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*The Overture Songs &c*  
*in the*

Q U A K E R,

A C O M I C O P E R A

*now Performing with Universal Applause at the*

T H E A T R E R O Y A L D R U R Y L A N E,

Compos'd by

C H A R L E S D I B D I N.

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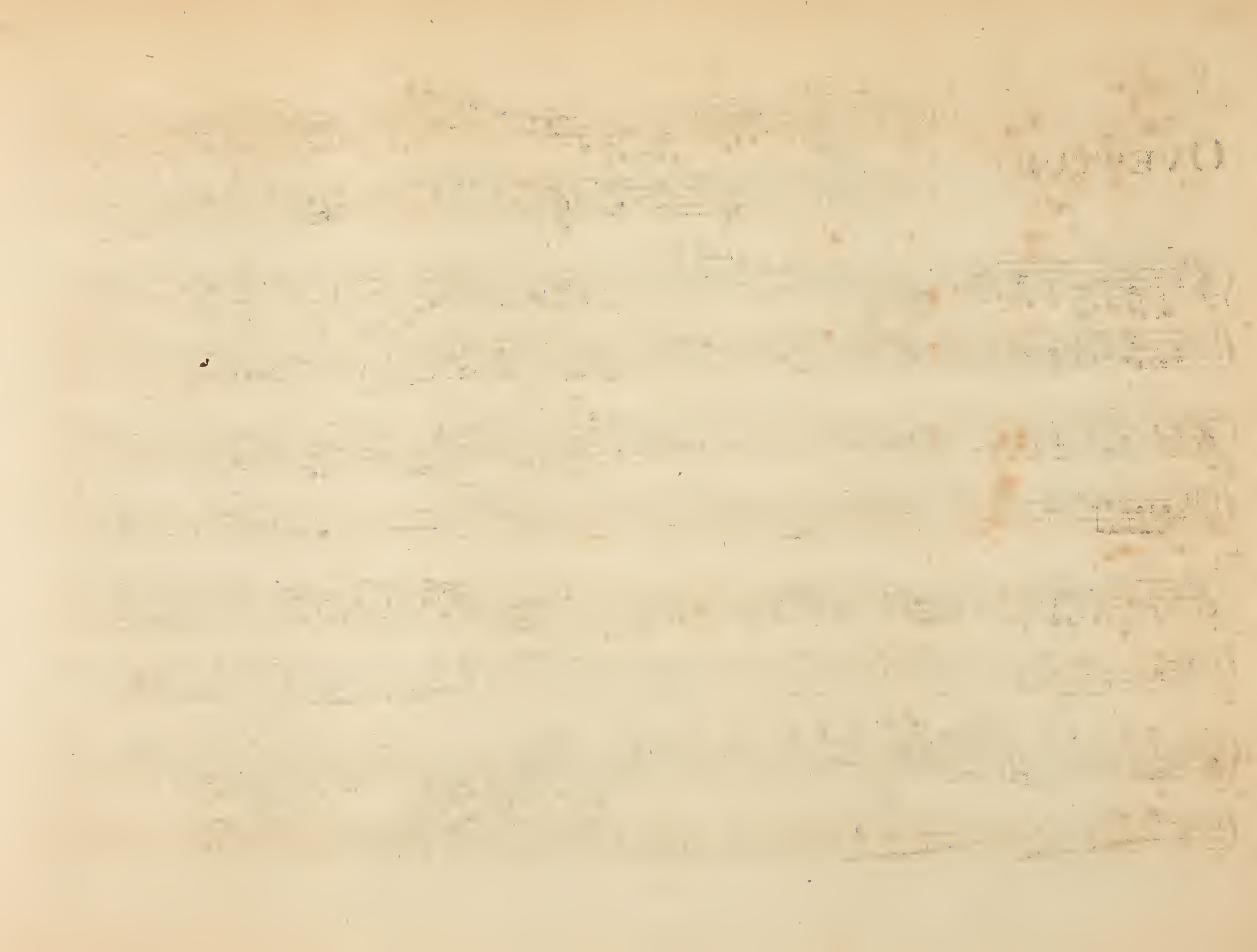
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Allegro

# OVERTURE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a 3/4 time signature and a key signature of one sharp (F#). The music begins with a series of eighth and sixteenth notes, creating a rhythmic pattern. The upper staff features a melodic line with some grace notes, while the lower staff provides a harmonic accompaniment.

