

OVERTURE

to the

Chelsea Pensioner

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a 3/4 time signature and a key signature of one sharp (F#). The music begins with a melodic line in the treble staff and a supporting bass line in the bass staff.

The second system continues the musical piece. It features a very dense texture, particularly in the treble staff, with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment.

The third system shows a more active melodic line in the treble staff, with frequent sixteenth-note patterns. The bass staff continues with a consistent rhythmic accompaniment.

The fourth system contains a mix of melodic and harmonic elements. The treble staff has several measures with chords and rests, while the bass staff maintains a rhythmic flow.

The fifth system concludes the page with a final melodic flourish in the treble staff and a corresponding bass line. The music ends with a clear cadence.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values, including eighth and sixteenth notes, and some rests. The lower staff is in bass clef with the same key signature and contains a bass line with similar rhythmic patterns.

The second system continues the piece with two staves. The upper staff features a more active melodic line with frequent sixteenth-note passages. The lower staff provides a steady accompaniment with a mix of quarter and eighth notes.

The third system shows a significant increase in complexity. The upper staff is dominated by dense, rapid sixteenth-note runs. The lower staff continues with a rhythmic accompaniment, featuring some syncopated rhythms.

The fourth system maintains the high level of activity. The upper staff's sixteenth-note passages are particularly dense and fast. The lower staff's accompaniment remains consistent in rhythm but adds some melodic interest with eighth-note patterns.

The fifth system concludes the piece. The upper staff features a final flourish of sixteenth notes before ending with a whole note chord. The lower staff concludes with a series of quarter notes and a final whole note chord, marked with a double bar line.

March

pia. repeated *for:*

pia. repeated *for:*

Rondo

pia. *for:*

Conclusion

Sung by M^r Wilson _____ in the Chelsea Pensioner.

Musical score for the song. It consists of three systems of two staves each (treble and bass clef). The first system is an instrumental introduction marked 'Moderato'. The second system contains the lyrics: 'Sing the loves of John and Jean, Sing the loves of Jean and John, John for her would leave a Queen, Jean for him the'. The third system contains the lyrics: 'noblest Don, She's his Queen, He's her Don, John loves Jean, and Jean loves John.' The score includes various musical notations such as notes, rests, and ornaments.

²
 What'er. rejoices happy Jean,
 Is sure to burst the sides of John,
 Does she for grief look thin and lean,
 He instantly is pale and wan;
 Thin and lean, Pale and wan,
 John loves Jean, and Jean loves John.

³
 'Twas the lily hand of Jean
 Fill'd the Glafs of happy John;
 And, heav'n! how joyful was the seen
 When he was for a licence gone!
 Joyful seen, they'll dance anon;
 For John weds Jean, and Jean weds John.

⁴
 John has ta'en to Wife his Jean,
 Jean's become the spouse of John;
 She no longer is his Queen,
 He no longer is her Don;
 No more Queen, no more Don;
 John hates Jean, and Jean hates John.

⁵
 Whatever 'tis that pleases Jean,
 Is certain now to displease John,
 With scolding they're grown thin and lean,
 With spleen & spite they're pale & wan.
 Thin and lean, Pale and wan;
 John hates Jean, and Jean hates John.

⁶
 John prays Heav'n to take his Jean,
 Jean at the Devil wishes John;
 He'll dancing on her Grave be seen,
 She'll laugh when he is dead and gone.
 They'll gay be seen, Dead and gone,
 For John hates Jean, and Jean hates John.

Andantino

When thou shalt see his bosom swelling, when soft Compassion's tear shall start, as my poor Father's griefs thou'rt telling, come back &

claim my hand and heart. When thou shalt see his bosom swelling, when soft Com-
passion's tear shall start, as my poor Father's griefs thou'rt

telling, come back and claim my hand & heart. The cause blest Eloquence will lend thee, may

haste and ease my Soul's distress, to judge thy worth I'll here at-tend thee, and rate thy love by thy success, and rate thy love by thy success.

