

THE
WOODMAN,

A COMIC OPERA,

as performed with universal applause

at the
THEATRE ROYAL COVENT GARDEN,

composed chiefly by

WILL^M SHIELD.

Price 1s. 6.

The Poetry by M^r. Bate Dudley.

Simpson, Clements Lane



Ent. at Stationers' Hall.

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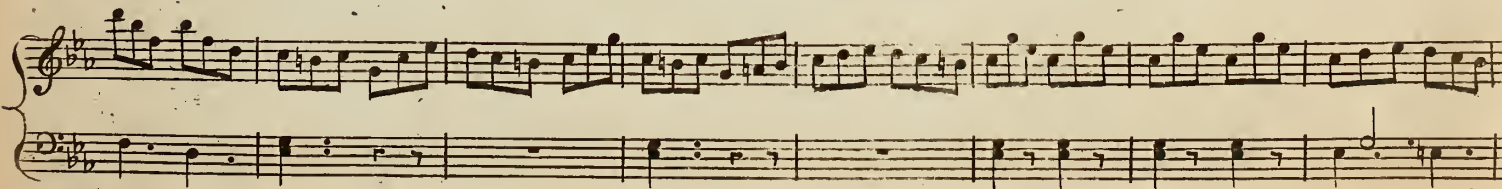
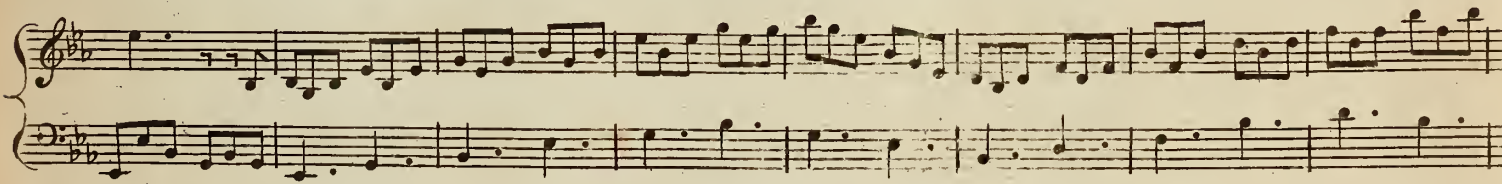
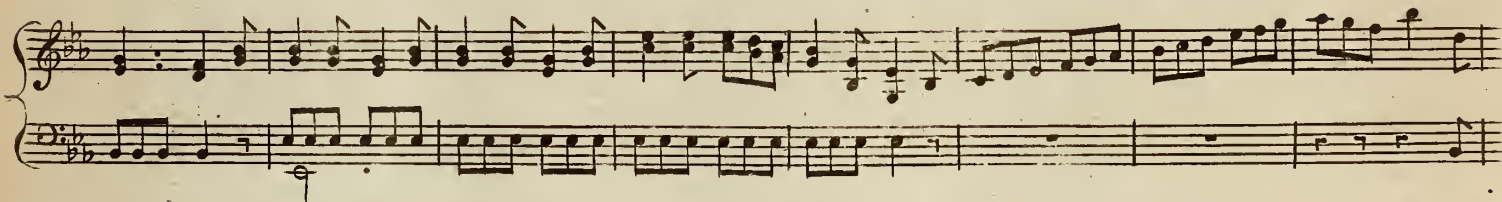
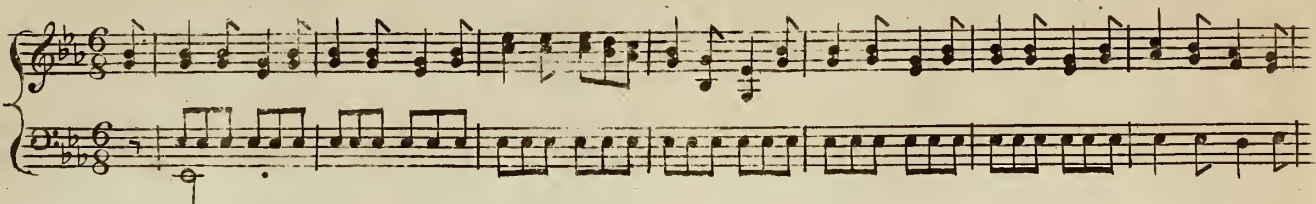
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OVERTURE to the WOODMAN

Adapted as a Lesson for the
HARPSICHORD or PIANO FORTE

Allegro
con Spirito



First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with many beamed notes and rests. A dynamic marking of *f* is present in the lower staff. The word "Bugle Horn" is written above the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with many beamed notes and rests. A dynamic marking of *sf* is present in the lower staff. The word "Bugle Horn" is written above the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with many beamed notes and rests. Dynamic markings of *sf* and *f* are present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex texture with many beamed notes and rests. The system concludes with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a harmonic accompaniment of chords, many of which are marked with a colon (:).

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment, with some chords marked with a colon (:).

The third system of musical notation consists of two staves. The upper staff includes a dynamic marking of *p* (piano) under the first measure. The lower staff continues the harmonic accompaniment, with some chords marked with a colon (:).

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment, with some chords marked with a colon (:).

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment, with some chords marked with a colon (:). At the end of the system, there are four quarter notes in the bass clef, each with a '9' written below it, likely indicating a fingering or a specific rhythmic value.

First system of a musical score in B-flat major, 2/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* is present in the lower staff.

Second system of the musical score. The upper staff continues the melodic line. The lower staff includes a section labeled "Bugle Horn" with a dynamic marking of *sf*.

Third system of the musical score. The upper staff continues the melodic line. The lower staff includes a section labeled "Bugle Horn" with a dynamic marking of *sf*.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff includes a section labeled "tutti *f*".

Fifth system of the musical score, concluding the page. The upper staff features a melodic line with eighth notes and rests. The lower staff provides a rhythmic accompaniment with eighth notes and rests. The system ends with a double bar line.

Oboe Solo

Larghetto

Affettuoso

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment.

The second system continues the musical piece. The upper staff features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes and a quarter note. The lower staff maintains the eighth-note accompaniment.

The third system shows the Oboe Solo part with a melodic line that includes a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The lower staff continues with the eighth-note accompaniment.

The fourth system concludes the musical piece. The upper staff features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The lower staff continues with the eighth-note accompaniment.

Rondo

Allegro

Oboe

Musical notation for the first system, featuring an Oboe part and a piano accompaniment. The Oboe part starts with a forte (*sf*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes.

Musical notation for the second system. The Oboe part includes markings for *tutti* and *sf* dynamics. The piano accompaniment continues with eighth notes.

Musical notation for the third system. The Oboe part has a *Solo* marking. The piano accompaniment features a change in texture with sixteenth notes.

Musical notation for the fourth system, concluding the page with a *D. C.* (Da Capo) instruction.

Oboe Solo

Espreivo

fr

tutti

Oboe

fr tutti

f tutti

Oboe

sf *sf*

Detailed description: This page of a musical score, numbered 8, contains six systems of music. The first system is for 'Oboe Solo' and includes the instruction 'Espreivo'. The second system features a forte (*fr*) dynamic and a 'tutti' instruction. The third system is for 'Oboe'. The fourth system includes both *fr* and *f* dynamics along with 'tutti' instructions. The fifth system is for 'Oboe' and includes *sf* (sforzando) dynamics. The music is written in a key with two flats and a common time signature.

sf *tutti* *sf* *tutti* *sf* *sf*

Solo *p*

tutti *sf* *sf* *sf*

sf *f* *6* *6* *6* *6*

Sung by M^r. Blanchard

Con Spirito

First system of musical notation, piano and bass staves. The key signature is two sharps (D major). The tempo is marked *Con Spirito*. The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass part also has a piano (*p*) dynamic marking.