The second system continues the musical piece. It features two staves, treble and bass clef, in 3/4 time with a key signature of one sharp. The music shows a continuation of the rhythmic patterns from the first system, with some dynamic markings like *p* (piano) appearing in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a 3/4 time signature and a key signature of one sharp. A dynamic marking of *f* (forte) is present in the lower staff, indicating a change in volume.

The fourth system of musical notation consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp. The music continues with similar rhythmic and melodic motifs, showing a steady progression of the piece.

The fifth system of musical notation consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp. The music concludes with a series of notes and rests, ending the page.

Corni tutti Corni

tutti

*f* *p*



Gavotto

Rondeau

Soli Oboe

Violin

Soli Oboe

Violin

tutti

f

The image displays a musical score for two pieces: 'Gavotto' and 'Rondeau'. The score is written for Oboe and Violin. The key signature is one sharp (F#) and the time signature is common time (C). The 'Gavotto' part is characterized by a rapid, intricate melodic line in the Oboe, while the 'Rondeau' part features a more rhythmic and melodic line in the Violin. The score is divided into several systems, with the first system showing the initial entries of both instruments. The second system includes a repeat sign and a 'Soli Oboe' section. The third system shows a continuation of the Oboe's melodic line with some dynamic markings like 'br' (bristando). The fourth system includes a 'tutti' marking and a 'f' (forte) dynamic. The fifth system shows the final part of the piece, with a 'p' (piano) dynamic marking.



Minore

*b*

tutti

Oboe tutti Oboe

6.

# DUET.

# Lubin. & Cicely.

Andantino

The musical score is written for two voices, Lubin and Cicely, and piano accompaniment. It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Andantino'. The score is divided into six systems. Each system contains a vocal line and a piano accompaniment line. The piano part includes various fingering numbers (6, 5, #) and dynamic markings (l'r). The lyrics are: 'Thru the Blackbirds, Night in gales whose songs are echoed by the Vales Trudging along thro' thick and thin thank'.

Thru the Blackbirds, Night in gales whose songs are echoed by the Vales Trudging along thro' thick and thin thank



Fate at last I've reach'd the door How pleas'd they'll be to let me in I've

walk'd amain and yet ne'er leaving her be-fore hast'ning to fee my Love a-gain I thought each

Cicely at the Window Lubin  
 fur - long half a Score they're long methinks! Who's there I trov? Look out good Mother

Cicely  
 dont you know 'tis Lubin How does Gillian do and Hodge and Mar-ge-ry and Sue Not one bit

Lubin Cicely  
 better Sir for you Nuy Goody Cicely why dy'e frown You shall know all when I come down

Lubin Cicely

What is the meaning of all this Oh here she comes -- Well what's amifs.

Cicely

Who are you making all this stir if to come in you mean you may as well be jogging Sir while yet your Boots are

green I'm perfectly like one u found I know not I declare whether I'm walking on the ground or flying in the

Cicely

Air whether I'm walking on the ground or flying in the Air Such u fage is enough to quite bereave one

Lubin Cicely Lubin

of one's Wits Good lack a day and do you bite pray ever in these fits But you are jesting Think fo still Where's



Cicely

Gillian She's not here She's gone abroad Sir she is ill she's dead you cannot see her She's gone abroad Sir

5 6 5 6 6 # 6 # 6 # 6 # 6 # 6 #

she is ill she's dead you cannot see her she knows you not did never see your face in all her life In

*f* *p* *f*

Lubin Cicely

short to morrow she's to be a - nother Perfons Wife a - nother Perfons Wife a - nother Perfons

*p* *f* *p* *f* *p* *f* *f* 6

Lubin Cicely

another Perfons Wife another Perfons Wife another Perfons Wife another Perfons Wife a - nother Perfons Wife

Wife another Perfons Wife another Perfons Wife another Perfons Wife another Perfons Wife another Perfons Wife

6 5 6 4 3 6 4 7 5 6 4 3 *f* 6 4 7 5 6

## Lubin.

## Mr. Vernon.

Andantino

I lock'd up all my treasure I  
 hast'ned many a mile and by my grief did measure the passing time the while I lock'd up all my  
 trea- - sure I hast'ned many a mile and by my grief did measure the passing time the while and  
 by my grief did measure the passing time the while

2

My business done and over,  
 I hastned back amain;  
 Like an expecting lover,  
 To view it once again.

