



THE  
**MAGICIAN** no **CONJUROR,**

*A Comic Opera in 3 Acts*

as Performed at the

*Theatre Royal, Covent Garden.*

*Composed entirely new*

by **JOSEPH MAZZINGHI.** Price 10<sup>s</sup> 6<sup>d</sup>

London, Printed for G. Goulding, N<sup>o</sup> 6, James Street, Cov<sup>t</sup> Garden.

where may be had by the same Author.

*The Day in Turkey*..... s d  
4 - -

*Six Sonatas Op 1*..... 10 6





# OVERTURE to the *MAGICIAN* no *CONJUROR*.

adapted by I. MAZZINGHI for the  
*Harpisichord or Piano Forte!*

Allegro Spiritoso

The musical score is written for Harpsichord or Piano Forte. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro Spiritoso". The score is divided into two systems of five staves each. The first system starts with a dynamic marking of *f* (forte) and includes a *p* (piano) marking. The second system includes *ff* (fortissimo) and *pp* (pianissimo) markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence.

This page contains a handwritten musical score for two systems of instruments, likely a piano and a lute or guitar, based on the notation. The score is organized into four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first system begins with a treble staff containing a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble while the bass part provides harmonic support. The third system shows a change in texture, with the treble staff featuring more complex rhythmic patterns and the bass staff playing sustained chords. The fourth system concludes with a melodic line in the treble and a bass line that maintains the harmonic structure. The handwriting is clear and consistent throughout the page.

This page of handwritten musical notation contains 12 staves. The notation is organized into six systems, each consisting of two staves. The first five systems use a grand staff format with a treble clef on the upper staff and a bass clef on the lower staff. The sixth system consists of two separate treble clef staves. The music is written in a key signature of one sharp (F#) and includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. A measure number '8' is written below the eighth measure of the fifth system. The page concludes with a double bar line at the end of the final system.

Larghetto

Rondo

Fresto

First system of musical notation, consisting of a grand staff with two staves. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff provides a rhythmic accompaniment with chords and moving lines. Dynamic markings 'f' and 'p' are present.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests and slurs. The lower staff continues the accompaniment. A 'p' dynamic marking is visible.

Third system of musical notation. The upper staff shows a melodic line with slurs and some ties. The lower staff continues the accompaniment. A 'f' dynamic marking is present.

Fourth system of musical notation. The upper staff features a melodic line with many sixteenth notes and slurs. The lower staff continues the accompaniment. A 'p' dynamic marking is visible.

Fifth system of musical notation. The upper staff has a melodic line with slurs and some ties. The lower staff continues the accompaniment. Dynamic markings 'f' and 'p' are present.

Sixth system of musical notation. The upper staff features a melodic line with many sixteenth notes and slurs. The lower staff continues the accompaniment. The system concludes with a double bar line.

Sung by M<sup>r</sup> Blanchard

6

Spiritoso

8. Peter Panic  
How my Heart will sink with-in me, When I'm hugg'd by some the Bear, Or a

Hagg attempts to win me, With her Ser-pen-twining hair, or a Hagg attempts to win me, with her.

Ser-pen-twining hair, Gad a-mer-cy what shall I do, To make Love to such a Di-do. Gad a-mercy. what shall

I do, To make Love to such a Di-do.

twice {  
 2. Kissing is a pleasant notion  
 When we meet a pretty Maid  
 But becomes a Devil's portion  
 If we hate or are afraid.  
 Gad a &c.

twice {  
 3. Kitty Codling was my deary  
 For she gave me half her vails  
 But the pleasures not so cheary  
 When they Court with Teeth and Nails.  
 Gad a &c.



Sung by Mrs Webb.

An dante

*pia* *fpia* *for* *pia* *fpia*

Could I could I once dis-co-ver, Where re-fides my destind

*fpia* *fmo*

Lover, Where re-fides my destind Lover, If per-chance he now re-poses, On a fragrant Bed of Rosus, Or on

*fpia* *for* *for*

some blue River's hor-der, Wan-der's wild in sweet dif-or-der, O! if I could but behold him, O! if

*sf* *sf* *for* *pia* *pia* *fpia*

I could but be-hold him, Ever e-ver shoud these Arms en-fold him, could I could I once dis-cover, Where re-

*fpia* *fpia*

fides my destind Lover, Where re-fides my destind Lover, O! if I could but be-hold him,

*fp* *fpia* *fpia* *fpia* *fpia* *for* *fmo*

O! if I could but be-hold him, e-ver, e-ver, e-ver shoud these Arms en-fold him.

Larghetto

Dareall

O cou'd I on-ly steal a bough Of Myrt-le from fair Venu's Tree, I'd of-fer as a Lover's

*fpia*

vow The little wanton theft to thee, O cou'd I on-ly steal a bough Of Myrtle from fair Venu's Tree I'd offer as a Lover's

*fpia* *pia* *fpia*

vow the little wanton theft to thee, But ah! shou'dst thou refuse the Sprig; That I had cull'd with so much care, For very

*fpia*

Grief I'd wear a Wig, I wou'd in-deed cut off my hair For ve-ry Grief I'd wear a Wig; I wou'd in-deed cut off my

*for* *pia* *fpia*

hair, I wou'd in-deed cut of my hair.

