


THE  
OVERTURE, SONGS, AIRS, and CHORUSES,  
*in the*  
JUBILEE or SHAKESPEAR'S GARLAND  
*as Performed at Stratford upon Avon,*  
and the Theatre Royal, Drury Lane,  
*To which is added a Cantata called*  
QUEEN MAB or the FAIRIES JUBILEE.  
*Composed by*  
( CHARLES DIBDIN. )

Pr. 6s.



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of whom may be had the above adapted for the Guitar & German Flute

G. 4000  
12

160.119



Compos'd by Mr. Dibden.

# OVERTURE

Allegro

Oboe P. f. P. f. P. f. P. f. P. f. P. f. P. f.

ff. P. f. P. f.

P. f. P. f. P.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains a complex melodic line with many sixteenth notes. It begins with a piano (*p.*) dynamic and ends with a forte (*f.*) dynamic. The lower staff is in bass clef with the same key signature and contains a rhythmic accompaniment of eighth notes.

The second system consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment, featuring some rests and eighth-note patterns.

The third system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment, showing a mix of eighth and sixteenth notes.

The fourth system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment, featuring a steady eighth-note pattern.

The fifth system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment, ending with a double bar line.

Andante

Musical notation for the first system, featuring piano (p) dynamics. The system consists of two staves: a treble clef staff with a 6/8 time signature and a bass clef staff. The music is in a key with one flat (B-flat major or D minor). The tempo is marked 'Andante'. The first staff contains a complex melodic line with many beamed notes, and the second staff contains a more rhythmic accompaniment. The dynamic marking 'p.' is placed above the first staff.

Musical notation for the second system, featuring forte (f) and piano (p) dynamics, and the label 'Oboe'. The system consists of two staves. The first staff is marked 'Oboe' and contains a melodic line with dynamic markings 'f. P. f. P. f. P.'. The second staff contains a rhythmic accompaniment.

Musical notation for the third system, featuring forte (f) and piano (p) dynamics, and the label 'Oboe P.'. The system consists of two staves. The first staff is marked 'Oboe P.' and contains a melodic line with dynamic markings 'f. P. f. P. f. P.'. The second staff contains a rhythmic accompaniment.

Musical notation for the fourth system, featuring the tempo change 'All.' and a 2/4 time signature. The system consists of two staves. The first staff contains a melodic line with a tempo change to 'All.' and a time signature change to 2/4. The second staff contains a rhythmic accompaniment.

Musical notation for the fifth system, continuing the melodic and rhythmic lines. The system consists of two staves. The first staff contains a melodic line with various ornaments and the second staff contains a rhythmic accompaniment.

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 music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings 'P.' and 'f.' are placed below the upper staff.

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 music continues with complex rhythmic patterns. The text 'Oboe Solo' is written above the upper 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 music features complex rhythmic patterns with many sixteenth and thirty-second notes.

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 music features complex rhythmic patterns with many sixteenth and thirty-second notes.

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 music features complex rhythmic patterns with many sixteenth and thirty-second notes, ending with a double bar line.





# Jubilee Song.

VIVACE.

This is Sir a Ju-bi-lee, crowding without Com-pa-ny

Ri.ot without Jo-li-ty that's a Ju-bi-lee that's a Ju-bi-lee. that's a Ju-bi-lee. Critics thus will say Sir, We hope that you will

stay Sir we hope that you will stay Sir, to see our Ju-bi-lee We hope that you will stay Sir, to see our Ju-bi-lee. to see our

Ju-bi-lee. to see our Ju-bi-lee.

2.

On the Road such crosses, Sir,  
Cursing Jolts and tofses, Sir,  
Posting without Horses, Sir,  
This is, Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

3.

Odes, Sir, without Poetry,  
Music without melody,  
Singing without Harmony,  
This is, Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

4.