3

But this delight was stifled,  
 As it began to dawn;  
 I found the Casket rifled,  
 And all my treasure gone.



Lubin.

Mr Vernon.

Allegro

Women are Will o' the Wifps Women are Will o' the

Wifps Women are Will o' the Wifps 'tis plain the clofer they feem still the more they retire the

clofer they feem still the more they retire they teaze you and jade you and round about round a-bout round a-bout

round a-bout round about lead you without hopes of shelter ding dong helter skelter thro Water and Fire and

when you believe ev'ry danger and pain from your heart you may banish and you're near the possession of

5 6 4 5 6

what you desire that instant they vanish that instant they vanish that

5 6 #

instant that instant that instant they vanish and the devil a bit can you catch them a gain the devil a

4+ 6 3 3 3 6 6 3 3 3

bit can you catch them a gain By

6 4 3

some they're not badly compar'd to the Sea which is calm and tempestuous within the same hour by

6 6 6 6 6



some they're not bad - - ly com - par'd to the Sea which is calm and tem - per - tuous - with - in the same hour some

say they are Si - - rens some say they are Si - rens but take it from Me they're a

sweet race of An - gels o'er Man that has Pow'r his Per - son his heart nay his rea - son to seize and

lead the poor Creatures and lead the poor Creatures where ever they please in short they are

Will o' the Wifps in short they are Will o' the Wifps

Andante

P. F. P. F. P.

A kernel from an apples core one day on either cheek I wore Lubin was

plac'd was plac'd on my right cheek that on my left did Hodge be-speak that on my left - - - did

Hodge be - - speak Hodge in an in - - ftant drop'd to ground sure to - - ken that his love's un -

- found but Lubin's nothing but Lubins nothing cou'd remove sure to - ken sure to - - ken his is constant love sure



token sure to - - ken his is constant love. *Sy* *h* Iaft may I fought to find a snail that

6 4 5 8 7 6 6 4 3

might my lovers name reveal which finding home I quick - ly sped And on the hearth the em - bers spread *Sy*

7 6 6 6 3 4

and on the hearth - - the embers spread when if my let - ters I - can tell I faw it mark a

4 6 6 6 7 P.

cu - rious L oh may that omen that omen lucky lucky prove for L is for Lu - bin for Lubin and for

6 6 6 6

love for L is for Lu - bin for Lubin and for love. *Sy*

6 6 5 8 7 6 6 4 3

6 4 5

Steady .

Mr. Bannister.

Allegretto

6/4 3 7 6/4

P.

3 P. 6/4

While the lads in the Village shall

3 6/4

mer-ri-ly ah found their Ta-bors I'll hand thee a-long And I fay unto thee that

3 6 6 6 6 6

ve-ri-ly ah ve-ri-ly ah ve-rily ah ve-ri-ly ah ve-ri-ly ah thou and

6/4 3 6/4 3 F. 6/5

I will be first in the throng - - thou and I will be first in the throng.



Just then when the youth who last year won the dow'r with his mate shall the sports have be-

# 7 # 7 # 7

-gun when the gay voice of gladness is heard from each bow'r and thou longst in thy heart to make one

7 7 7 6 5 4 3

Those joys that are harmless what mortal can blame 'tis my maxim that youth shou'd be

6 5 4 3 7 6 6 # 6

free and to prove that my words and my deeds are the same to prove that my words and my

6 # F. 6 6

deeds are the same believe thou shalt pre-sent-ly see. Da Capo

6 5

Floretta .

Mrs. Wri ghten.

Allegro moderato

I said to my-self now Flo-ret.ta says I sup-po-sing the case was y

own. woud you not be the first ev-ry me.thod to try to get rid of this canting old drone I said to my-self now Flo-

-ret.ta says I sup-po-sing the case was your own. woud you not be the first ev-ry me. thod to try to get rid of this canting old

drone. you know well you woud and you're worse than a Turk if one mo-ment you he-si-tate whether. You



Know well you woud & you're worse than a Turk if one moment you he-si.tate whether. In Jus.tice you shoud not,your

wits set to work and bring Lu-bin and Gil lian to-ge-ther. You know well you woud & you're worse than a Turk if one moment you

he-si.tate whether in Jus-tice you shoud not your wits set to work to bring Lu-bin & Gil.lian to-ge-ther to-ge-ther to bring

Lu-bin & Gil-lian to-ge-ther to bring Lu-bin & Gil-lian to-ge-ther.

