes the piece. It features a change in tempo and dynamics. The upper staff includes a trill (tr) and a dynamic marking of *p*. The lower staff includes a dynamic marking of *p*. The tempo changes from Allegretto to Allegro. The key signature changes to two sharps (F# and C#), and the time signature changes to 6/8. The piece ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a *-loco* marking. The bass clef part provides harmonic accompaniment.

Second system of musical notation. The treble clef part includes a *8^{va} alta* marking and a *p* dynamic marking. The bass clef part continues the accompaniment.

Third system of musical notation, showing a continuation of the piece with intricate melodic lines in the treble and accompaniment in the bass.

Fourth system of musical notation, maintaining the complex melodic and harmonic structure of the piece.

Fifth system of musical notation, featuring a *loco* marking and a *f* dynamic marking in the treble clef part.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

Sung by Miss Sims

Allegretto

Reeve

PEGGY

Pray young Man your

fruit give over, Heav'n design'd you not for me, cease to be a whining lover,

four and sweet will ne'er agree, clownish in each limb and feature,

Turnpike gate

9

you've no skill to dance or sing, at best you're but an awkward creature, I you know am

quite the thing, quite the thing quite the thing, I you know am quite the thing,

2

As I soon may roll in pleasure
 Bumpkin's I must bid adieu:
 Can you think that such a treasure,
 Ere was destin'd Man for you.
 No:— mayhap when I am carried
 'Mongst the great to dance and sing,
 To some great Lord I may be married
 All allow "I'm quite the thing" ! &c

3

Beau's to me will then be kneeling
 "Ma'am I die if you don't yield"
 Let 'em plead their tender feeling
 While my tender heart is steeld,
 When I dance they'll be delighted
 Ravish'd quite, to hear me sing
 At routs whenever I'm invited
 All will swear she's quite the thing" &c

Turnpike gate

Sung by M^r Fawcet

Reeve

Allegro

JOE

Bri-tanias Sons at Sea in Bat-tle always brave, strike to no

pow'r d'ye see that ever plough'd the wave Fal lal de riddle liddle

li, to, But when we're not afloat, 'tis quite a-nother thing)

We strike to Pet - ti - coat get groggy dance and sing,

Fal lal de ral lal de ral lal de ral lal de ral lal de raddleliddle

lal tal la, Ri tol de riddle liddle li tol lo!

2

There's Portsmouth Polly, she,
When forc'd to go a shore;
Vow'd constancy to me,
And sometimes twenty more.

Fal lal &c.

But give poor Polly her due,
For truth's a precious thing;
With none but Sailors true,
Wou'd she drink grog and sing.

Fal lal &c.

3

With Nancy deep in love,
I once to sea did go,
Return'd, she cry'd, "by Jove,
"I'm married, dearest Joe."

Fal lal &c.

Great guns I scarce could hold,
To find that I was flung
But Nancy prov'd a scold
Then I got drunk and fung

Fal lal &c.

4

At length I did comply,
And made a rib of Sue;
What tho' she'd but one eye
It peir'd my heart like two.

Fal lal &c.

And now I take my glafs,
Drink England and my King,
Content with my old Lass,
Get groggy dance and sing.

Fal lal &c.

Turnpike Gate

Sung by M^r Incedon

Mazzinghi

Accomp.^t *p^o* Lento

Tom Starboard was a lover true, as

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lento' and the dynamics are 'p^o'. The lyrics 'Tom Starboard was a lover true, as' are written below the vocal line.

brave a Tar as e^ver Sailed, The duties ablest Seamen do, Tom

dolce

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Lento'. The lyrics 'brave a Tar as e^ver Sailed, The duties ablest Seamen do, Tom' are written below the vocal line. The word 'dolce' is written below the piano accompaniment.

did and never yet had failed, But wreck'd as he was homeward bound, with=

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Lento'. The lyrics 'did and never yet had failed, But wreck'd as he was homeward bound, with=' are written below the vocal line.