Holes to thrust your head in, Sir,  
Lodgings without Bedding, Sir,  
Beds as if they'd lead in, Sir,  
This is Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

5.

Blankets without Sheeting Sir,  
Dinners without Eating, Sir,  
Not without much Cheating, Sir,  
This is Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee, O the rare Jubilee.

THE Serenade.

Guitar  
Flutes, & Voices.

Let Beauty with the Sun arise to Shakespear tribute pay, with Heav'nly smiles and sparkling eyes give lustre to the day, with heav'nly smiles & sparkling

Eyes let Beauty with the Sun arise to Shakespear Shakespear Tribute pay to Shakespear Tri- bute Pay. To Shakespear. Shakespear.

Shakespear. Shakespear to Shakespear Shakespear tribute pay let Beauty with the Sun arise with heav'nly smiles & sparkling eyes give lustre to the Day. Each

Smile she gives protects his Name each smile she gives protects his Name for who shall dare to frown. for who shall dare to frown. not En-vy's self can

Blast the fame which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown .

not Envy's self can blast the fame which beauty deigns to crown . each smile she gives protects his name for who shall dare to frown . not Envy's self can blast y fame which

Beauty deigns to crown which Beauty. Beauty. Beauty. Beauty. not Envy's self can blast the Fame which Beauty Beauty deigns to Crown, Not

Envy's self can blast the Fame which Beauty deigns to crown. the Fame which Beauty deigns to crown. the Fame which Beauty deigns to crown.

# THE Mulberry Tree.

*Maestoso.*

Be hold this fair Goblet twas carv'd from the Tree which  
 oh my sweet Shakespear was planted by thee as a Re-lick I kifs it and bow at thy shrine what comes from thy hand must be e- ver Divine, what comes from thy  
 hand must be e- ver Divine. All shall yeild to the Mulberry tree. all shall yeild to the Mulberry tree. bend to thee blefs'd Mulberry. Bend to thee blefs'd  
*Andantino.*  
 Mulberry. matchless was he who planted thee and thou like him Immortal shall be & thou like him Immortal shall be.

Ye Trees of the Forest so rampant and high,  
 Who spread out your Branches whose heads sweep the sky;  
 Ye curious Exotics whom Taste has brought here,  
 To root out the Natives at Prices so dear.  
 All shall yeild to the Mulberry tree &c.

5.

With Learning and knowledge the wel letter'd Birch,  
 Supplies Law and Physic and Grace for the Church;  
 But Law and the Gospel in Shakespear we find,  
 And he gives the best Physic for Body and Mind.  
 All shall yeild to the Mulberry Tree &c.

The Oak is held Royal is Britain's great boast,  
 Preserv'd once our King and will always our Coast;  
 Of the Fir we make ships there are thousands that fight,  
 But one only one like our Shakespear can write.  
 All shall yeild to the Mulberry tree & c.

6.

The fame of the Patron gives fame to the Tree,  
 From him and his merits this takes its degree;  
 Give Phoebus, and Bacchus, their Laurel and Vine,  
 The Tree of our Shakespear is still more divine.  
 All shall yeild to the Mulberry Tree &c.

Let Venus delight in her gay Myrtle bow'rs,  
 Pomona in Fruit trees and Flora in flow'rs;  
 The Garden of Shakespear all fancies will suit,  
 With the sweetest of flow'rs & the fairest of fruit.  
 All shall yeild to the Mulberry tree &c.

7.

As the Genius of Shakespear outshines the bright day,  
 More rapture than wine to the heart can convey;  
 So the Tree which he planted by making his own,  
 Has the Laurel, and Bays, and the Vine, all in one.  
 All shall yeild to the Mulberry Tree &c.

Then each take a Relick of this hallowd Tree,  
 From Folly and Fashion a charm let it be,  
 Come fill to the Planter the Cup to the brim;  
 To honor your Country do honor to him.  
 All shall yeild to the Mulberry Tree &c .