2<sup>d</sup> Verse.

To be certain Old Formal will frown and look blue,  
 Call you baggage, deceitful bold face,  
 With all manner of names he can lay his tongue to,  
 And perhaps turn you out of your place;

What of that, let him frown let him spit all his spite,  
 Your heart still as light as a feather,  
 With truth shall assure you, 'tis doing but right,  
 To bring Lubin and Gillian together.

# Gillian.

# Miss Walpole.

Allegretto.

The captive Lin-net new-ly ta-ken

vain-ly strives and vents its rage with strug-gling pants by hope for-sa-ken and flutters in his golden cage flut-ters.

flut-ters. flut-ters flutters in his golden cage and flutters in his golden cage.

But now releas'd to freedom soaring quickly on some

Fine.



Neigh'ring tree it sings as if its thanks were pouring to bless the hand that set it free. The captive Lin-net newly ta - ken

Fingerings: 4 3, k q, q, 6, 6, b7, 7 5, 7

vain.ly strives . and vents its rage with struggling pants by hope for sa - ken and flutters in his golden cage. flut ters.

Fingerings: 6 6, 7, q, 7 5

flutters. flut - - - - - ters flutters in his golden cage and flutters in his golden cage.

Fingerings: lr, lr, lr, lr, lr

But now re - leas'd to freedom soa - ring quick.ly on some.

Fingerings: 6 4, 3, 6, 2 4 4, 6, 6 4, 3

Neighbring tree it sings. As if its thanks were pouring to bless the hand that set it free. D C

Fingerings: 5, 6, \*, \*, 6, 6 5, 6

# Q U I N T E T .

Steady

Allegretto

Regard the instructions I fay which I am now giving thee

P F P

Sol: Steady

Yea Speed betimes to friend eafy and bid him take care the minftrels the feasting and sports to pre-

F<sup>6</sup> P 6 6 6 6

Lubin

Gillian

Floretta Steady

-pare you muft keep away Lubin too Can I hear this Wont you call out to Solomon prefently yes and

6 6 F P

do thou attend with thy dobbins of Beer and fee that my neighbours and friends have good cheer make the

F 7 P 7 F P F 6 P F P 6

Floretta

Steady

Floretta

Steady

whole Vil\_lage welcome and So\_lomon ftay you blockhead come here doft thou

F 6 P F 7 P F P



Solomon                      Steady                      Floretta                      Lubin                      Floretta

notice me yea                      Stand still then                      Friend So-lomon                      Is it not the mind the

F P                      6 5                      F 6                      6

Lubin                      Steady                      Lubin

Gillian they are laughing at me                      see that garlands are ready                      again O

Flo<sup>a</sup> oaf ha ha ha ha                      ha ha ha

F                      P

Lubin                      Steady

Gillian thou falsest of Women since when have I me-ri-ted this                      So that when on the

Lubin                      Gillian                      Steady                      Lub:

lawn But Ill speak to her                      Look look he sees us                      Be-gone but hark thee O

F P                      F P

Gillian how wicked thou art thou haft foold me betrayd me and broke my poor heart but

F P F P F P

henceforth with safety in in-fa-my reign for I never no never will see you again Hes

F P

Gillian Floretta Steady Sol: Stea:  
gone now lord lord I'm fo mad I cou'd cry here Solomon go where I told thee I fly Well

Floretta Gillian Sol: 6  
do then and tarry no where by the way Quickly run after Lubin do So-lo-mon yea

F P F P

Steady Gillian Steady  
What Gillian art there yes I am Why doft figh when the hours of thy

F P P



Gillian Steady Gillian Steady

happinefs draweth fo nigh Why you know well enough Come come do not forrow go along get a-way By yea and by

Steady

nay thy mind shall be eafy beleive me to-morrow thy mind shall be eafy beleive me to-morrow thy mind -

Gill:  
Oh

Flo:  
Oh

mez: F

shall be ea-fy beleive me to-morrow thy mind shall be ea-fy beleive me to-morrow.

- that my mind may be ea-fy to-morrow Oh that my mind may be ea-fy to-morrow.

- that her mind may be ea-fy to-morrow Oh that her mind may be ea-fy to-morrow.

# Lubin AND Floretta. Mrs. WRIGHTEN & Mr. VERNON.

Allegretto

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat).