Turnpike Gate

in a League of England's Coast, Love sav'd him sure from being drown'd, For

all the Crew but Tom were lost, His strength restored, Tom hied with speed true

to his Love, as e'er was Man nought had he sav'd nought did he

need, Rich he in thoughts of Lovely Nan, But scarce five Miles poor Tom had

dol

got, When he was prefs'd, he heav'd a sigh and said

Turnpike Gate

tho' cru-el was his lot, E're flinch from Duty he would die, In

Fight Tom Starboard knew no fear, Nay when he'd lost an Arm resign'd,

Said Love for his Nan his on-ly dear, Had sav'd his life and fate was

kind, The War being ended Tom return'd, His lost Limbs serv'd him for a

joke, For still his manly bosom burnd, with Love his Heart was heart of oak,

Ashore in haste Tom nimbly ran, To cheer his Love his destin'd

Bride But false re- -port had brought to Nan. Six

Months before that Tom had died with grief She dai_ _ly pin'd a=

=way, No re_ me_ dy her Life could save And Tom arrived the ve_ ry

Day, They laid his Nan_ ny in her Grave.

Slow

Sung by Miss Waters

Mazzinghi

Larghetto

p *fp*

dol The Pop - lar Grove his presence

grac'd where William oft would bless me the smooth bark

Tree the turf he trac'd with Love knots the turf he

trac'd with Love knots now ah now dis - -tress me

fp *fp* *fp* *p*

The Si-lent lane the bu-sy Field all

glad-some once seem dreary no place a-las can

plea-sure yield E'en life's a blank to Ma-ry no

place a-las can plea-sure yield E'en life's a

blank E'en life a blank a blank to Ma-ry.

fp *fp* *fp* *dol*

Turnpike Gate

Sung by M^r Hill

Allegretto Vivace

Mazzinghi

f *p*

f *p* *f*

Lovely Woman 'tis thou to whose virtue I bow Thy

charms to sweet Rapture give birth thine e- -lec- tri- cal Soul lends

life to the whole and a Blank without thee were this Earth

Turnpike Gate

oh let me thy soft Pow'r Ev'ry Day ev'ry hour with my

Heart honour worship a_dore thou present tis May Winter

whenthou'rt a_ _ way Can a Man I would ask wish for more Can a

Lento

Man I would ask wish for more

Dal Segno

2

In a dream, oft I've seen
 Fancy's perfect made Queen,
 Which waking in vain have I fought;
 But, sweet Mary, 'twas you
 Rich fancy then drew,
 Thou'rt the vision which fleeping she wrought;
 Lovely Woman's soft pow'r,
 Every day--every hour,
 Let my heart honor, worship, adore
 Thou present, 'tis May,
 Winter when thou'rt away,
 Can a man I would ask, wish for more.

DUETTO. Sung by M^r Fawcet
and M^r Munden

Allegro

Moderato

Reeve

CRACK

When off in Curri_cle we go, mind

JOE

I'm a dashing Buck friend Joe my well match'd Nags both Black and Roan, like

Crack Joe

most Bucks Nags are not your own. Paid for I vow. A=

Crack

=vast Prithce how? in Pa_per at Six Months Credit or near_ _ly.

Turnpike Gate

Joe Crack
no Cash oh no: that's mal ap - propos; we Bucks pay in Pa - per and

Both
that is merely Fal lal la! ral lal lal lal, lal, lal, lal, lal, Fal lal lal
lal lal lal lal lal lal la.

2

Crack ----- When mounted I in stile to be
Should sport behind in Livery
Two Footmen in fine Cloaths array'd
Joe ----- For which the Taylor ne'er was Paid
Crack ----- We Men of Ton
Joe ----- Have ways of your own!
Crack ----- Plead privledge to lead our Tradesman a dance Sir
(Mimiking) John John when they call
Let them wait in the Hall
Joe ----- And two hours after send them for answer Fal lal la &c.

3

Joe ----- If this be Ton friend Crack d'ye see
We're better from such Lumber free
No debts for Coaches we can owe
Crack ----- Because no one will trust us Joe
Joe ----- Then I say still
That no Man his Bill
Crack ----- To us for a Carriage with Justice can bring in
Joe ----- Then mount never mind
Crack ----- Leave old care behind
(Both) ----- Or should he oertake us well fall a singing. Fal lal la &c.