*for* *fmo*

Sung by Mr Munden and Mr Blanchard

Maestoso Con Spirito

Grub Peter Panick

Fol-low me and fol-low hold-ly, So I will, but stop a

Grub

bit, fol-low me and fol-low hold-ly, Lord what makes you look so cold-ly, Lord what makes you look so

Peter P:

cold-ly, So I will, but stop a bit, for I've got an A--gue fit, for I've

Grub

got an a--gue fit, quaking, shaking, shaking, quaking, shaking, quaking, quaking, shaking, all mis-

Peter P: Grub

tak-ing all mis tak-ing there is nothing now to fear, but stop a bit, but stop a bit, follow me and follow boldly

Peter P: Grub pia Peter P: Grub pmo

for I've got an A--gue fit, quaking follow me shaking fol-low me

for pia for V. Subito

Grub  
 Peter Panic All mis-taking all mis-taking, there is nothing now to fear, *pia*  
 Quaking fhaking fhaking quaking fhaking  
*for*

Peter P: Grub  
 Will his Magic make me Tragic . not if you but drink his beer, not if you but drink his beer  
*fmo* *for*

Peter P: Grub Peter P:  
 Linger not or I'll be-gone, O! I dare not stay a-lone, Linger not or I'll be gone, O! I dare not stay a -  
*pia*

*fpia* Grub  
 - lone, no I dare not stay a-lone, Laugh and quaff and fthew your spunk, all are Valiant when they're  
*fpia* *for*

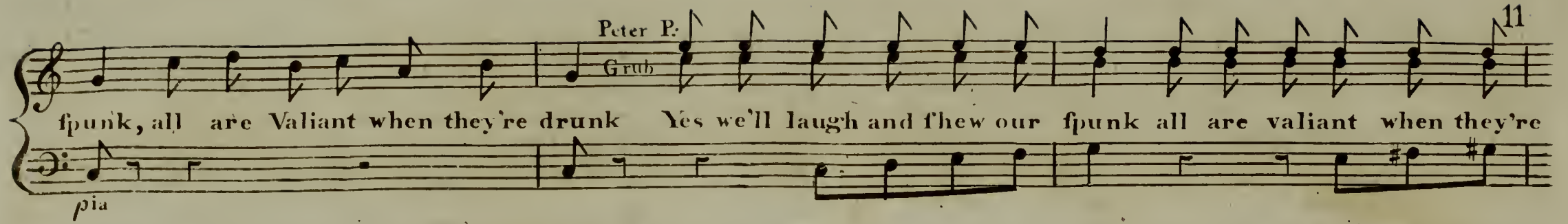
Peter P:  
 drunk, Laugh and quaff and fthew your spunk, all are Valiant whenthey're drunk, Yes we'll laugh and fthew our

Peter P.  
Grub

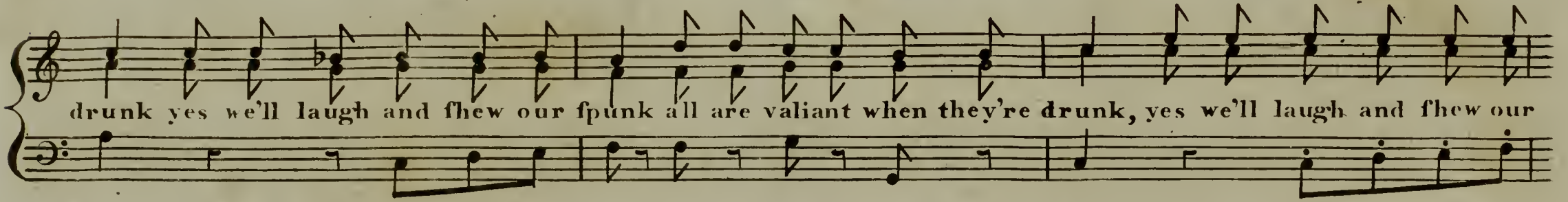
11

*spunk, all are Valiant when they're drunk Yes we'll laugh and fthew our spunk all are valiant when they're*

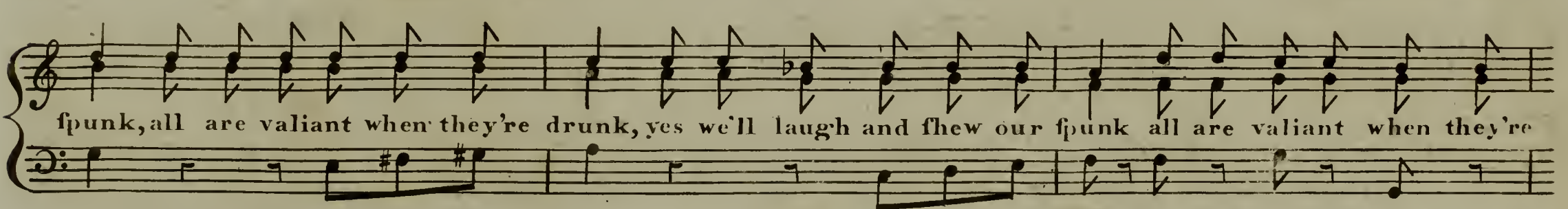
*pia*



*drunk yes we'll laugh and fthew our spunk all are valiant when they're drunk, yes we'll laugh and fthew our*

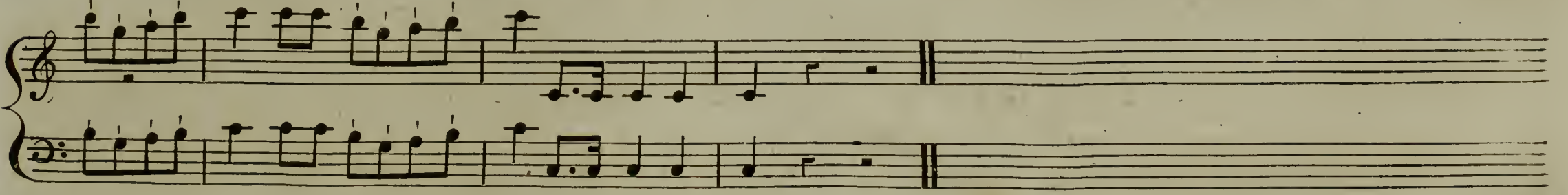
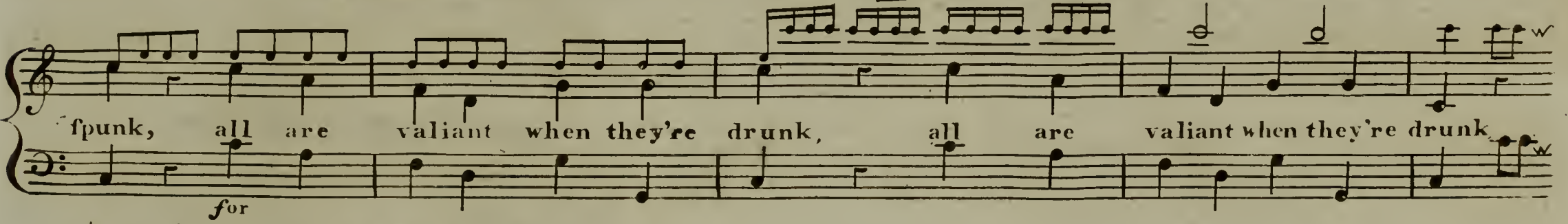


*spunk, all are valiant when they're drunk, yes we'll laugh and fthew our spunk all are valiant when they're*



*spunk, all are valiant when they're drunk, all are valiant when they're drunk*

*for*



Sung by Mr. Incedon

Somervill

Larghetto

*pia* Fagotti Soli *pia* tutti Pizz?