**Floretta.** How Lu-bin sad this is not common what do you fight for. for a wo-man for a woman. How fair is she who

**Lubin.**

**Flo.**

The first vocal entry shows Floretta's line on the upper staff and Lubin's line on the lower staff. Both are in 6/8 time. The lyrics are: "How Lu-bin sad this is not common what do you fight for. for a wo-man for a woman. How fair is she who".

**Lu.** on your brow prints care? Just such a toy as thou. What has she done? For e-ver lost my love. That's sad in-deed and can no

**Flo.**

**Lu.**

**Flo.**

The second vocal entry continues the dialogue. Lubin's line is on the upper staff and Floretta's is on the lower staff. The lyrics are: "on your brow prints care? Just such a toy as thou. What has she done? For e-ver lost my love. That's sad in-deed and can no".

**Lu.** prayers move! None tis too late that folly is o'er my love's turn'd to hate & I'll see her no more The time has been when

Lubin's third vocal entry is on the upper staff. The lyrics are: "prayers move! None tis too late that folly is o'er my love's turn'd to hate & I'll see her no more The time has been when".

all our boast was who should love the o-ther most how did I count wi-thout my host I thought her mine for e-ver but now I

Lubin's final vocal entry is on the upper staff. The lyrics are: "all our boast was who should love the o-ther most how did I count wi-thout my host I thought her mine for e-ver but now I".



Flo. Lu. Flo.

Know her All de. ceit will tell her so when e'er we meet and was she fighting at my feet. You woud forgive her Ne. ver. Ne. ver.

Lu. Flo Lu. Flo

Ne. ver. You woud forgive her Ne. ver. Then I may e'en go back I find to

*for.* *ma.*

serve you fir I was in. clind but to your own ad. vantage blind twoud be a vain en. dea. vour tis cer. tain she does

Lu. Flo. Lu.

all she can and we had form'd a charming plan to take her from this Quaker man. Nay prithee tell it. Ne ver. Ne ver.

*Flor.* *Lu.* *Flor.*

Ne. ver. Nay prithee tell it. Ne. ver.

*for.*

# Floretta. Mrs. W. Wrighten.

Compos'd by Mr. Linley

Allegro.

*pia.* 6 6 4 2 6 5 7 6 5 6 5 4 3

The face which frequently displays an index an index of the mind an index

*pia.* 6 *Tenute.*

of the mind Dame nature has her various ways to stamp on human kind her various ways her various

*rit.* 5 3 3 3 5 6 5 3 6

ways to stamp on human kind dame nature has her various ways to

5 4 5 3 7 3

*Ten.* # 5 4 5 3 7 3



Stamp on hu - man

*cris* *for*

6 5 4+ 2 6 6 5 3\*

kind.

6 5 4+ 2 6

Purs'd brows de note the purse proud man in tent on some new scheme. clos'd eyes clos'd eyes

6 5 6 6 5 4+ 2 6

Tenute.

the Po.li.ti.cian for e - - ver in a dream - - - But features of ingenuous kind

b3 4+ 6 b6 b5 6 5 3\*

which fem.blance which femblance wear of truth - - - which fem - - - blance wear of truth. V.S.

9 8 6 5 6 5 6 Tenute. 6 5

Dis-play methinks in face and mind the portrait of this youth. But features of in-genuous kind which semblance wear of truth.

*6 6 for pia 6*

dis play - - - - - me thinks in face and mind the portrait of this youth. But fea-tures of in

*8 7/2 3 47 5/3 6 5/3 5/3 6 6 5/3 for.*

-genuous kind which semblance wear of truth dis-play methinks in face and mind a por - - - - -

*pia. for. pia. lr lr*

trait of this youth. A por.trait of this youth.

*5 7 5 5 6 3 5 4 5 7 6 4 5 3*

*pia. for. pia. for. 6 6 6 4 5 3*





Lubin.

Mr. Vernon.

Andante

With re-spect Sir to you be it spoken. so well do I like your ad-

vice so well do I like your ad-vice. He shall have it he shall have it. and by the same to-ken and by the same to-ken I

don't much in-tend to be nice. There's something so co-mi-cal in it. I neer was so tickled by half. and was I to

die the next mi-nute. and was I to die the next mi-nute I ve-ri-ly think I shoud la

augh. I ve-ri-ly think I shoud laugh I ve-ri-ly think I shoud laugh.



*Af.* fairs happen bet ter & better. your worship but mind the old put. your worship but mind the old put.