Second system of musical notation, piano and bass staves. The piano part is for Flutes and Oboes. The piano part begins with a forte (*f*) dynamic, followed by a *tutti* dynamic. The bass part has a forte (*f*) dynamic marking. The word "Medley" is written above the piano staff, and "In the" is written above the bass staff.

Third system of musical notation, piano and bass staves. The piano part is for Flutes and Oboes. The piano part begins with a forte (*f*) dynamic. The bass part has a forte (*f*) dynamic marking. The lyrics are: "World's in the world's crooked path where I've been, there to share of life's gloom my poor part; The

Fourth system of musical notation, piano and bass staves. The piano part is for Flutes and Oboes. The piano part begins with a piano (*p*) dynamic. The bass part has a piano (*p*) dynamic marking. The lyrics are: "Sun - - shine that for - - ten'd that for - ten'd the scene Was a smile from the Girl of my

heart, a smile from the Girl of my heart, The bright Sun - shine that sof - ten'd the scene Was a

smile from the Girl of my heart. *tutti*

2^d Verse

Not a Swain, not a swain, when the Lark quits her nest,

But to labour with glee will de - part,

If at Eve he expects he expects to be blest

With a smile from the Girl of his heart &c. &c.

3^d Verse

Come then crosses and cares come cares as they may,

Let my mind still this maxim im - part,

That the comfort the comfort of Man's fleeting day

Is a smile from the Girl of his heart &c. &c.

Sung by Miss Dall M^{RS} Martyr Miss Huntley and M^R Bannister.

Andante

Small Flute

The first system of music features a treble clef staff for the Small Flute and a bass clef staff for the Bassoon. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The flute part begins with a series of eighth notes, followed by two measures with a fermata and a dynamic marking of *lr* (largo). The bassoon part provides a steady accompaniment with quarter notes.

Bassoons

The second system continues the Bassoon part. It features a treble clef staff with a series of eighth notes and a bass clef staff with a series of quarter notes. There are dynamic markings of *lr* above the treble staff.

Polly

tutti

Fairlop

Oh rud - dy Health! to thee thus e - ver e - ver.

The third system contains the vocal line for Polly and the accompaniment for Fairlop. The vocal line is in a treble clef and includes the lyrics 'Oh rud - dy Health! to thee thus e - ver e - ver.' The accompaniment is in a bass clef. The tempo changes to 'tutti'.

For all thy boons be - - low, Oh rud - dy Health! to thee thus e - ver e - ver

Horn

Bassoon

clar:

rcho

The fourth system contains the accompaniment for the Horn, Bassoon, Clarinet, and Chorus. The Horn part is in a treble clef, the Bassoon part is in a bass clef, and the Clarinet part is in a treble clef. The Chorus part is indicated by 'rcho' at the bottom. The lyrics 'For all thy boons be - - low, Oh rud - dy Health! to thee thus e - ver e - ver' are written below the bassoon staff.

Emily
flow the grate-ful strains of In-dus-try!

flow the grate-ful strains of In-dus-try!

Dolly
Thus e-ver

Emily
flow the grate-ful strains of Indus-try! Thus e-ver flow the

Small Flute
grate-ful strains of In-dus-try!

The Woodmen's Glee

**Allegro
con Spirito**

From Labour's Sons a - - round The Woodlands catch the found; From Labour's Sons a -

From Labours Sons a - - round The Woodlands catch the found; From Labour's Sons a -

From Labours Sons a - - round The Woodlands catch the found; From Labour's Sons a -

- round The Woodlands catch the found; While Songsters blithe on ev'ry Spray, While Songsters blithe on

- round The Woodlands catch the found; While Songsters blithe on ev'ry Spray,

- round The Woodlands catch the found; While Songsters blithe on

every Spray, at - tune their Voices to our roun - - de - - lay lay From

every Spray, at - tune their Voices to our roun - - de - - lay lay - - -

every Spray, at - tune their Voices to our roun - - de - - lay ^{1st} lay ^{2^d}

Labour's Sons a - round - - - The Woodlands catch the found - - ; the Woodlands catch the found while Songsters blithe on
 the Woodlands catch the found while Songsters blithe on
 From Labour's Sons a - round - - the Woodlands catch the found catch the found ;

every Spray, while Songsters blithe on every, Spray At - tune At - tune At - tune At - tune At - tune their
 every Spray, while Songsters blithe on every, Spray At - tune At - tune
 At - tune At - tune At - tune At - tune

Voices to our roun - de - lay At - tune their Voices to our roun - de - lay From - lay
 At - tune their Voices to our roun - de - lay our rounde - - lay
 At - tune their Voices to our roun - de - lay . - lay

Sung by Miss Dall

Pastorale

Bassoon

Zephyr, come thou playful minion, greet with whispers soft mine ear! Hence! each breeze of ruder pinion,

Tell me I have nought to fear!

Gently, Zephyr, wing him over, tho' I ne'er behold him more; with the breath of

some young lover, waft him to his native shore! Waft him to his

Clar.

na-tive shore! with the breath of some young Lover wait him to his na-tive shore

Zephyr, come thou playful minion, greet with whispers soft mine ear! Hence! each breeze of

ru-der pinion, tell me I have nought to fear! Zephyr, whisper, tell me tell me

tell me tell me tell me tell me tell me tell me tell me I have nought to fear! Tell me I have

nought to fear! *diminuendo*

diminuendo

Sung by M^r. Bannister

Con Spirito
ma non troppo
Presto

sforz *sforz*

On Freedom's happy Land my task of du-ty

sforz

done, with Mirth's light hearted band Why why not the lowly Woodman one? why not the lowly

f *p*

Woodman one? why not the lowly Woodman one? *f^{mo}*

8^{va}

Though Fortune's smile our Groves forsake Mirth may be left be-hind For wealth can neither

Corni

es pressivo

give, nor take, Wealth can neither give nor take this treasure of the mind! This treasure of the mind

Wealth can nei - ther give nor take this trea - - - sure of the mind. D. C.

Let Cheerfulness, with blithesome gait, trip by the Peasant's side while Care in cold and

st

fullen state fits on the brow of Pride. While Care in cold and ful - - - ten

state fits on the brow of Pride. D C

Sung by Mrs Martyr

Allegretto

Scherzando

Dolly

There's a something in kissing, I cannot tell why, makes my

heart in a tumult jump more than breast high, there's a something in kissing - I cannot tell why, makes my

Sym

heart in a tumult jump more than breast high; for nine times in ten, nine times in ten,

The musical score is written for voice and piano. It begins with an instrumental introduction in G major, 6/8 time, marked 'Allegretto' and 'Scherzando'. The introduction features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The vocal entry is marked 'Dolly' and begins with the lyrics 'There's a something in kissing, I cannot tell why, makes my heart in a tumult jump more than breast high, there's a something in kissing - I cannot tell why, makes my heart in a tumult jump more than breast high; for nine times in ten, nine times in ten,'. The piano accompaniment includes a 'Sym' (Symphony) section with a more complex, flowing melody. The score is arranged in four systems, each with a vocal line and a piano accompaniment line.