When pla-cid  
Fagotti Soli

Night dif-fu-fes o'er the plain, Her Si-lent Shadows, and her de-wy rain,

Pizz?

When the Spent Bird of Sadness Sinks to rest, And all is calm, ex-cept the Lo-ver's

*pia* Arco

Breast And all is calm ex-cept the Lo-ver's Breast, With fon-der fervour

more ex-pref-five woe, The faith-full tones of tend'rest Pas-sion flow,

Pizz?

The faith-full tones of tend'res Pas-sion flow.

Sung by Mrs Billington

Larghetto

*pia*  
*tutti*  
 Pizz?  
 Therafa  
 When o'er the

Earth the breeze of dark-ness flies, Wakeful, and wan, per-chance the Mai-den lies,  
 Pizz?

Yet fix'd on one a-lone, in vain con-find, A che-rish'd image lives u-pon her  
 Arco *pia*

Mind, A che-rish'd image lives u-pon her mind; O! then, O! then with

gratefull Sym-pa-ty she hears Her Lo-ver's voice, and ans-fer with her  
 Pizz?

Tears, She hears her Lo-ver's voice, and ans-fer with her Tears.

Sung by Mr Quick.

All: *for* *p*ia *for* *p*ia

Talisman  
Fools may say that I'm a  
*for* *p*ia

treat, And that magie's ob-fo-lete, But throughout this fa-mous Na-tion, all is done by Con-ju-ra-tion, But through

out this fa-mous Na-tion, all is done by Con-ju-ra-tion, Each does what he can Sir. to be thought a Necroman-cer,

Each does all he can Sir to be thought a Na-cro-man-cer,

*for*

2.  
 Twice { When the Client Asks advice,  
 Lawyers deem the matter nice,  
 Touch their hands and then you shall see,  
 That there's Magic in a Fee;  
 Each does all he can Sir &c.

3.  
 Twice { Modest Ladies look demure,  
 Mean no harm that's very sure,  
 Yet exulting Lover's tell  
 How to gain them by a Spell.  
 Each doe all she can Sir  
 To obtain a Necronancer.

4.  
 Twice { Long Palaver often Shews,  
 Fine effects produc'd by Prose,  
 But to overcome Volition.  
 Gold's a very great Magician  
 Each does all he can Sir &c.

5.  
 Twice { Magic with the Bucks prevails,  
 And like Rats without their Tails,  
 Ev'ry one among the crew  
 Cries, I'll do, I'll do, I'll do,  
 Each does all he can Sir &c.



Miss Talisman

Allegro

If you can Sir! pray pro-duce, An Ap-pearance fit for use, Neither wizen'd, old, or yellow, Neither

*for* *pia*

wizend, old or yellow, But a rud-dy handsome fel-low, But a rud-dy handsome fellow, Something like a

*fpia* *fpia*

Man, if you can, if you can, Something like a man, if you can if you can, If you can Sir pray pro-

*pia*

duce An ap-pearance fit for use, Neither wizen'd, Old or yellow, Neither wizend old or yellow, But a rud-dy

*fpia*

handsome fellow, But a ruddy handsome fellow, Something like a Man if you can, if you can, Something like a man if you

*fpia*

can, if you can, if you can, if you can.

*for* *for*

Sung by Mrs Billington

Larghetto

Therefa  
Why dares the Eag-le bend his

*ppia* *Pizz<sup>o</sup> pia*

flight, to meet the Sun's me-ridian light with such exul-ting glee. 'Tis not 'tis not as Pöets have, averr'd be-

#6

- cause he is the re-gal Bird, It is becaufe he's free, the ro - - - ving zep - - - hyr

Violin

as it goes, Drinksthe rich fragrance of the Rose, Or wan- - tons o'er the

stream, and from the calm se - - quester'd spray, the Linnet breaths her Am'rous lay, To

Flute

Eve's de - par - - ted beam, To Eve's de - par - ted beam, But I, a - - lafs! am

doom'd to bear the fet - ters of re - - lent - lefs care, From ev' - - ry joy con - - fin'd, O

#6

no, to com - - bat with my pains, One cor - - dial So - - lace yet re - - mains, The Free - dom

of the Mind The Free - - - dom of the Mind, the Free - - - dom of the

Arco for

*pia*

for

for

Mind.

Somerville

Andantino

Pizz:

Those ruby Lips that radiant Eye, The col - dest

heart of Age might warm, A Saint for her woud leave the Sky And own The - re - sa

was the charm, For her the Ti - mid must be brave,

Im - - petuous rush to Wars a - - larm, Im - - petuous rush to

Wars a - larm, And welcome Death if her to save, And welcome Death if

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

her to save And own The - re - sa was the Charm, And own The - re - sa

*p*

was the Charm, Those ru - by Lips, that radiant Eye, the col - - dest

heart of Age might warm, A Saint for her wou'd leave the

Sky And own The - - re - sa was the charm And own The - re - - sa was the

Charm There - sa was the Charm.

*fp fp f*

Horns *p. f*

Sung by Mr. Incedon and Mrs. Billington.