## THE Warwickshire Lad.

Allegro.

Ye Warwickshire Lads & ye Lasses. see what at our Jubilee passes. Come

Revel a way rejoice and be glad come Revel a way rejoice & be glad for the lad of all lads was a Warwickshire lad. Warwickshire lad all be glad for the lad of all

Lads was a Warwickshire lad. Warwickshire lad. All be glad for the lad of all Lads was a Warwickshire lad.

Be proud of the charms of your county,  
 Where Nature has lavish'd her bounty;  
 Where much has been given and some to be spar'd,  
 For the Bard of all Bards was a Warwickshire Bard.  
 Warwickshire Bard, never paird,  
 For the Bard of all Bards was a Warwickshire Bard.

3  
 Our Shakespear compar'd is to no man,  
 Nor Frenchman, nor Grecian, nor Roman;  
 Their Swans are all Geese to the Avon's sweet Swan,  
 For the Man of all Men was a Warwickshire Man,  
 Avon's Swan, a Warwickshire Man,  
 For the Man of all Men was a Warwickshire Man,

4.  
 Old Ben, Thomas Otway, John Dryden,  
 And half a score more we take pride in;  
 Of famous Will Congreve, we boast too the skill,  
 But the Will of all Wills was a Warwickshire Will.  
 Warwickshire Will, matchless still,  
 But the Will of all Wills was a Warwickshire Will.

5  
 There never was sure such a creature,  
 Of all she was worth he rob'd Nature;  
 He took all her smiles and he took all her grief,  
 For the Thief of all Thieves was a Warwickshire Thief  
 A Warwickshire Thief, Hes the chief,  
 For the Thief of all Thieves was a Warwickshire Thief,

## Chorus FOR THE Pageant.

Hence ye Profane. Hence ye Profane. Hence ye Profane and on-ly they our Pageant grace our Pomp survey whom Love of sacred

Hence ye Profane. Hence ye Profane. Hence ye Profane and on ly they our Pageant grace our Pomp survey whom love of fa.cred

MAESTOSO.

Genius brings. Hence ye profane. Hence ye profane let Pride let Flattery de.cree, Ho-nours to deck the memory of Patriots Se-nators.

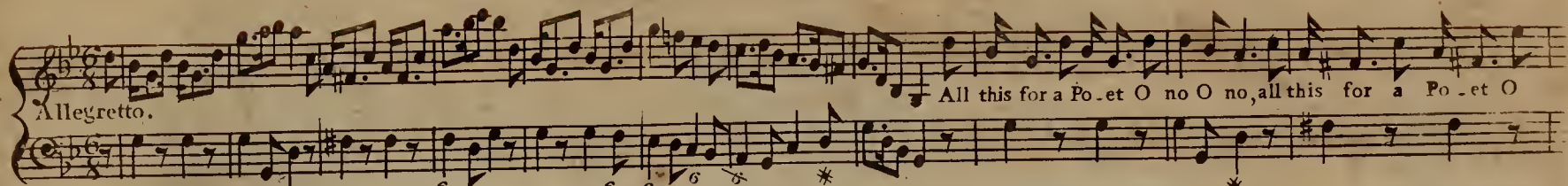
Ge-nius brings. Hence ye profane. Hence ye profane let Pride let Flattery de.cree. Ho-nours to deck the memory of Patriots Se-nators

Se-nators and Kings nor less in Glory than Desert the Po-et here re ceives his part a Tribute from the feeling heart a Tribute from the feeling Heart