So teasing and pleasing, so teasing, and pleasing, we find those rude creatures, the dear kissing men, that we

wish it repeated a - - gain, and a - - gain! a - - gain, and a -

- - gain! we wish it repeated a - - gain, and a - gain!

2

Though a kiss stop my breath, oh! how little care I,
 Since a woman at some time or other must die!
 Though a kiss stop my breath, oh! how little care I,
 Since a woman at some time or other must die!
 For nine times in ten, &c.

GLEE. Sung by Miss Dall M^{rs} Martyr, M^r. Blanchard and M^r. Williamson.

Emily
Dolly
Medley
Bob

What is Love? An odd compound of simples most sweet, by fancy

What is Love? An odd compound of simples most sweet, Cull'd in life's spring by fancy

What is Love? An odd compound of simples most sweet, by fancy

What is Love? An odd compound of simples most sweet, by fancy

cull'd in life's spring by fancy poor mortals to cheat A passion no eloquence yet could improve,

by fancy poor mortals to cheat poor mortals to cheat; A passion no eloquence yet could improve, a

by fancy poor mortals to cheat; A passion no eloquence yet could improve, a

by fancy poor mortals to cheat; A passion no eloquence yet could improve, a

yet could improve, Heigh ho! So a sigh Heigh ho! So a

passion no eloquence yet could improve, Heigh ho! Heigh ho! So a

passion no eloquence yet could improve, So a sigh Heigh ho!

passion no eloquence yet could improve, So a sigh Heigh ho!

Violoncello

sigh best expresses the passion of Love! So a sigh best expresses the passion of Love!

sigh best expresses the passion of Love! So a sigh best expresses the passion of Love!

best expresses the passion of Love! best expresses the passion of Love!

best expresses the passion of Love! best expresses the passion of Love!

Sung by M^r. Blanchard

Maestoso

tutti

Horns & Bassoon

Medley

Say what kind of revenge shall I take? Shall I quit her, and

fee her no more? Say what kind of revenge shall I take? Shall I quit her and fee her no

con espressione

more? 'Tis a pi-ty at once to for-sake what we've learnt a long while to a-dore! 'Tis a

Bassoons

pity a pity at once to forsake what we've learnt a long while to a-dore. to a-dore! What we've

learnt a long while to a...dore. *f* *p* *f*

2^d Verse

if I tell her, for life we must part, Ten to one if it gives her much
 pain! If I tell her, for life we must part, Ten to one if it gives her much
 pain! Should she feel it - my own rebel heart will fly to her succour a -
 -gain! Should she feel it - my heart my own rebel heart will fly to her succour a -
 -gain! My heart will fly to her succour a - gain!

Sung by M^r Incedon

Affetuoso

The first system of music consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system shows the vocal line in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a melodic phrase marked with *sf* (sforzando). The lyrics "The streamlet that flow'd round her" are written below the vocal staff.

The third system continues the vocal line and piano accompaniment. The lyrics "cot, all the charms all the charms of my E-mi-ly knew, How oft has its course been for--" are written below the vocal staff.

The fourth system concludes the vocal line and piano accompaniment. The lyrics "-- got, while it paus'd, while it paus'd her dear image to woo! paus'd her dear i--mage to" are written below the vocal staff. The system includes first and second endings, indicated by the numbers 1 and 2 above the notes.

woo rinf rinf dim

2^d Verse

Be-lieve me, the fond filver tideknew from whence knew from whence it de-riv'd the fair

prize, for filently filently swelling with pride it re-flected her back to the fkies!

eres

flected her back to the fkies!

sf sf sf dim

2 dim

Sung by MR Quick

Furioso

Sir Walter

Surely woman's a pow'ful creature in

ev'ry stage of her life, So arm'd at all points by dame Nature, as Maiden-Miss - Widow - or

Wife! Surely woman's a pow'ful creature in ev'ry stage of her life,

fp fp fp fp fp

2^d Verse

Surely woman's a powerful creature in e-ve-ry stage of her life, In her

pizzi *f*

bloom, ev'ry glance she shoots thro' you; ever after her larum's well frung; — and sure is that force to sub-

- due you, which shifts from the eye, to the tongue! in her bloom, ev'ry glance she shoots

thro' you; ever after her larum's well frung: — and sure is that force to sub-

due you, which shifts from the eye to the tongue. *f p f p f p f p f p f p f*

Sung by Mrs Pieltain and Mrs Martyr

Allegretto

Pastorale

The blush-ing pink — the spotless white, will always charm the purer fight, dis-daining gaudy

The blush-ing pink — the spotless white, will always charm the purer fight, dis-daining gaudy

pride: How can such colours fail to please, When oh! withfilken bands like these, true

pride: How can such colours fail to please, When oh! withfilken bands like these, true

Flutes

sfor:

sfor:

lover's knots are ty'd!
 lover's knots are ty'd!

How can such colours fail to please,
 can such colours fail to please,

Flutes

when oh! *cres* how can such colours fail to please, when oh! with filken
 How can such colours fail to please, when oh! *cres* when oh! with filken

bands like these, true lover's knots are ty'd!
 bands like these, true lover's knots are ty'd!

Sung by Miss Huntley

Allegro *flutes* *tutti*

Staccato

Polly

When first I flipp'd my leading strings to please her little Poll, my

mother bought me at the fair, a pretty waxen Doll; such floe-black eyes, and

cherry cheeks, the smiling dear pos- - - sest, How could I kifs - it oft enough - or

'hug it to my breast? now could I kifs it oft enough— or hug it to my

breast?

2

No sooner I could prattle it, as forward Misses do,
 Than how I long'd, and sigh'd to hear, my Dolly prattle too;
 I curl'd her hair in ringlets neat, and dress'd her very gay,
 And yet the sulky huffy not a syllable would say.

3

Provok'd, that to my questions kind, no answer I could get,
 I shook the little huffy well- and whipp'd her in a pet: —
 My mother cry'd, Oh! she upon't, pray let your doll alone,
 If e'er you wish to have a pretty baby of your own!

4

My head on this I bridled up, and threw the play thing by,
 Altho' my sifter snubb'd me for't, I know the reason why —
 I fancy she would wish to keep the sweet-hearts all her own,
 But that she sha'n't, depend upon't, when I'm a woman grown!

Sung by M^r Johnstone

Con Spirito

o
b
o
e

tutti

Ba
s
o
o
n

f

The first system of the musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the woodwinds. The tempo is marked 'Con Spirito'. The key signature has one flat (B-flat), and the time signature is 6/8. The piano part begins with a rhythmic pattern of eighth notes. The woodwinds enter with a melodic line. The oboe part is marked 'o b o e' and the bassoon part is marked 'B a s o o n'. The woodwinds play a melodic line that is marked 'tutti' and 'f'.

Oh! a French Foe, de - ra - tion, or courtiers o - ra - tion, is all botheration, to you Bob, or me! oh a -
Irish drone

The second system of the musical score features a vocal melody on the upper staff and piano accompaniment on the lower staff. The lyrics are: "Oh! a French Foe, de - ra - tion, or courtiers o - ra - tion, is all botheration, to you Bob, or me! oh a - Irish drone". The piano accompaniment consists of a simple harmonic accompaniment with dotted rhythms.