Andante

*p* *fp* *f*

Somerville  
De -

- privd. of thee 'twere on - ly woe, Midst all that wealth & powr be - stow, De -

Theresa  
- privd of thee 'twere on - - ly woe. Midst all that wealth & powr be - stow, De -

- privd of thee I sure shoud prove, How trifling all com - pard to Love, De -

Theresa Somerville

-priv'd of thee I sure should prove How trifling all compar'd to Love The

Minore

Tender, sigh the rap-trous tear can give the on-ly bliss sin-cere The

*p*

ten-der sigh the raptrous tear can give the on-ly bliss sin-cere .

Majore Somerville. Theresa

De-priv'd of thee, 'twere on-ly Woe, 'Midst all that wealth & pow'r be-stow, De-

-priv'd of thee I sure should prove How trif-ling all compar'd to Love.

*f* *p*

Theresa

Somerville

The ten-der sigh the raptrous tear can give can give the on-ly bliss sincere

The tender sigh the raptrous tear can give can give can give the on-ly bliss sincere The

*Cres<sup>do</sup>* *f*

The ten-der sigh the raptrous tear can give the on-ly bliss sin-cere can give the

ten-der sigh the raptrous tear can give can give the on-ly bliss sin-cere can give the

on-ly bliss sincere can give the on-ly bliss sincere.

on-ly bliss sincere can give the on-ly bliss sincere.

*f*



Sung by Mrs Billington Mrs Webb Mr Incedon and Mr Quick.

Gratiofo

Gratiofo  
 Musical notation for the first system, including piano (*pia*) and forte (*for*) markings.

Somerville

Somerville  
 Musical notation for the second system with lyrics: Since I must quit thee beauteous Maid. one Ten-der par-ting Sigh re-ceive one Ten-der par-ting Sigh re-

Therefa

Therefa  
 Musical notation for the third system with lyrics: - ceive the Man-date now must be Obey'd that bids that bids the ab-sent Lo-ver Grieve. When thou art ab-sent.

Musical notation for the fourth system with lyrics: gen-tle Youth, tho' far from me thy foot-steps roam, tho' far from me thy foot-steps roam, and e-ver mind-ful.

Somerville

Somerville  
 Musical notation for the fifth system with lyrics: of thy thruth, this heart this heart shall be re-ferv'd thy home; One ten-der par-ting:

Therefa

All<sup>o</sup>

Therefa  
 Musical notation for the sixth system with lyrics: Sigh re-ceive, This heart shall be re-ferv'd thy home.  
 All<sup>o</sup>  
 Volti Subito

Talisman

A - way with this leer - - ing and whining & Sighing for in - to a passion I find myself

flying, A - way with this leering & whining & sighing For in - - to a

passion I find my - self flying, get out of my sight Sir,

Miss Talis:

get out of my sight Sir I wish you good night Sir I wish you good

Talis:

night Sir you've broken the Spell you've broken the Spell

Teresa Somerville

Fare - - - well O - - - fare - - well Miss Talisman Fare - - -

Talisman Get out of my fight Sir, I wish you good night Sir,

*f pia pia pia*

- well O - - - fare-well Fare - - well O. farewell talif

get out of my fight Sir, I wish you good night Sir. Got

*f pia pia Miss Talif. f pia pia*

out of my fight Sir get out of my fight Sir, I wish you good night Sir I wish you good night Sir. That there's

Ma-gic in Love we may furely fuppose for the Rogues an En-chan-ter where e-ver he goes that there's

*pia*

Ma-gic in Love we may fur-ly fup-pose for the Rogues an En-chan-ter where e--ver he goes

Talif: & Miss Talif:      Therefa & Somerville      Talif: & Miss Talifman      Therefa & Som:

That there's Magic in Love that there's Ma-gic in Love we may fu-rely sup-pose, we may fu-rely sup-pose, that there's

Ma-gic in Love, that there's Ma-gic in Love, we may fu-rely sup-pose, we may fu-rely sup-pose, For the Rogues an En - - -

*for* Talif & Miss Talif:      The: & So: *pia*      *for*      Chorus

- chan-ter where e-ver he goes, For the Rogues an En- chan-ter where e-ver he goes      Get

*pia*      *for*      Talif:

out of my fight Sir, Get out of my fight Sir, I wish you good night Sir, I wish you good night Sir,

Miss Talif:

That there's Ma-gic in Love we may fu-re-ly sup-pose, For the Rogues an En- chan-ter where.

e-ver he goes, That there's Ma-gic in Love, we may fu-re-ly sup-pose, For the Rogues an En-

...chan-ter where e--ve he goes That there's Ma-gic in Love we may fure-ly sup-pose For the

Rogues an En--chan-ter where e--ve he goes That there's Ma-gic in Love we may

fure-ly sup-pose For the Rogues an En--chan--ter where e--ver he goes the

Rogues an En--chan-ter where e--ver he goes the Rogues an En--chan--ter where

e--ver he goes.

End of the first Act.

Sung by M<sup>r</sup> Blanchard

Larghetto

8. Peter Panich

for

*f* *mw*

When one's

8.

drunk not a Girl but looks pretty The Country's as gay as the City And all that one says is so witty

*pia*

A blessing on brandy and beer Bring the Cup Fill it up take a Sup take a Sup

*fpia* *for* *for* *pia* *for*

And let not a flincher come near And let not a flincher come near.

*for* *for*

8.

2.

O Give me but plenty of Liquor  
 I'd laugh at the Squire or the Vicar  
 And if I'd a wife why I'd Kick her  
 If e'er she pretended to Sneer  
 Brin the Cup &c.

3.

Tho' I know its a heavy difafter  
 Yet I mind not the Rage of my master  
 He bullies and I drink the fatter  
 A blessing &c.

4.

When a Cherry check'd Maid I've an Eye on  
 I do many things she cries fye on  
 Ecod I'm as bold as a Lion  
 A blessing &c.

Allegro

Dareall

I'll fly from the Thames to the Lyf-fy I'll Conquer the World in a

for

Gyf-fy I'll conquer the World in a gyf-fy, With thunder drum trumpet and

*fmo*

clat-ter, With thunder drum trumpet and clat-ter, I'll conquer I'll

for for

conquer the World in a Gyf-fy. I'll conquer I'll conquer the World in a Gyf-fy, And I'll get the fine

*pia*

Girl I am seeking, And I'll get the fine Girl I am seeking, Tho' she were as far off as Peking, I will, I

*for*

will, there's an end of the matter, I will I will there's an end of the matter. I'll fly from the

*pia*

Thames to the Lyffy I'll conquer the World in a Gyffy I'll conquer the World in a Gyffy. With Thunder, Pui All?