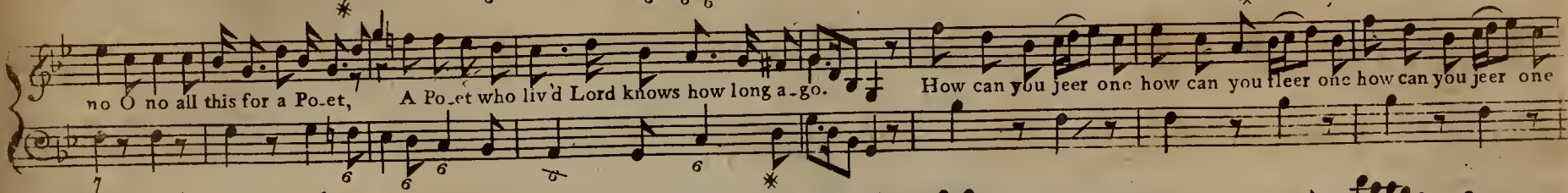
Se-nators and Kings not less in Glo-ry than Desert the Po-et here re ceives his part a Tribute from the feeling heart a Tribute from the feeling heart.

# All this for a Poet.

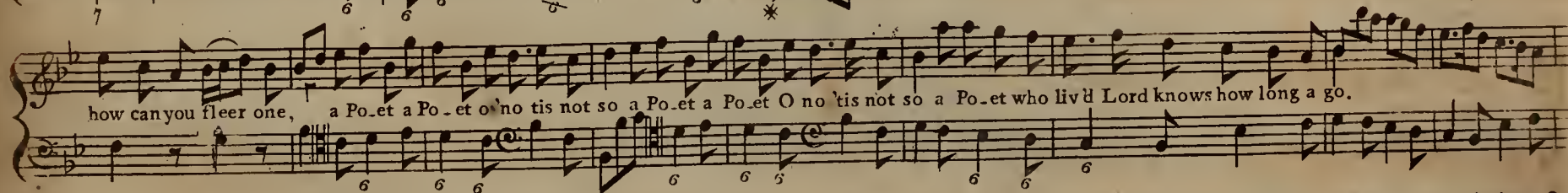
*Allegretto.* All this for a Po-et O no O no, all this for a Po-et O



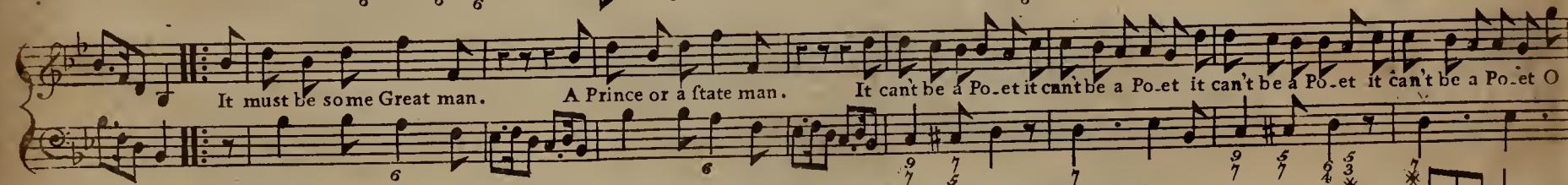
no O no all this for a Po-et, A Po-et who liv'd Lord knows how long a-go. How can you jeer one how can you fleer one how can you jeer one



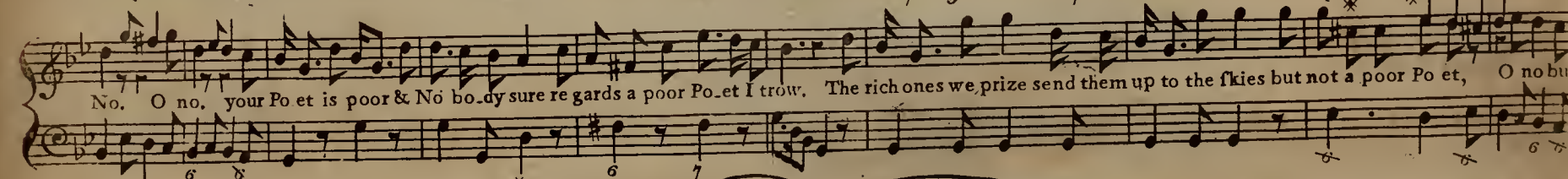
how can you fleer one, a Po-et a Po-et o'no tis not so a Po-et a Po-et O no 'tis not so a Po-et who liv'd Lord knows how long a go.