French Federation, or courtiers o - ra - tion, is all botheration, to you Bob, or me! - (tenderly) But

The third system of the musical score features a vocal melody on the upper staff and piano accompaniment on the lower staff. The lyrics are: "French Federation, or courtiers o - ra - tion, is all botheration, to you Bob, or me! - (tenderly) But". The piano accompaniment continues with a simple harmonic accompaniment. The vocal melody is marked '(tenderly)' and 'f'.

whats more in - vi - ting, in - vi - - - ting, my own heart delighting, de - light - - - ing, faith better than fighting, than

The fourth system of the musical score features a vocal melody on the upper staff and piano accompaniment on the lower staff. The lyrics are: "whats more in - vi - ting, in - vi - - - ting, my own heart delighting, de - light - - - ing, faith better than fighting, than". The piano accompaniment continues with a simple harmonic accompaniment. The vocal melody is marked 'f'.

Affettuoso

fight - - - ing, better than fighting, I'll tell you, 'yefce. why the snug little blefsing that most men desire, the

girl we can love, and the friend we admire! Oh the fight above all would you feel my Lad here below, make the warm flame of gratitude

tenderly overflow, overflow, overflow! Make the warm flame of gratitude tenderly overflow!

2

Tho' drones heap with pleasure,
 Wealth's mischievous measure,
 Faith that is no treasure
 To you Bob, or me!
 But what's more inviting &c.

Sung by Mr Williamson

Bold

Bob

My

heart is as honest, and brave as the best, my body's as found as a roach; 'tho' in gay fangled garments I

never was drest, nor stuck up my nob in a coach: nor stuck up my nob in a coach: If

Fortune re-fu-ses to flow with my stream, My sacks with her riches to fill, why surely 'tis fortune a - -

sf

- - lone that's to blame, and not honest Bob of the Mill. and not honest Bob of the Mill. and

sf

not honest Bob of the Mill. And not honest Bob of the Mill. honest Bob of the Mill. why

surely 'tis fortune alone, that's to blame, and not honest Bob of the Mill.

2^d Verse

My breast is as artless, and blithe as my lay, From my cottage content never flies; she is
 sure to reward the fatigue of the day, And I know how to value the prize: And I know how to value the
 prize: would the girl that I love, then, but give me her hand, the world it may wag as it will; I de-
 fy the first squire or Lord of the Land, to dishonor plain Bob of the Mill! To dishonor plain Bob of the
 Mill! To dishonor plain Bob of the Mill! I de-fy the first squire of the Land to dishonor Bob of the
 Mill! Would the girl that I love then, but give me her hand the world it may wag how it will.

ACT II

Sung by Miss Dall

Emily

Andante

con molto
espressione

Sweet inmate Senfi-bi-lity How pure thy transports flow - - Sweet inmate senfi-

f *h*

- bi-li-ty How pure thy transports flow, When even grief that springs from thee, Is lux-u - - ry in woe! Sweet

h

inmate senfi-bi-li-ty how pure thy transports flow.

With-out thee wheres the figh of love, Or blufh by grace re - - find? - Where friendship's sacred

tear to prove, the triumph of the mind? Sweet inimate - sen-fi-bi-li-ty! How

pure thy tranports flow - - - sweet inimate - fenfi-bi-li-ty! how pure thy tranports

flow.

Sung by M^r. Bannister

Fairlop ad lib.^m

Andante Staccato

Good lack a day! good lack a day! I would not for the Land I hold, Nor sacks brimful of British Gold I

would not for the land I hold, my trust betray, I'll do such deed for no man! I'll do such deed for no man! My

maxim is, to do my best, to make each creature round me blest, Much more - a helpless Woman! much

more a helpless Woman! my maxim is, to do my best to make each creature round me blest

Much more a helpless Woman! much more a helpless Woman!

Glee

Medley

Hard is the task in one decree, to blend, Law!

Hard is the task in one decree, to

Sir Walter

Hard is the task in one decree to blend

and clemency!

Hard is the task in one decree to

Bob

Hard is the task in one decree to blend

Love!

Hard is the task in one decree to

blend Law!

But where they equally prevail,

turn the scale!

blend

and clemency!

But where they equally prevail,

Espresso

turn the scale!

blend

Love!

But where they equally prevail, Let soft compassion

turn the scale!

But where they equal-ly prevail-- let soft com-*cres*passion turn the scale! *Dim.*

But where they equal-ly prevail-- let soft com-*cres*passion turn the scale! *dim:*

But where they equal-ly prevail-- let soft com-*cres*passion turn the scale! *dim:*

h^b Sy

Dim.

dim:

Sy

dim:

Sung by M^{rs}. Martyr

Oboe Solo

Andante

Cembalo

Basso Piz.

This musical score is for a piece titled "Sung by M^{rs}. Martyr", page 42. It features three parts: Oboe, Cembalo, and Bassoon. The Oboe part is marked "Solo" and begins with a melodic line in C major, 4/4 time, with a tempo of "Andante". The Cembalo part provides harmonic support with a steady eighth-note accompaniment. The Bassoon part, labeled "Basso Piz.", enters with a melodic line that includes many grace notes (marked "h") and is characterized by a series of slurs and accents. The score is written on three systems of staves. The first system shows the Oboe, Cembalo, and Bassoon parts. The second system continues the Oboe and Bassoon parts, with the Cembalo part providing a consistent accompaniment. The third system shows the Oboe and Bassoon parts with complex rhythmic patterns and many grace notes, while the Cembalo part continues its accompaniment.

Violini Piz.

When next you view the lil-ly blow, Or on wild heath the driven snow, Tofs'd rudely by the wind - tofs'd

This system contains the Violini Pizzicato part on a single staff and the Piano accompaniment on a grand staff. The lyrics are written below the piano part.

Oboe Cem Oboe Cem

rudely by the wind - Tell me then, which you would compare to her - who with a form that's

This system contains the Oboe part on a single staff and the Piano accompaniment on a grand staff. The lyrics are written below the piano part.

fair -

f

This system contains the Oboe part on a single staff and the Piano accompaniment on a grand staff. The lyrics are written below the piano part.

Violini

Cemb. Oboe

Who with a form that's fair, Adds still a fairer mind! who with a form that's

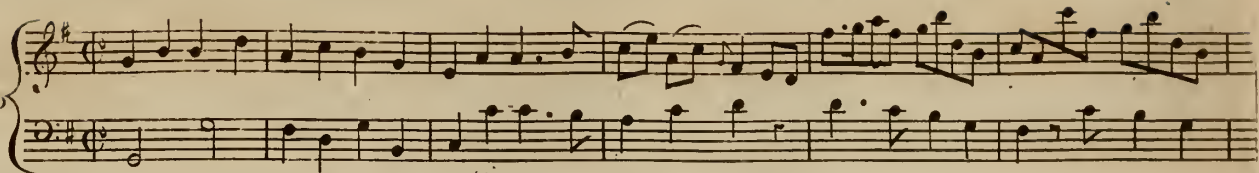
fair, Adds still -- a fairer mind! Adds still a fairer mind!

sf *h* *sf*

Detailed description of the musical score: The page contains five systems of music. The first system shows the Violini part with a treble clef and a key signature of one flat. The Cemb. and Oboe parts are indicated by 'Cemb.' and 'Oboe' labels above the staff. The vocal line begins with the lyrics 'Who with a form that's fair, Adds still a fairer mind!'. The second system continues the vocal line with 'who with a form that's fair, Adds still -- a fairer mind!'. The third system shows the vocal line with 'Adds still a fairer mind!' and includes dynamic markings *sf* and *h*. The fourth system continues the vocal line with 'Adds still a fairer mind!' and includes a dynamic marking *sf*. The fifth system shows the instrumental parts, including a complex passage for the Violini and a more rhythmic passage for the Cemb. and Oboe.