*fpia*

drum trum-pet, and clat-ter, with thun-der drum trum-pet and Clat-ter, I'll con-quer the

World in a Gyf-fy I'll con-quer the World in a Gyf-fy



And I'll get the fine Girl I am seeking, Tho' she were as far off as Pe-kin I will, I will, there's an

*8ve lower* *for*

end of the mat-ter. With thun-der drum trum-pet and clat-ter, with thun-der drum trumpet and

*fmo*

clat-ter, I'll con-quer the World in a Gyf--fy, I'll con-quer the World in a Gyf-fy, I'll

con-quer the World in a Gyf-fy, I'll con-quer the World in a Gyf-fy.

*fpia* *fpia* *for*

Sung by Mr.<sup>s</sup> Mountain and Mr.<sup>s</sup> Martyr.

Allegretto

*pia* *f*or

When the toil of day is o'er, And the Sheep are

in the fold, And when a - - - crofs the broo-my heath, the whist-ling winds blow cold,

*f**pia*

When the Vil-lage Dogs in fear, of the Moon be gin to howl, And from some

*pia*

tot-tring wall is heard the me-lan-cho-l-y Owl, owl, Then ev'-ry dan-ger

*pia*

is a - - broad, And gris - ly spec - ters glide, While thro' the air with dire in - -

tent, the Witch and Wizard ride, While thro' the Air With dire in - -

*sf/pia*

*fpia*

tent, The Witch and Wizard ride, the Witch and Wizard ride, the Witch and

*fpia*

*sf/pia*

*for*

*fmo*

Wizard ride.

Andantino

*pia* *for* *for*  
Peggy Sure Girls are

to be pit-ied; When--e--ver theyre com--mit--ted, for be--ing kind and gay, And

those who cry out shame, Are ve--ry much to blame, That's all I fay,

That's all I--fay, I ne--ver cou'd dif--co--ver, Why smi-ling

on a Lo--ver, Who wants to kifs and play, Shou'd be mif--call'd of--fence;

It - - is not Com - mon Senfe That's all - I fay, That's all I fay,

But tho' the grave and haugh - ty Will fay its ve - - ry naugh - ty, They

think a dif - - frent way, And do as o - - thers do I know it to be

true, That's all I fay That's all I - - fay.

*for*

Musical notation for the first system, including treble and bass staves with dynamics and tempo markings.

*Moderato* *p* *f* *ff* *ff* *Sapling* *When I.*

get to Town in Spring Ill contrive to be the thing Ill contrive to be the thing Dancing, Glancing, Dancing,

*f* *p* *p*

glancing, glancing, dancing thus advancing thus advancing, Like the titled tips above me, How Ill

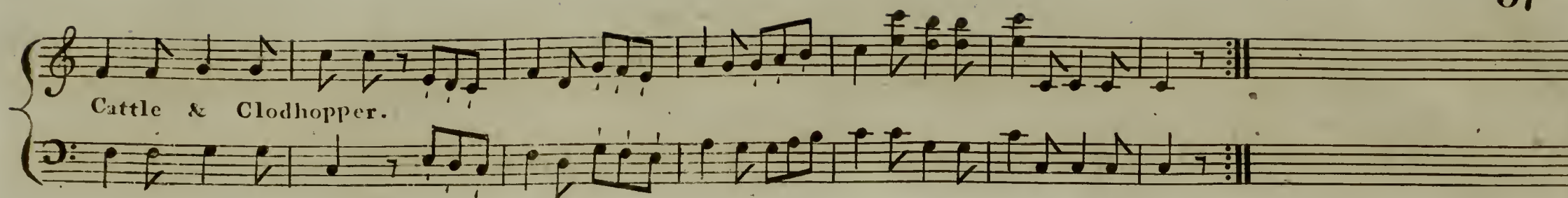
make the Ladies love me, How Ill make the Ladies love me, Rural Scenes are only proper for the Cattle & Clod-

*ff*

*Chos of Countrymen*

-hopper, For the Cattle & Clod-hopper, Rural Scenes are only proper for the Cattle & Clodhopper, For the

*f*



2

As I walk along the Street  
 Ill attack each Girl I meet  
     Grinning  
     Winning  
     Thus beginning  
 Where my Dolly are you going  
 She shall think me duced knowing  
 Rural Scenes are only Proper  
 For the Cattle & Clodhopper.  
 Cho<sup>s</sup> Rural Scenes &c.

3

O when I set up my Gig,  
 In my Box-Coat Ill look big  
     Wetting  
     Fretting  
     Oversetting  
 Folks shall cry when I am Mellow  
 There he goes a dashing Fellow  
 Rural Scenes are only Proper  
 For the Cattle & Clodhopper.  
 Cho<sup>s</sup> Rural Scenes &c.

4

When I come to Shine at Court  
 Ill look down on Vulgar Sports  
     Shooting  
     Hooting  
     Long disputing  
 With the Curate & Exciceman  
 But Ill prove myself a Wiseman  
 Rural Scenes are only Proper  
 For the Cattle & Clodhopper.  
 Cho<sup>s</sup> Rural Scenes &c.

Sung by M<sup>r</sup> Incedon

Somerville

*Larghetto*

When hapless Women sinks in woe, The  
 veriest Strangers tear shall flow, And ev'ry ho - nest bo - som know A wish to ease her Care But  
 should th' impassion'd Lover see, The Maid of his I - dolatry Torn from his Arms & Li - ber - ty 'tis  
 then. indeed dispair 'tis then in - deed dispair When hapless Wo - men sinks in woe, The  
 veriest Stranger's tear shall flow, And ev'ry honest bo - som know, And ev'ry honest bosom know, A  
 wish to ease her Care.