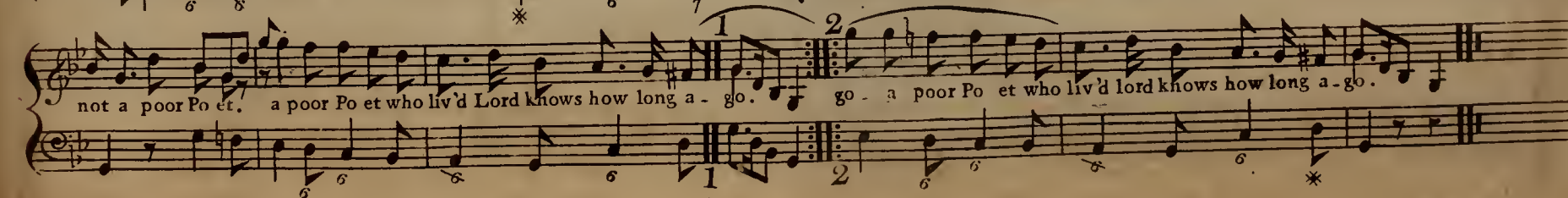
It must be some Great man. A Prince or a state man. It can't be a Po-et it can't be a Po-et it can't be a Po-et it can't be a Po-et O



No. O no, your Po et is poor & No bo-dy sure re-gards a poor Po-et I trow. The rich ones we prize send them up to the skies but not a poor Po et, O no but



not a poor Po et, a poor Po et who liv'd Lord knows how long a-go. go - a poor Po et who liv'd lord knows how long a-go.



# Duet.

1<sup>st</sup> Country Girl  
2<sup>d</sup> Country Girl

Alle ro.

Let us sing it & dance it re-joice it & Prance it that no man has now such an Art. Let us sing it & dance it re-joice it & prance it that no man has

now such an Art. what would come of us all both the Great and the small did he now live to peep in each heart. what would come of us all both the Great ones &

small did he now live to peep in each heart: Tho Sins I have none I'm glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm

glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm



Glad he is gone no Maid could live near such a mon, no Maid no Maid could live near such a Mon, no Maid no Maid could live near such a Mon.

Glad he is gone no Maid could live near such a mon no Maid no Maid could live near such a Mon no Maid no Maid could live near such a Mon.

6 4 3 6 7 6 7

### Last Chorus.

*Allegro.*

This is the Day a Ho-li-day a Ho-li-day. This is the day a Ho-li-day a Ho-li-day. This is the

This is the day a Holi-day a Ho-li-day. This is the day a Ho-li-day a Holi-day. This is the

Day a Ho-li-day a Ho-li-day This is the Day a Ho-li-day a Ho-li-day. a-way. a-way.

Drive Spleen and Rancour far a way drive Spleen and Rancour far A way.

Day a Holi-day a Ho-li-day This is the day a Holi-day a Ho-li-day Drive Spleen and Rancour far a-way drive Spleen and Rancour far a-way.

This is the Day A Ho-li-day a Ho-li-day. This is the Day a Ho-li-day a Ho-li-day. This is the Day a Ho-li-day a Ho-li-day This is the

Day a Ho-li-day a Ho-li-day drive Spleen and Rancour far a-way drive Spleen and Rancour far a-way This is the day a holi day a holiday this is the day a

Day a ho-li-day ho-li-day. a way. a way This is the day a holiday a holiday this is the day a

Ho li-day a Ho-li-day This is the Day a ho-li-day a ho-li-day This is the Day a ho-li-day a ho-li-day a ho-li-day a ho-li-day a ho-li-day.