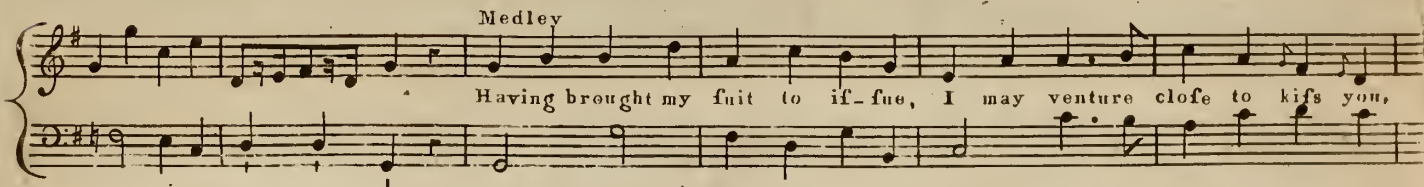
DIALOGUE Sung by M.^r Blanchard and M.^{rs} Martyr.

Scherzando

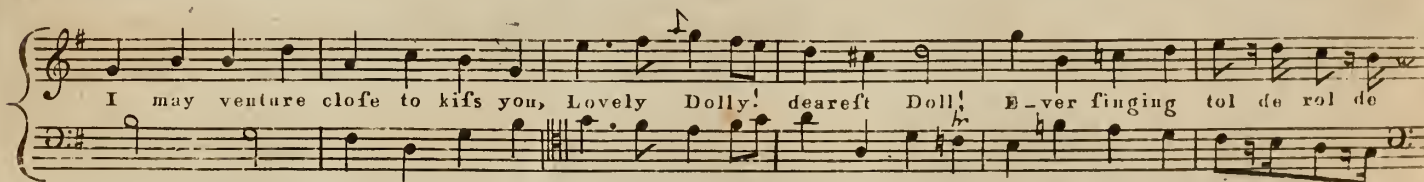


Medley

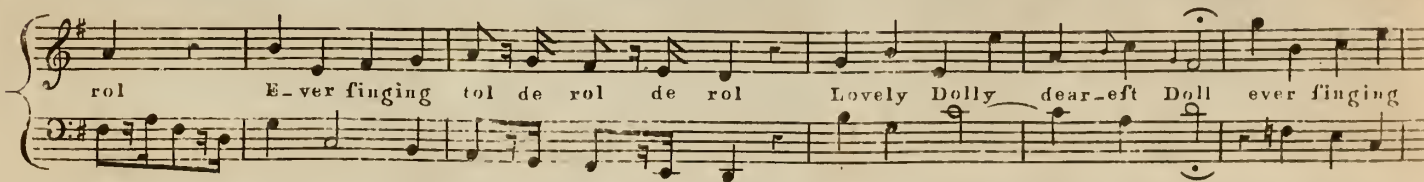
Having brought my fruit to offer, I may venture close to kiss you,



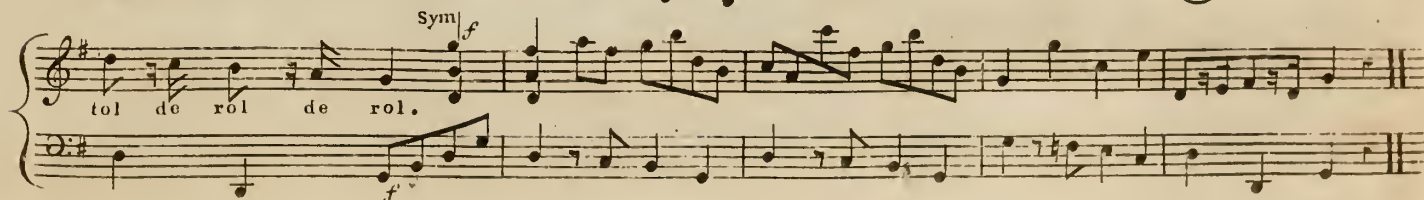
I may venture close to kiss you, Lovely Dolly! dearest Doll! Ever fingering tol de rol de



rol Ever fingering tol de rol de rol Lovely Dolly dearest Doll ever fingering



Sym *f*
tol de rol de rol.



Duett

Dolly

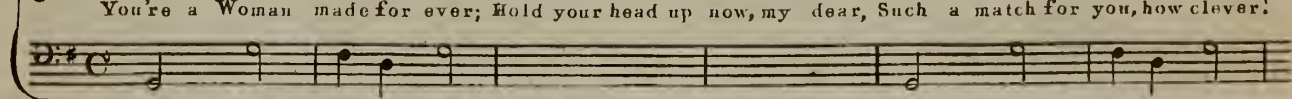


You're a Man Sir made for ever; Hold your head up now, my dear, Such a match for you, how clever!

Medley



You're a Woman made for ever; Hold your head up now, my dear, Such a match for you, how clever!



You'll be envy'd far and near, Ever fing'ing tol de rol de rol, tol tol

You'll be envy'd far and near, Ever fing'ing tol de rol de rol tol tol

tol de rol de rol e-ver fing'ing tol de rol de rol.

tol de rol de rol e-ver fing'ing tol de rol de rol.

Sung by Miss. Dall.

Largo
Staccato

Emily
Hear me! Oh
F

hear me! and Comfort Oh hear me and comfort shall y:steps attend; and comfort shall y:steps at-
F P F P F. P.

-tend; Leave not the man leave not the man of worth without a friend Leave not the man of worth without a

Allegro
friend Oh hear me oh hear me! Oh! the Rapture
F P F P

of - - - posses - - - ing pow - - - er to dif - - - pense a blessing

Or to raise a prostrate foe; to raise a prostrate foe; Or to:

F P

raise

or to

raise a prostrate foe; God-like he! the deed concealing - softens but one sigh of

woe one sigh of woe! Softens but one sigh of woe!

Oh hear me and Comfort Hear me

F P flower F P F P F P

and Com - - - fort - - - and comfort shall your steps attend and

Oboe

comfort shall your steps attend Oh hear me hear

Tempo Primo

Oh! the rapture of possessing Power to dispense a

blesing Or to raise a prostrate foe to raise a prostrate foe;

Power to dispense a blefs

ing Or to

raise a pros - - - trate foe; God-like he! the deed concealing Softens but one figh of

woe! Who, with fym pathetic feeling Softens but one figh of woe softens but one figh - one figh of

woe!

Sung by M^r Quick

Sotto Voce sf

Allegretto

f *p*

Dim^o **SIR WALTER** *sf*

pret - ti - ly turn'd ev' - ry fea - ture! What mor - tal e'er saw such a crea - - ture? How

sfor

pret - ti - ly turn'd ev' - ry fea - ture! A mouth chafte - ly fim - ple! A

chin deck'd with dimple, A cheek that dif - clo - ses, Full

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is marked 'Allegretto'. The score includes dynamic markings such as 'Sotto Voce', 'sf', 'f', 'p', 'Dim^o', and 'sfor'. The lyrics are written below the vocal line, with some words hyphenated across lines. The piece concludes with the word 'Full'.

blown damask ro-fes; With a lip like a ru-by that's brought from a far, And an

eye that out twinkles the bright morning star! And an eye that out twinkles, twinkles, twinkles,

twinkles, twinkles, twinkles, With a lip like a ru-by that's brought from a far, And an

eye that out twinkles the bright morning star! *f* *Sym*

Dim.