Sung by M^r Incledon

Largo

Mazzinghi

p
 Calm the winds Calm the winds the
 distant Ocean where our Ships in Triumph ride seems to own no other motion
 But the Ebb and flow of Tide seems to own no other motion But the Ebb and
 flow of Tide. High perch'd up on his favorite spray, The
 Thrush at - - tention has bespoke The Plowman plodding on his way, To
 listen lis ten stops the stur dy yoke. But

Turnpike Gate

VIVACE

Horns

See the loud tongued Pack in view .

The Peopled hills the cry re-sound . the

peopled hills the cry resound . The Sportsmen joining Chorus too .

The Sportsmen join-ing Chorus too, The

rapt'-rous peal of joy goes round, the rapt'

-rous peal of joy of joy goes round. the rapt'

-rous peal of joy goes round .

LENTO

Soon soon again the scene so gay, in distant murmurs

Diminuendo
dies a way. dies a way.

A gain from lazy Echos cell. no sound is

heard of mirth or woe. no sound is heard of mirth or woe fave

but the cra - zy tinkling Bell the Shepherd hangs up - on the Ewe.

p no sound is heard but the tinkling Bell the

Shepherd hangs upon the Ewe.

Sung by M^r. Incedon M^r Hill
 M^r Knight Miss Sims and
 M^{rs} Whitmore

Mazzinghi

Moderato

p

PEG
 Good Heav'n pro - tect me

S^t. EDWARD

'twas old nick . 'Tis odd 'twas sure my

Peg

Gun . or Roberts play'd some Dev' - lish trick . Ah

me I am undone 'Twas sure a warning voice that spoke .

S^r Ed

A warning voice . oh no Believe me Sir it was no

Peg

joke . Believe me Sir it was no joke . One

S^r Ed.

kiss before we go, nay cease your fooling pray awhile you're Keepers coming

Peg

now and mothers hobbling o'er the stile she is she is I swear and

vow . Hey what the Devil brought you here what the

S^r Ed.

De_vil brought you here, I pri_thee Man re_tire, I

HENRY

thought you told me to appear when I should hear you Fire .

Allegretto

Landlady

Where

where is this plaguyMaid of mine . An't you a pret - ty

Peg

Jade . 'Tis near the hour that we should dine and yet no dumplings made . To

Lento

gather nuts for you I've been and cram'd by basket tight . But Mother I old

Primo Tempo

nick have seen so dropt'em with the fright, yes yes old nick old nick I've seen so

ROBERT

dropt'em with the fright . With fancy's tale her Mother's Ear, She knows how to be-

tray For staying out so long she'll swear the Devil stopp'd her way .

Sr. Ed:

Come Come let's home let's home with mer - ry glee Come

Vivace

come let's home with merry glee on Din - ner to re - gale Come

All

come let's home let's home with merry glee Come come let's home with

merry glee on Dinner to re - gale And Hostess let our

Sr. Ed:

welcome be a Jug of nut brown Ale and hostess let our

All

welcome be a Jug a Jug a Jug of nut brown Ale

p Come come let's home let's home with merry glee

Come let's home on Dinner to re-gale Come Come let's

home let's homeWith mer-ry glee come come let's home with

merry glee on Dinner to re-gale And Hostess let our

welcome be a Jug of nut brown Ale And Hostess let our

welcome be a Jug of nut brown Ale A Jug of nut brown

Ale a Jug of nut brown Ale.

Sung by Miss Waters

Reeve

Andante

Affettuoso

MARY

E're sorrow taught my

Tears, to flow they call'd me happy Mary in rural Cot my humble lot I

play'd like any Fairy, and when the Sun with golden ray sunk down the western

Sky up on the Green to dance or play the first was happy I

Fond as a Dove was my true Love oh he was kind to me! and

what was still my greater pride I thought I should be Williams Bride, when

he return'd from Sea, when he return'd from Sea.

he return'd from Sea, when he return'd from Sea.