*p fp fp fp p fp p p f*



Sung by Mrs Billington

Allegretto

*p*

*f* Theresa

O Times a false Friend, for he al-ways en-

*f* *p*

slaves. & the lon-ger we know him, the worse he behaves O Times a false Friend for he

al-ways en-slaves & the lon-ger we know him the worse he be-haves he wrecks his vilt-

*p*

spite up-on cheek lip & nose And shat-ters the Lilly & ruins the Rose And

Shatters the Lil-ly & ruins the Rose O Times a false Friend for he always en-

-slaves & the longer we know him the worse he be-haves,

In a Lo-ver he's Shocking I've heard People say & he finds our at-tractions each

hour Fade a-way he's the worst of all Husbands when Girls pass their Prime for they are old

Maids who are Married to Time, for they are old Maids who are Married to Time. O

Times a false Friend for he always enslaves, & the longer we know him the worse he behaves, he's the worst of all

Husbands when Girls pass their prime, For they are old Maids who are Married to time, who are Mar -

- ried are Married to time for they are old Maids, who are

Married to Time who are Mar - ried are

Married to time, for they are old Maids who are Married to time, for they are old Maids who are Married to

time.

Sung by M<sup>r</sup> Munden.

Allegro  
Moderato

*for* *pia* *for*

Grub

Yes, is the word I love the best, It al-ways sets my heart at rest, It al-ways sets my

*fpia*

heart at rest, When I ask a pret-ty Girl for a Kifs. When I ask a pret-ty

*for*

Girl for a kifs. What pleasure there is if she answers yes, what plea-fure there

is if she Answers yes, yes, yes, yes, yes what plea-fure there is in a kifs What

*for* *for*

plea-sure there is in a kifs, No, is the word I hate the most It

makes me fit to give up the Ghoft, It makes me fit to give up the Ghoft, When in ftead of a

kifs, I get a blow And, in ftead of a fmile a ful-ky no, no, no, no, no, no,  
*fpia*

no, How I hate the word and the blow, How I hate the word and the  
*fpia* *for*

blow.

Andantino

How my ten - - der heart wou'd  
 trem - - ble Shoud my Lo - ver not dif - - fem - ble Half his a - do - - ra - - tion How my cheek will  
 glow with blufhes When in - to my Arms he rufhes How my cheek will glow with blufhes when  
 in - to my Arms he rufhes 'tis a fhocking Si - tu - a - tion 'tis a fhocking fi - tu - a - tion, tis a  
 fhocking fi - tu - a - tion Who a - las . fhall then be friend me . Pray Sir nay Sir, Lut de - fend me  
 for for for for

Pray Sir nay Sir Lud de - fend me ; On his knees be -

*pia*

fore me fal-ling An-gel Char-mer beau-ty cal-ling He'll proceed in boldness ; Draw ye pow'rs a veil a-

round me, Let him not at once Confound me, Draw ye pow'rs a veil a-round me, Let him not at once confound me,

*pia*

or Subdue, my maiden coldness, to subdue my maiden coldness, Who a-las, shall then be-frind me Pray Sir, nay Sir,

*for sfor*

Lud de - fend me, Pray Sir, nay Sir, Lud defend me .

*sfor sfor fmo for*

Sung by Mrs Billington. Accompanied on the Oboe by Mr W. I. Parke.

Accomp:

Oboe  
Obligato

Allegro

The musical score is written for Oboe and Accompaniment. It begins with a vocal line by Mrs. Billington, which is then accompanied by the Oboe. The tempo is marked Allegro. The score is in 3/4 time and B-flat major. The first system includes dynamic markings *for* and *pmo*. The second system continues the accompaniment. The third system features a change in tempo to *Adagio pmo*. The fourth system includes dynamic markings *pia* and *bis*. The score concludes with a final flourish.



First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The music is in a minor key. Dynamic markings include *p* (piano) and *f* (forte). The word *pia* is written above the second treble staff.

Second system of musical notation. It consists of three staves: two treble clefs and one bass clef. The music continues from the first system. Dynamic markings include *p* and *f*. The lyrics "for Theresa Meek mourn-full" are written below the staves. The word *pia* is written above the second treble staff.

Third system of musical notation. It consists of three staves: two treble clefs and one bass clef. The music continues. Dynamic markings include *p* and *f*. The lyrics "Night" are written below the first treble staff. The word *pia* is written above the second treble staff. The phrase "ad libitum" is written above the second treble staff.

Fourth system of musical notation. It consists of three staves: two treble clefs and one bass clef. The music continues. Dynamic markings include *f* and *f* *pia*. The lyrics "tingale Whose mid-night strain is heard with many an un" are written below the staves. The word *pia* is written above the second treble staff. The phrase "ad libitum" is written above the second treble staff.

du-la-ting swell why dost thou

*f* *piu* *f* *for* *for* *piu*

*f* *for* *p* *for*

Love so sad a tale to tell and sooth with such fe--du-cing woe the plain

*p* *mo* *p* *mo*

*p* *mo* *p* *mo*

For thou, For thou canst prune thy Wing at breath of Day And fly to sum-mer groves.

And flow'ry meads A way. And I

First system of musical notation, consisting of three staves (treble, middle, and bass). The music features a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. Dynamic markings include *p* and *mo*.

Second system of musical notation, including lyrics: "to sum-mer groves And fly". The lyrics are positioned below the middle staff. The musical notation continues across three staves.

Third system of musical notation, including lyrics: "to meads a way". The lyrics are positioned below the middle staff. The musical notation continues across three staves. Dynamic markings include *f*, *mo*, *pia*, and *f*.

Fourth system of musical notation, consisting of three staves. The music continues with various notes and rests. Dynamic markings include *pia* and *p*.

for Meek mourn-full Nigh-tin-

*p*mo  
gale. Whose mid-night strain is heard with ma ny an un du-lat-ing swell, whose midnight

*p*mo  
*piu*  
strain is heard with ma-ny with ma-ny an un-du-lat-ing swell - - - - -

*Adg<sup>o</sup>* A Tempo  
Why dost thou Love so sad a tale to tell - - And soothe

with such se ducing Woe the plain, For thou, For thou canst prune thy Wing at

break of Day And fly to sum-mer Groves, And flow'ry Meads a - - way And fly - -

*f pia* *pia* *fmo* *h*

to meads a - - way, *fmo*

*f pia* *pia* *fmo* *h* *w*

*fmo* *h* *w*

for Cadenza *h* *w*

And flay to meads a - way. *w*

*fmo* *h* *w*

for

Sung by Mr Quick.