Sung by M^r Blanchard:

MEDLEY

Allegro con spirito

Oh!

For^{no}

Life's a gay forest like merry Sherwood, Tan - ta - ra, tan - ta - ra, tan - ta - ra my boys! A - bound - ing with

fish, flesh and fowl that is good, These, these, these are your joys Tan - ta - ra, tan - ta - ra, tan - ta - ra:

Tanta - ra, tanta - ra.

When the soft mountain Roe is

Horns

tr *p*

skipping, is skipping to ho, or tripping, teigh - o, teigh - o, teigho, teigho, it

Bugle

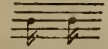
will happen so! - This - this is the time, if its well un - derstood, For the sport of that fo - rest,

dear mer - ry Sherwood, mer - ry Sherwood, For the sport of that fo - rest, dear

mez For

merry Sherwood, dear merry Sherwood, dear merry Sherwood!

For^{mo}

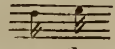


In such forests where game will for ever arise,
Tantara, Tantara, Tantara my boys,



We may chace ev'ry light footed pleasure that flies;
These these these are your joys! Tantara tantara tanta-
slyly then mark the Doe, -ra tantara tantara
That skipping, that's skipping, Soho!
Or tripping, teigho, teigho, teigho, teigho,
It will happen so,

2



For the well flavor'd Ven'son, dear me! is so good,
That is shot by an arrow in merry Sherwood! merry
Sherwood.
That is shot &c

Sung by M^{rs} Webb.

Furiofo

MISS DI CLACKIT.

Young Wo - men shou'd shum tit - tle

Pia

tat - tle; tit - tle' tat - tle, Like fun di - als, ne - ver shou'd prat - tle,, Young

Wo - men shou'd shum tit - tle tat - tle, tit - tle tat - tle, Just tell what they're ask'd and be

still, be still; But Girls are fo i - dle, their

For

Pia

tongue they wont bri - dle, So gal - lop, gal - lop it goes, Like the clack of a mill, fo

gal-lop it goes, gallop it goes, gal-lop, gallop it goes, Like the clack, clack, clack, clack, clack, clack,

clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack,

clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, gallop it goes like the clack of a

mill. For For

2^d. Verse

We gentry, we gentry you never hear rattle. Like furies engag'd in a battle; We gentry you never hear rattle, rattle, rattle, Of talking we foon have our fill, our fill; But Girls &c

Sung by M^r. Johnstone.

Con Spirito

O' DONNELL.

Oh, Captⁿ

Oh, fear not, my cou- rage, prov'd o- ver and o- ver! Your Sol- dier will rout each im- per- ti- nent lo- ver; With a row dow! I'll guard you- the foe shall your pre- fence fly, Who to fall in love here- must have tumbled, faith pret- ty high!

Sym

For

2
With wide-spreading charms, like the Lake of Killarney,
Dear creature, oh, listen to none of their blarney,
With a row dow &c

3
Your true-hearted lad is come galloping to you;
Oh the Salmon-leap's nought to his flight to pursue you.
With a row dow &c

4
Your short date of beauty- your glib tongue contrasting,
Like our own Giant's caufeway will prove everlasting!
With a row dow &c

Captⁿ. O Donnel

Medley

Bob

con Spirito

They re -

They re -

Should Mirth be ob - ferv'd by her fons to de - - cline, They re -

- cruit her bright lamp, with a flask of good wine! Should Mirth be ob - - ferv'd by her

- cruit her bright lamp, with a flask of good wine!

- cruit her bright lamp, with a flask of good wine!

fons to de - cline, They re - cruit her bright lamp, with a flask of good wine!

They re - cruit her bright lamp, with a flask of good wine!

They re - cruit her bright lamp, with a flask of good wine! When the

When the glaſs cir-cles round, and our
 When the glaſs cir-cles round, and our
 glaſs circles round, and our

spirits im-prove, When the glaſs cir-cles round, How
 spirits im-prove, When the glaſs cir-cles round, circles round, How
 spirits im-prove, How ſweet flows the bumper the bumper the bumper How

p ſweet flows the bumper to Friendſhip, and Love! to
p ſweet flows the bumper to Friendſhip, and Love! to Friendſhip,
p ſweet flows the bumper to Friendſhip, and Love! the bumper the bumper

Friendship, to Love! to Love! How sweet flows the bumper to
 the bumper the bumper to Love! How sweet flows the bumper to
 the bumper to Love! How sweet flows the bumper to

tenute *eres* *p*

Friendship, and Love! to Friendship, the bumper
 Friendship, and Love! the bumper to Love! the
 Friendship, and Love! the bumper to Friendship, the

f

to Love! How sweet flows the bumper to Friendship, and Love.
 bumper to Love! How sweet flows the bumper to Friendship, and Love.
 bumper to Love! How sweet flows the bumper to Friendship, and Love.

p *f*

ACT III

Sung by M^r Incedon

LARGHETTO

Clar: Viol. Viol. 2^{do} Corni

'Tis in vain for suc - cour cal - ling Hope no

more my bo - som cheers! Hope no more my bo - som cheers! Cru - el Fate that blifs ap =

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of several systems of staves. The top system includes a vocal line and instrumental parts for Clarinet (Clar.), Violin (Viol.), and Violin 2^{do} (Viol. 2^{do}). The second system continues the vocal line with the lyrics "'Tis in vain for suc - cour cal - ling Hope no" and includes parts for Clarinet and Horn (Corni). The third system features a more complex instrumental arrangement with parts for Violin (Vio), Clarinet (Clar.), and Horn (Corni). The final system includes the vocal line with the lyrics "more my bo - som cheers! Hope no more my bo - som cheers! Cru - el Fate that blifs ap =" and a Horn (Corni) part. The tempo marking "LARGHETTO" is placed at the beginning of the first system.

=palling, With her scroll of Joy - - lefs years; Cru - el Fate that blifs ap - - pal - ling with her
 Fagotti

scroll of Joy - - lefs years; with her scroll of Joy - - - lefs years !
 dim^{do}

Volti Subito

Allegro Con spirito

Resoluto

Come, Despair! and Distraction confound me! Add still to my lifes wretched load; add still to my lifes wretched load;

And while your mixd horrors your horrors furround me, This desert of

wildnefs shall be my a - - bode! this desert of wild - - nefs this desert of wildnefs shall

Fortifs?

be my a-bode this Desert of wild- - - - - nefs this Desert of wildness shall be my a-bode! this de-sart of

wildness shall be my a - - - bode .

Come despair! and dif- - - traction confound me. Add still to my life's wretched load,

sforz. *ad lib:*

Clarinett

Furioso

And while your mix'd horrors furround me, furround me this De

fert of wildness shall be my abode! this Desert of wild

ness this Desert of wildness shall be my a-bode! this de-fert of wildness shall be

F *P* *f*

my a-bode. shall be my a-bode!