Ah what avails remembrance now
 It lends a dart to sorrow,
 My once lov'd Cot, and happy lot
 But loads with grief to morrow.
 My William's buried in the deep,
 And I am fore oppress'd
 Now all the day I sit and weep;
 All night I know no rest.
 I dream of waves, and Sailors' graves,
 In horrid wrecks I see
 And when I hear the midnight wind,
 All comfort flies my troubled mind,
 For William's lost at sea,

Sung by M^r. Munden

Reeve

Allegro
Scherzando

CRACK

With a merry Tale Serjeant's beat the Drum, Noddles full of Ale

Village Lads they hum. Soldiers out go all famous get in Story

if they chance to fall don't they sleep in glory. Towdy, rowdy, row, dow, dow,

towdy rowdy row row dow towdy rowdy rowdydowdy towdy rowdy

tow row dow.

2

Lawyers try, when feed,
 Juries to make pliant,
 If they can't succeed,
 Then they hum their client:
 To perfection come,
 Humming all the trade is,
 Ladies, lovers hum,
 Lovers hum the Ladies.
 Towdy rowdy dow, &c.

3

Han't Britannia's Sons
 Often humm'd Mounfeer
 Han't they humm'd the Dons
 Let their Fleets appear
 Strike they must tho' loth,
 (Ships with Dollars cramm'd,)
 If they're not humm'd both
 Then will I be d.....
 Towdy rowdy dow, &c.

Sung by Miss Sims

M^r Munden and Country Men

Allegretto *Mazzinghi*

Country Men

Gate I say why Gate Gate

Peg

Gate Gate Gate Like the Bells they ring the changes o'er

Country Mⁿ

One Two Three Four One Two Three Four why

Peg *Crack* *Peg*

Gate Gate Gate they cant come thro' Pray hold your Prate what

Country Men Crack Country Men Crack

can we do O - pen the Gate. No no we cant. Open the Gate No

no we cant but if you please you'll go round

Quagmire Lane with ease. Turn by the Hawthorn

Peg

near the Mill. *p* And if you stick in the mud standstill:

Crack

When got half way be - yond all doubt. Each

Peg Crack

step you take youre nearer out of course you're nearer out.

Turnpike Gate

Country Men

I'll be reveng'd I'll be reveng'd must I with Load be

stop'd here on the Kings high Road E'en poor folk may

find Law I am told Crack Ay that you may If

you'll find gold nay should you

need you sil ly sil ly Elf for Gold you'll get the

Country Men

Devil himself For your advice our thanks are

Crack Chorus Peg

due we must go round you must go round we cant get thro'. you

cant get thro' you must go round go round you cant get

thro' you must go round go round you cant get

thro' you cant get thro'.

p

F I N A L E

Reeve

BLUNT

Love's ripen'd harvest now we'll reap my

fancied dreams re - a - li - ty, here MARY still the Gate shall keep I

MARY

mean of hos - pi - ta - li - ty and for the task the Toll I ask still

mindful of my lot of late is from this court a good re - port, to

Turnpike Gate

Cho?

59

morrow of our Turnpike gate, and for the task the Toll we ask still

mindful of our lot of late is from this Court a good report to

morrow of our Turnpike Gate

2

PEGGY

We Bar-maids, like the Lawyers find
 Words at the Bar, for tolls will flow;
 Some we in Cash take, some in kind
 At all Toll-bars--No trust you know
 The Doctor too:--'tis nothing new,
 Will hardly ever tolls abate;
 Then give us pray on this highway,
 Your leave to keep "the Turnpike Gate."

3

CRACK

I'd ask the Bachelors of mode,
 And Spinfters are you free of toll
 Or you that jog the married road
 Oh no you're not upon my foul
 Then since 'tis clear most of you here
 Pay swinging Tools: in every state:
 Grudge not we pray the toll to pay
 Here nightly, at our "Turnpike Gate."

CODA.

Turnpike Gate here nightly at our Turnpike Gate here nightly at our

Turnpike Gate our Turnpike Gate.

Turnpike Gate