Ho li-day a ho-li-day This is the day ho li day a holiday This is the day a holiday a ho-li-day a holi-day a holi-day a holi-day

# Sweet Willy.O.

The musical score is written in a 6/8 time signature with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking 'Allegretto.' and dynamic markings 'P' and 'F'. The lyrics are: 'The Pride of all Nature was sweet Willy.O. the Pride of all Nature was sweet Willy O. the first of all Swains he gladden'd the Plains, none E-ver was like to the sweet Willy O. The first of all Swains He gladdend the Plains none e-ver was like to the sweet Willy O. none e-ver was like to the sweet Willy -'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'FP' and 'F'. The piece concludes with a double bar line and repeat dots.

He sung it so rarely did sweet Willy O;  
 He melted each Maid,  
 So skillfull he play'd,  
 No Shepherd e'er pip'd like the sweet Willy O.  
 3.

All Nature obey'd him the sweet Willy O;  
 Wherever he came,  
 What e'er had a name,  
 Whenever he fung follow'd sweet Willy O.

He would be a Soldier the sweet Willy O;  
 When arm'd in the field,  
 With sword and with shield,  
 The Laurel was won by the sweet Willy O.  
 5.

He charmd them when living the sweet Willy O;  
 And when Willy dy'd,  
 'Twas Nature that sighd,  
 To part with her All in her sweet Willy O.

THE Roundelay.

Sisters of the tunefull strain at

tend your Pa-rents Jocund Train tis Fa-ncy calls you follow me to ce-le-brate our Ju-bilee.

Banks where Shakespears Bust points out & guards his sleeping dust the Sons of Scenic Mirth a gree to ce-le-brate this Ju-bilee.

Daughters come and bring with you the A-riel Sprite and Fai ry crew the A-riel sprite and Fai ry crew & the sifter Graces three to Ce-le-brate, the

Ju-bilee. Hang around the sculpturd Tomb the broider d Vest the Nodding Plume, and the Mask of Co-mic Glee. & the Mask of Co-mic Glee to

Celebrate the Jubilee. From Birnam wood and Bosworth field bring the Standard. bring the Standard bring the Sheild with drums & martial

Symphony with Drums and Martial symphony to celebrate the Ju-bilee. In mournfull numbers now re-late poor Des-de-mo-na's haple's fate with

frantic deeds of Jealousy with frantic deeds of Jealousy with frantic deeds of Jealousy to Cele-brate the Ju-bilee. Nor be Windsor wives for-got

with their harmle's merry Plot. the whitening Mead and haunted Tree the whitening Mead and haunted tree to Ce-le-brate the Ju-bilee

Now in Jo-cund strains re-cite the Humours of the braggard Knight. now in Jo-cund strains recite the Humours of the braggard Knight, fat Knight & Ancient

Pistol He. to Ce-le-brate our Ju-bilee But see in crowds the Gay and Fair to the splendid Scene re-pair a Scene as fine as fine can be to Ce-le-

-brate our Ju-bilee A Scene as fine as fine can be to Ce-le-brate our Ju-bilee.

20 Tambourins Dance

AIRS in the PAGEANT.

Allegro

First system of the Tambourins Dance, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music consists of rhythmic eighth and sixteenth notes.

First system of the Oboe Solo, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music consists of rhythmic eighth and sixteenth notes. The word 'Da Capo' is written at the end of the system.

The Fairies

Allo

First system of The Fairies, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allo'. The music consists of rhythmic eighth and sixteenth notes.

March for the Tragic Characters

First system of the March for the Tragic Characters, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The music consists of rhythmic eighth and sixteenth notes.

Anthony and Cleopatra

Andante

First system of Anthony and Cleopatra, featuring a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music consists of rhythmic eighth and sixteenth notes. The word 'Andante' is written at the beginning of the system.

Dance of the Graces

Vivace

Da Caço

Dance

Fife tune and Last Ballet

Allegro

Minore