F *Corno*

AMOROSO

Captⁿ O Donnel

By her own lovely self that's my choice, and delight, By that form I could gaze on from

Sy
morning to night; By that form I could gaze on from morning tonight; By that bosom, so pret-ti-ly

veil'd from my sight, I swear to a-dore the dear creature! dear creature! I swear to a-dore to a-dore the dear creature.

By the smiles on that cheek, I could ever carefs;
By the Stars, which her forehead so brilliantly drefs;
By the Stars, &c:
By those lips, which my own pair would willingly press,
I swear to adore the dear creature!
I swear &c.

Chorus

for. *Con Spirito*

3

Trumpet

for.

Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale! Whofe

Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale!

Hail to the Vine Hail to the Vine

Hail to the Vine Hail to the Vine

Stores re - - fine re - - fine her nut brown Ale 'Till that like Nectar flows - - -

re - - fine her nut brown Ale 'Till that like Nectar flow - - - s

re - - fine her nut brown Ale 'Till that like Nectar

re - - fine her nut brown Ale 'Till that like Nectar flows - -

mf *mf*

like Nec - - tar flows like Nec-tar flows;

flows till that like Nec-tar flows;

flows - - - like Nec-tar flows;

till that like Nec-tar flows;

mf

Hail to the Vine - - - - - the

Hail to the Vine - -

The Vine of Bri - tains Vale! the

The Vine of Bri - tains Vale!

Vine of Bri - tains Vale! whose Vir - tues to this Ifle to this Ifle con - - find, whose

to this Ifle con - - find,

Vine of Bri - tains Vale! whose

whose Vir - tues to this Ifle this Ifle con - - - find,

Virtues to this Isle confind to this Isle con - - find, Hail to the Vine of Bri - - tains
 whose Virtues to this Isle to this Isle con - - find, Hail to the Vine of Bri - - tains
 Virtues to this Isle confind to this Isle con - - find, Hail to the Vine of Bri - - tains
 con - - fin'd, Hail to the Vine of Bri-tains

Vale whose Vir-tues to this Isle con - find, are sent to
 Vale whose vir-tues to this Isle con-find, are sent to
 Vale whose Vir - tues to this Isle con -
 Vale whose Vir-tues to this Isle con -find are sent to

3

Oboes

f

cheer are sent to cheer a Bri-ton's mind, Too gen'rous for his foes! Too gen-rous for his

cheer are sent to cheer a Bri-ton's mind, Too gen-rous too gen'rous for his

cheer are sent to cheer a Bri-ton's mind, Too gen-rous too gen'rous for his

cheer to cheer a Bri - - tons mind, Too gen-rous too gen'rous for his

sf

ff

6

foes! Are giv'n to cheer a Bri-tons mind, too gen'rous for his foes! then hail to the

foes! Are giv'n to cheer a Bri-tons mind, too gen'rous for his foes! then hail to the

foes! Are giv'n to cheer a Bri-tons mind, too gen'rous for his foes! then hail to the

foes! Are giv'n to cheer a Bri-tons mind, too gen'rous for his foes! then hail to the

6

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

for. 3

Bri-tains Vale!

Bri-tains Vale!

Bri-tains Vale!

Bri-tains Vale!

for.

Sung by M^r. Johnstone. M^r. Blanchard. M^{rs}. Webb and M^r. Quick.

Andante

con moto

Violins

Cap^t. O
Donnel

Medley

Mifs Di.
Clackit

Sir Walter
Waring

Bafs

Flutes *tr*

Bassoons

Violins *Pizz.* Flutes

Mark! how the coo - ing pair draw near!

Mark! how the coo - ing pair draw near!

Mark! how the coo - ing pair draw near!

Sir Walter Waring

Bafs *Pizz.* Bassoon

Vio Flutes Flute *sfz.* *sfz.*

Violoncello

Miss, Captain? *sfz.* *sfz.*

E - mi - ly? Im here!

Where are you? Where are you?

Where are you? Where are you?

Pizz.

Hark, Hark, the old ring Dove calls his mate! Hark, the Old ring Dove
 Hark, Hark, the old ring Dove calls his mate! Hark, the Old ring Dove
 sure I'm not too late? Hilt Captain
 sure I'm not too late? Bassoons E-mi-ly

calls his mate!
 calls his mate!
 sure I'm not too late!
 sure I'm not too late!
 Flute *hr*

DUET. Sung by M^r. Johnstone and M^r. Quick.

Captⁿ. O' DONNELL.

Maestoso furioso

The dreadful weapons choos^e Sir! We'll bring enough then

Sir WALTER WARING

No, that I must re-fuse Sir; We'll bring enough then

p

fight in buff, 'Twill make important news Sir! Sword, Pike, and hand Grenade, Will prove us not a-fraid,

fight in buff, 'Twill make important news Sir! Will prove us not a-fraid, Sword, Pike, and

f

Will prove us not a-fraid, With these you think to hack me, But

hand Grenade, Will prove us not a-fraid, With these you think to hack me, But

f *p* *f*

being brave, I'll on-ly have, My honor's self! to back me, to back - - - to back me! My
 being brave, I'll on-ly have, Twelve Constables! to back me, to back - - - me!

Cres *f*

honor's self! to back me, My honor's self to back me, But being brave I'll on-ly have My ho - nor's self to
 Twelve Constables to back me, and so forth, But being brave I'll on-ly, have Twelve Constables to

f *Cres* *f*

Pizz:

back me! to back me! to back me.

back me, to back me, to back me. and so forth.

ff

Fife

ALLEGRO
Con
SPIRITO

FP FP FP FP FP FP

1st Archer

2^d Archer

3^d Archer

4th Archer

5th Archer

6th Archer

Bob

Come dear Mifter Medly, I fay! I fay!

But mind Mifter Medly, I fay! I fay!

Oh sweet Mifter Medly, I fay! I fay! Oh sweet Mifter Medly.

FP FP

4th Archer

MEDLY

Bob

Come dear Mifter Medly, I fay, I fay!

mind Mifter Medly, Mifter Medly, I fay, I fay! What the deuce is the matter? if you

Mifter Medly, I fay, I fay! How neatly they prattle! How

FP F P

Archers
oh fie! MEDLEY oh fie

keep if you keep such a clatter, No game on the forrest will stay. oh fie! No game on the forrest will stay. oh fie But
sweet pretty sweet pretty prattle, oh fie! oh fie

F P F P

Archers
oh fie oh fie oh fie oh fie! oh sweet Mifter Medly I

hence it will fly to old Nick in a trice to get out of your way oh fie oh fie oh fie oh fie! sweet Mif.ter
oh fie oh fie oh fie oh fie! sweet Mif.ter

say But mind Mifter Medly I say Come dear Mifter Medly I say I

Medly sweet Mif.ter Medly sweet Mifter Medly
Medly sweet Mif.ter Medly dear Mif.ter Medly

fay

I fay I fay I Mif-ter Med-ly Mif-ter Med-ly MEDLEY

I fay I fay I Mif-ter Med-ly Mif-ter Med-ly Now don't stretch your

We mind not your sneers we mind not your sneers we mind not your sneers

we mind not your sneers we mind not your sneers

lungs we mind not your sneers we mind not your sneers

MEDLEY

BOB For to all your glib tongues lit_tle huffsies... you know I've pretty dears!

tutti
 come pray let us go pray let us go, we mind not your sneers your
 on-ly but one pair of Ears, pray let us go pray let us go,
 Pretty dears pret-ty dears

sneers your sneers come pray let us go let us go, let us go, we mind not we mind not we mind not your sneers come
 MEDLY
 But one pair of ears for all your glib tongues little huffsies you know I've
 let us go, let us go, come pray let us go, let us go, pret-ty dears come

pray let us go let us go let us go.
 on-ly I've on-ly but one pair of Ears.
 pray let us go let us go let us go. FP FP FP

Pastoral Chorus. Sung by M^r Blanchard and Female Archers

Medley

Chearful Come Laisés- Laf- ses follow me, With merry mer- ry merry Glee, to

sports of Woodland archery! to sports of woodland archery, come Lasses Lasses follow me to sports of woodland archery. With

8. Archers

merry Glee we fol- low thee, we follow follow follow thee to sports of woodland Archery, to sports of woodland archery, with

Bugle

merry glee we follow thee we follow follow follow thee.