*Andante.*

when first he looks o . ver the letter. when first he looks o . ver the letter. I say what a figure he'll cut.

There's something so co.mi.cal in it. I ne'er was so tickled by half. and was I to die the next mi . nute. and was I to

*Allegro.*

die the next mi nute. I ve.ri.ly think I shoud la

...ugh I ve.ri.ly think I shoud laugh. . . . I ve ri ly think I shoud laugh.

# Steady.

# Mr Bannister.

Allegretto

6 5 7 5

In ve-ri-ty Damsel thou sure-ly wilt find that my man-ners are simple and plain. that my

Octaves. 6

words and my ac-tions my lips and my mind by my own good will ne-ver are twain. In ve-ri-ty dam-sel thou

6 5 for. pia.

sure-ly wilt find that my man-ners are simple and plain. that my words and my ac-tions my lips and my mind by my

for. pia.

own good will ne-ver are twain. I love thee umph. pia. would move thee umph. pia.

6 5 6



Of Love to be par-ta-ker re-lent then umph. consent then umph. and take thy

up-right qua-ker and take thy up-right qua-ker. Tho'

vain I am not nor of fop pry pos sefs'd wouldst thou yield to be wedded to me thou wouldst find gentle dam-sel a

heart in my breast as joy-ful as joy-ful can be. tho vain I an not nor of fop-p-ry pos.sesfd woud'st thou yield to be wedded to

me thou wouldst find gen-tle dansel a heart in my breast as joy-ful as joy-ful can be. I D C S

# Gillian. Miss Walpole.

Spiritoso

6 3 6 3 6 3 2 3 6 3 7

*pia.* 3 3 3 *pia.* 3 3

*for.*

7 7 7 6 3 6 3 6 3 6 3 6 3 6 3 6 3

A-gain I feel my bo-som bound, my heart fits light-ly on its feat. my cares are all

7 7 7 6 3 6 3 6 3 6 3 6 3 6 3 6 3

in rapture drown'd in ev-ry pulse new pleasures beat my cares are all. in rap-ture drown'd.

6 3 6 3 7 7 *for.* 7 *pia.* 7 *for.* 7

In rap-ture drown'd my cares are all in rapture drown'd in ev-ry pulse new pleasures

2 5 5\* 6 3 6 3 7



beat my cares are all in rap - - - - - ture drown'd in e - - - - - vry.

pulse new plea - sures beat in e - - - - - vry pulse new plea - sures beat

Up - on my troubled mind at last kind fate kind fate has pour'd a friendly balm

FINE.

fo af - - - - - ter dang - rous pe - - - - - rils last at length succeeds. A fmi - - - - - ling calm a fwi - - - - - ling

calm.

D C

# FINALE.

Clarineti. Corni.

Moderato.

1.<sup>st</sup> Voices.

Let nimble dancers beat the ground let

nimble dancers beat the ground let Ta. bor Fla. geo. let and Fife be heard from ev'ry bow'r. let the fife. let the fife.

Be heard from ev'ry bow'r.

2<sup>d</sup> voice. Let nimble dancers beat the ground let nimble dancers beat the ground let ta. bor fla. geo.



Let the Can go round. Let the can go round. long life to the

let and fife be heard from ev'ry bow'r. Let the fife. Let the fife. Be

do nor of the dow'r.

heard from ev'ry bow'r.

3<sup>d</sup> Voice. Let nimble dancers beat the ground let nimble dancers beat the ground let Ta bor fla geo let & fife be heard from ev'ry

Chorus

What s the health? Let

Let the can go round., Let the can go round. long life to the do - nor of the dow'r Let

bow'r. let the fife. Let the fife Be heard from ev - ry bow'r.

nimble dancers beat the ground let nimble dancers beat the ground let Ta bor Fla geo let and Fife be heard from ev ry bow'r let the  
 nimble dancers beat the ground let nimble dancers beat the ground let ta bor flageo let and fife be heard from ev ry bow'r let the  
 nimble dancers beat the ground let nimble dancers beat the ground let ta bor fla geo let and fife be heard from ev ry bow'r let the

5 6 5 6 5

Can go round let the can go round. what's the health long life to the do nor of the dow'r.  
 Can go round let the can go round. what's the health long life to the do nor of the dow'r.  
 Can go round let the can go round. what's the health lon life to the do nor of the dow'r.

5 7 4 3



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