Allegro

Talisman

for *pia* *fo* *pia*

O ho! she's off a dain-ty

creature, Neat in Limb, and pretty in Feature, Neat in Limb, and pretty in feature, Mister Lover I pray you be

brisk, For shou'd you chance to be fond of plenty I'll let you a Guinea, She'll con-tent you, For shou'd you chance to be

fond of plenty I'll let you a Guinea, She'll con-tent you, And give you e-nough of fun and frisk and give you e--

nough of fun and frisk, Yet I'll tell you a Secret, worth the knowing. 'Twas I my-felf that fet her a

going, 'Twas I my-felf that fet her a going, 'Twas I my-felf that fet her a going.

for

Ods my life I'm a great Magician, Made her a fool without con-tri-tion Made her a

*pia*

fool without con-tri-tion Soon I shall do what e-ver I will Change Birds and Beasts in to things un-

com-mon And at times a Mai-den in to a Wo-man, Change Birds and Beasts in to things uncommon And at

times a Mai-den in to a Wo-man, All by a touch of Magical fkill All by a touch of Magical fkill Then I'll.

*for* *S. pia*

tell her a fecret worth the knowing That I my-felf have fet her a going That I my-felf have fet her a going That

*for*

I my-felf have fet her a going.

End of the Second Act.



Andantino

The musical score is written for piano and voice. It consists of five systems of staves. The first system begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Andantino'. The piano part starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lyrics for the first system are: "'Tis courage charms all Women kind, in". The second system continues the piano part and lyrics: "clines them to be tender, and evry Girl expects to find, an honest bold de-fen-der, O they can". The third system continues: "ne-ver faithful be, who selfish fears dis-co-ver. The trembling heart is not for me, I scorn a Timid". The fourth system continues: "Lover, 'Tis courage charms all Women Kind, in clines them to be tender, and evry. Girl expects to find, an". The fifth system concludes with the piano part and lyrics: "honest held de fender." followed by a double bar line. Dynamic markings include *f* and *p* throughout the score.

2

But you I Know are very brave  
 Your look is so tremendous  
 And you alone have pow'r to save  
 From all who would offend us  
 Yet lest you should get in a scrape  
 And kill this magic stranger  
 I think 'tis wisest to escape  
 And fly the coming danger.

Allegretto

I'll tell you what both great and small for half a farthing I'll box you all for half a farthing I'll box you  
 all, I believe you're no better taught than fed, Come here and I'll give you a clout O the head, come here, come here & I'll  
 give you a clout O the head, Tho' you may be bold, yet you'll find I'm bolder, Tho' you may be bold yet you'll find I'm  
 bolder and Tiger the Dog shall be my bottle holder you think you've done a pretty  
 Job by coming at night the house to rob, by coming at night the house to rob, yet they say the weakest goes to the  
 wall and for half a farthing I'll box you all, come here, come here, come here and I'll box you all, Tho'

Larghetto

When true af = fection fills the

heart, the lover acts the heroe's part, the lover acts the he - ro's part, nor yields nor

yields him - self to fighs, nor yields nor yields himself to fighs. Allegro de = termin'd

ftill pur - fues the Fair in spite of dan - ger and des = pair, in spite of

danger and des = pair, he gains her he gains her he gai - ns her

or he dies he gai - ns her

Horns

ns he gains her or he dies he gains her or he

*fp fp fp fp fp fp fp fp f*

dies he gains her or he dies when true af- -

*fp fp* Faggotto Solo Tutti *f*

- - fec- tion fills the heart the lover acts the

*hr* Faggotto Solo Tutti *f*

hero's part nor yields him- self to fighs de - - termin'd still pur- fues the-

fair in spite of dan- ger and des- pair in spite of danger

and des- - pair he gains her gains her or he dies he

*fp fp* *f*

gai

Horns

ns he

gains he gains her or he dies, in spite of dan-ger and des-pair, he gai

fp fp fp fp f f p

ns her or he dies, in spite of dan-ger and des-pair he gai

ns her or he dies, he gains her or he dies, he gains her or he

dies

f fp fp fp f

Sung by Mrs. BILLINGTON

*Andante*

*p*

There fa

what can match the plea - - sure a Daughters feelings prove, when re-obtaind the trea - sure of

loft pa - - ter - nal Love, like the moons pure luf - - tre wain - - ing her

eyes pale griefs de - part, and a soften'd sigh re - - main - - ing Gives transf - port to her

heart: *fp*

*fp*

A Fa - - ther long de - - lu - - ded shall hold her doubly dear, and she no more fe -

- - clu - - ded for get he was fe - vere. Like the moons pure luf - tre wain - ing, her

Eyes pale griefs de - - part, and a soften'd sigh re - - main - - ing Gives transf. port to her

heart, Gives transf - - - port to her heart Gives transf - - - port to her

heart.

Somerville

Allegretto

In the breast of a Lover what

transports a rife, when he gains the Consent of his Fair, when he finds a dear destiny beam from her

eyes, and laughs at the threats of old Care, and laughs at the threats of old

Theresa

Care, Nor think the fond maiden less rapture receives, Tho' the blush may be found on her Cheeks, for Love to the mind a new

gaitly gives and a smile is the language he speaks, and a smile is the language he Speaks



Therefa  
Somerville

Tis the union of Souls can true happiness bring, and the winter of life deck with blossoms of

Tis the union of Souls can true happiness bring, and the winter of life decks with blossoms of

Spring

Tis the union of Souls can true happiness bring and the winter of life deck with

Spring Tis the union of Souls can true happiness bring & the winter of life deck with blossoms of Spring & the winter of life deck with

blossoms of Spring and the winter of life deck with blossoms of Spring deck with blif - - - foms with blossoms of

blossoms of Spring and the winter of life deck with blossoms of Spring deck with blossoms with blossoms with blossoms of

Spring and the winter of life deck with blossoms with blossoms of Spring 'tis the union of Souls can true  
 Spring and the winter of life deck with blossoms with blossoms with blossoms of Spring

happiness bring, and the winter of life deck with blossoms of Spring and the winter of life deck with blossoms  
 and the winter of life deck with blossoms of Spring & the winter of life deck with blossoms

fossoms of Spring 'tis the union of Souls can true happiness bring and the winter of life deck with blossoms of  
 foms of Spring and the winter of life deck with blossoms of

Spring and the winter of life deck with blossoms of Spring and the winter of life deck with blossoms of Spring deck with blossoms of Spring.