Archers To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

Medley To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

Segue

The 1st Couple of Archers march after Medley

We follow follow follow thee, We follow follow follow thee, follow thee, follow thee,

2^d D^o We follow follow follow thee, we follow follow follow thee,

3^d D^o Medley We follow follow follow thee

Come follow follow follow me, come follow follow follow me, follow me, follow me, follow me, follow me,

follow follow thee, follow follow thee, follow follow follow thee,

follow thee, follow thee, follow thee, follow thee, follow follow thee, follow thee, follow thee, al Segno 8.

follow thee, follow thee, follow thee, follow thee, follow thee follow thee follow thee

follow follow follow me follow follow follow me

al Segno

GLEE

Sung by Miss Dall. M^{rs} Martyr. and M^r Williamson.

Single Horn

Allegro

Hark — the Bu — gles Syl — van Strain, Calls us to the Spor — tive

Hark — the Bu — gles Syl — van Strain, Calls us to the Spor — tive

Hark the Bu — gles Syl — van Strain,

Plain, calls us to the Spor — tive Plain, Scene of art — less

Plain, calls us to the spor — tive Plain, Scene of art — less

calls us to the spor-tive Plain call us to the spor tive Plain, Scene of art — less

Love! ad — vanc — ing, Mai — dens hearts in tran — port

Love! ad — vanc — ing,

Love! Shep — herds faith — ful tales ad — vanc — ing,

last time

danc - - ing hap - py hap - py hap - - py hap - - - py hap - py may they

prove! How blifs - - ful then the wood nymphs green re - - - treat,

Espress^{vo} Where Love, and In - - no - cence en - - rap - - tur'd meet! Oh hap - - py may they

prove hap - py may they prove with art - lefs love hap - py may they prove DC

DANCE of FEMALE ARCHERS

Allegretto

Ob.

Da Capo

Oboes

ad lib

Minore

D.C.

Battle Horn

To Beauty's Shaft the

Chorus of Archers etc etc

prize decree, in strains of ancient minstrelsy!

Sung by M^r Incledon

Trumpets

Con Spirito

Oh tell me, O tell me, Memory no

more, what woe in banishment was mine - O tell me, O tell me, Memory no more, what woe in banishment was

mine - What pain this lab'ring bo- - som bore, com-pell'd its treasure to re-sign! to re-

- sign - - - - - to re-sign - - - - - what pain this lab'ring

p *f* *p* *f*

bosom bore, com-pell'd its trea-sure to re-sign! what pain this lab'ring bosom bore com-

p *pp*

- - - - - pell'd its treasure to re-sign!

f *f*

f But tell me, tell me, Memory more kind The envy'd envy'd transports I re-gain; the tran-

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "But tell me, tell me, Memory more kind The envy'd envy'd transports I re-gain; the tran-".

- sports Re cord them Re - cord them re -

The second system continues the musical score. The vocal line has a melodic flourish. The piano accompaniment features a series of chords. The lyrics are: "- sports Re cord them Re - cord them re -".

- cord them re - cord them on my faithful mind, re - cor - - - d them re -

The third system shows the vocal line with a long note. The piano accompaniment has a *fmo* marking. The lyrics are: "- cord them re - cord them on my faithful mind, re - cor - - - d them re -".

- cor - - - d them re - cor - - - d them on my faithful

The fourth system concludes the page. The vocal line has a triplet of eighth notes. The piano accompaniment has a *mf* marking. The lyrics are: "- cor - - - d them re - cor - - - d them on my faithful".

mind Trumpets re.cor d them re.cor d them re.cor

Horns

d them on my grateful mind That not

for - row may re - main that not for - row may re - main

sf sf

FINALE. Sung by M^r. Quick, M^r. Incledon, Miss Dall, M^r. Blanchard, M^{rs}. Martyr,
M^r. Johnstone, and M^r. Bannister.

Allegro

Clar^s

Balsoon

Chorus

Tutti

Tune the Pipe, and strike the Ta - bor, Quick - ly join their faith - ful hands, This is not a
Tune the Pipe, and strike the Ta - bor, Quick - ly join their faith - ful hands, This is not a
Tune the Pipe, and strike the Ta - bor, Quick - ly join their faith - ful hands, This is not a

time for la - bor, While young Joy on tip - toe stands!
time for la - bor, While young Joy on tip - toe stands!
time for la - bor, While young Joy on tip - toe stands!

Sir WALTER
WARING

Jus-tice bids me now be-fit you, Blind to all your ro-guish charms,

So I'll cer-tain-ly com-mit you, To an ho-nest Hus-band's arms. Da Capo

EMILY
WILFORD

Fearless now our vows are plighted, Hence the clouds of sorrow fly! Constancy and love, u-

-nited, u-nited, Thus restore a tranquil sky. Da Capo

MEDLEY.

DOLLY.

DOL - LY mind you love me dear - - ly! Ne - - ver fear if you are true:

p

BOTH

DOLLY

Chi - ding I shall take but queer - ly, Sul - - ky fits will ne - - ver do!

MEDLEY

Scold - ing I shall take but queer - ly, Sul - - ky fits will ne - - ver do!

Capt.ⁿ O' DONNEL.

Marriage faith's a pret - ty no - tion, If one could but change a Wife: But a Sol - dier

loves promotion, Not a warm campaign for life! - - - - -

Da Capo

FAIRLOP

Espress^o.

Though my woodland thus you plun-der, Of the sweetest plant that grew, At the loss I can-not

wonder, May it bet-ter thrive with you.

Segue

Chorus

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

LADIES

this is not a time for la - bor, While young Joy on tip toe stands! Tune the Pipe and
 this is not a time for la - bor, While young Joy on tip toe stands! Tune the Pipe and
 this is not a time for la - bor, While young Joy on tip toe stands!

GENTLEMEN

strik e the Ta - bor, Quick - ly join their faith - ful hands, This is not a time for la - bor,
 strik e the Ta - bor, Quick - ly join their faith - ful hands, This is not a time for la - bor,
 Quick - ly join their faith - ful hands,

While young Joy on tip—toe stands, While young Joy on tip—toe stands,
 While young Joy on tip—toe stands, While young Joy on tip—toe stands,
 While young Joy on tip—toe stands, While young Joy on tip—toe stands,
 While young Joy on tip—toe stands, While young Joy on tip—toe stands,

f

While young Joy on tip—toe stands.
 While young Joy on tip—toe stands. **The End**
 While young Joy on tip—toe stands.