GLEE

in the Chelsea Pensioner

1st Voice

2^d Voice

3^d Voice

Basso

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy, the

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy,

Sweetly sweetly let's enjoy the smiling moments made for love, And while we hug the dimpled boy,

Glafs to you the Glafs to you the Glafs to you to you shall move: And

to you to you the Glafs to you to you shall move: And

to you to you the Glafs to you to you shall move: And

drink - - - ing drinking laughing jesting neatly, drinking laughing la a a a aughing

drinking laughing jesting neatly, drink - - - ing drinking laughing la a a a aughing

drinking laughing jesting neatly, drinking laughing jesting neatly, drinking laughing la a a a aughing

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

drinking laughing la a a a aughing jesting neatly, the time shall pass on sweetly sweetly, the time shall pass on

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

sweetly sweetly. Love's Arrows dip'd in rosy Wine, to the charm'd heart like lightning pass, and

Mars feels transport more divine, when smiling Venus fills his Glafs, when Venus fills his Glafs.

Mars feels transport more divine, when smiling Venus fills his Glafs, when smiling Venus fills his Glafs.

Mars feels transport more divine, when smiling Venus fills his Glafs, when smiling Venus fills his Glafs.

Andantino

If deep thy poignard thou wouldst drench, in blood to heal old

Blenheims woes, my E-nemies boy, are the French, and all who prove my Country's foes, and all who prove my Country's foes, and

all who are my Country's foes, my Enemies are the French, and all who prove my Country's foes:

Shall I receive an added day of Life, when crimes your

name shall brand, no never let de- traction say, no never let de- traction say, that Virtue arm'd a Murdrer's hand, that

Virtue arm'd a Murdrer's hand: Of anger then no fingle breath, respire for my poor sake, but since you've spirit to en-

-counter Death, die for your Country and your Prince. die for your Country and your Prince. for your Country & your Prince.

For the German Flute

Moderato

'Twere

better I took your advice my good Neighbour, henceforward my conduct I'll mend, With Joy and Content to my

last will I labour, still striving to make a good end. With Joy and Content to my last will I labour, still

striving to make a good end. still striving to make a good end. And then as to Love I'll ne'er think of a Woman, I

will not, I swear it by goles, And then as to Love I'll ne'er think of a Woman, I will not, I swear it by goles, but like

methodist preachers on Kennington Common, I'll live by the mending of soles by the mending of soles, by mending of soles, I'll live by the mending of soles, I'll live by the mending of soles, I'll live by the mending of soles.

2

Many battles I'll fight o'er a pot of good porter,
 Whole armies I'll kill — in my stall;
 To no soul — of a shoe, will I ever give quarter,
 And what hides will I pierce — with my awl:
 And then as to love, I'll ne'er think of a woman,
 I will not, I swear it by soles,
 But like methodist preachers on Kennington Common,
 I'll live by mending of soles.

For the German Flute

So So

Sung by M^r. Bannister M^r. Mattocks M^{rs}. Kennedy & M^{rs}. Cargill — in the Chelsea Pensioner

Andantino Good

night good night thou noble youth, and if thy tender-ness & truth, should a propitious influence need, to make thy gen'rous views succeed, from

grief to set my Father free, Oh! for a moment think of me. Oh! for a moment think of me.

Lively
 Good night, good night, the chearful hour
 If sad remembrance e'er should four;
 If, as the joyful glafs goes round,
 One single drop of care be found;
 Your cup from the intruder free,
 And for a moment think of me.
 And for &c.

Blenheim
 Good night, good night, and if henceforth
 Thou see'st proud vice, neglected worth;
 Abuse of power, perverted laws,
 Bad mens prosperity the cause,
 And art from indignation free,
 Oh! for a moment think of me.
 Oh! for &c.

Efter
 Good night, good night, try all you can,
 To serve, I pray you, my good man;
 His fortune has been very rough,
 But if his griefs are not enough
 To melt your heart, and set him free,
 Oh! for a moment think of me.
 Oh! for &c.

Chorus
 Good night, good night, and when henceforth
 I see proud vice, neglected worth,
 Abuse of power, perverted laws,
 Bad mens prosperity the cause,
 And am from indignation free,
 I'll sigh, and then I'll think of thee.
 I'll sigh, &c.