*f* *p*

Spring and the winter of life deck with blossoms of Spring and the winter of life deck with blossoms of Spring deck with blossoms of Spring.

*f* *f* *f*

blossoms with blossoms of Spring.

*f*

Allegretto

I care not who  
 knows it, but I am a fellow, whose meaning is good; whether sober or  
 mellow, whose meaning is good whether sober or mellow, and tho' my poor  
 head has oft need of a plaister, yet still there's a kindness 'twixt me, and my  
 master, — yet still there's a kindness 'twixt me and my master,  
 Here peter now calling, you rascal now

bawling, while I answer' coming' then carelessly humming, then carelessly

humming, as it pleases my fancy move flower or faster, as it pleases my fancy move flower or

faster, if I had a place with a Lady of

beauty I never a moment would fail in my duty, I never a moment would fail in my

duty, with my hat in my hand, how I'd smile, as I past her, and look sweet as

fugar that's kept in a caster, and look sweet as fugar that's kept in a caster, "come hither dear

Peter" "thou troublesome creature" come hither dear peter" thou troublesome

creature" thou troublesome creature" and then I'd be fighting as if I were

dying, and then I'd be fighting as if I were dying, O she shou'd be my

Mistress, but I but I'd be her Master, O she shou'd be my Mistress, but

I but I'd be her Master, but but I'd be her Master.

Sung by Mrs Billington Mrs Webb Mr Inledon Mr Wilson Mr Blanchard  
Mr Fawcett Mr Munden and Mr Quick.

Moderato

for *pia* *pia*

Therefa  
The Sai-lor mourns his lost re- pose, As o'er the

*pia*

for-my Wave He goes, But safe in Port, The dan-ger past; He tastes a dea- rer Joy at last, He tastes a dearer

*f pia*

for Somerville

Joy at last; The Tra-vel-ler on the Mountain's height, Bewails the dark-ness of the night, But home re-

for *pia*

- - turn'd the danger's past, He tastes a dea- rer Joy at last, He tastes a dea- rer Joy at last,

for

Chorus

Let the Bells ring round and the Tabor's Glee, Proclaim the hearts fes-ti-vi-ty, Let the Bells ring round and the

All<sup>o</sup> Spiritoso *fmo*

Tabor's Glee, Proclaim the hearts fes-ti-vi-ty, To produce an Imp, can ne-ver be, As

*for Talisman*

*for Moderato* *pia*

Long as a Man remains by him-felf, As long as a Man remains by him-felf, But I by the help of Magic fore-

*f/pia* *pia*

see, You both to-gether will raife up an Elf, You both to-gether will raife up an Elf. Who waffes his

*for Sapling*

*for* *pia*

days in ru-ral shades, Mongft Clow-nifh Youths and ruf-tic Maids, The fun of Life can never thare, But London's the

*f/pia*



pleace, and I will go there, But London's the place, and I will go there, *for* Peter Panic All tho' my Master a wife has got, Yet I

*for* *pia*

hear-ti-ly wish he were out of the scrape, For I'm sure he'll find the House too hot, And sooner or la-ter make his ef-

*pia*

*for* All<sup>o</sup> Spiritoso **Chorus**

- - cape. Let the Bells ring round, and the Tabor's Glee Proclaim the hearts fes-ti-vi-ty, Let the Bells ring

*for* *frit.*

round, and the Tabor's Glee Proclaim the hearts fes-ti-vi-ty; *for* Miss Talisman

When the Maiden sees a Youth in

*for* Moderato *pia*

grief, She surely ought to ease his Care, Give a Smile if that wou'd bring relief, Or a kifs to Save him from despair.

*for*

*for*

Dareall

The da-ring Fortune Hunter tries For wealth each genuine blifs to bar-ter, But when He thinks to en-

joy his Prize Per-haps he finds he has cought a Tar-tar.. The Crab of the Wood, is.

*pia* *for* *Grub* *for* *And<sup>no</sup> pia*

Sauce ve-ry good For the Crab of the Sea they fay But the Wood of the Crab is Sauce for a Drab that will.

not her Huf-band O-hey, Let the Bells ring round and the Tabor's Glee Proclaim the hearts fes-

*for* **Chorus** *pia* *for* *All<sup>o</sup> Spiritoso* *fmo*

-ti-vi-ty, Let the Bells ring round and the Thabor's Glee Proclaim the hearts fes-ti-vi-ty, For happi-ness where

e'er we rove, is Vir-tue Li-ber-ty and Love, for hap-pi-ness wher e'er we rove, is Vir-tue Li-ber-ty and Love, for

*p<sup>mo</sup>*

happinefs wher e'er we rove, is Virtue Liberty and Love, let the Bells ring round and the Tabor's Glee Proclaim the

*p<sup>mo</sup>*

*f<sup>mo</sup>*

hearts festivity, let the Bells ring round, and the Tabor's Glee, Proclaim the hearts festivi-ty, let the Bells ring round and the..

*f<sup>mo</sup>*

Tabor's Glee proclaim the hearts festivi-ty, let the Bells ring round and the Tabor's Glee Proclaim the hearts fes-ti-vi-ty, For

*f<sup>mo</sup>*

happi-ness wher e'er we rove, is Virtue Liberty and Love, for hap-pi-ness wher e'er we rove, is Vir-tue Li-ber-ty and

*f<sup>mo</sup>*

Love, is Vir-tue Li-ber-ty and Love.

