

Wm 1872

CYMON
 A
Dramatic Romance
 MS
 Performed at the
Theatre Royal in Drury Lane
 Composed by
MICHAEL ARNE

s. d.
Pr. 10..6

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Con Spirito

OVERTURE

This page contains the musical score for the Overture, page 11. It features two systems of piano accompaniment and two systems of violin accompaniment. The piano parts are written in treble and bass clefs, while the violin parts are in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like *h* (forte) and *h* (piano). The tempo is marked *Con Spirito*. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece with a piano introduction and a violin entry. The subsequent systems continue the development of the themes, with intricate piano textures and melodic lines for the violin.

The first system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with various ornaments and slurs. The lower staff continues the accompaniment with sustained notes and rhythmic patterns.

The third system shows further development of the melody in the upper staff, with some notes marked with 'h' (accents). The bass staff accompaniment includes some longer note values and rests.

The fourth system contains more intricate melodic passages in the upper staff, with frequent slurs and dynamic markings. The bass staff accompaniment remains active with rhythmic accompaniment.

The fifth system concludes the page with a final melodic flourish in the upper staff and a sustained accompaniment in the bass staff, ending with a fermata over a whole note.

First system of musical notation, consisting of two staves. The top staff features a complex melodic line with many slurs and ornaments. The bottom staff provides a harmonic accompaniment with chords and moving lines. A '3' in a circle indicates a triplet in the bottom staff.

Second system of musical notation, consisting of two staves. The top staff continues the melodic line with various ornaments. The bottom staff continues the accompaniment. A '3' in a circle indicates a triplet in the bottom staff.

Third system of musical notation, consisting of two staves. The top staff has a more rhythmic and melodic character with many slurs. The bottom staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation, consisting of two staves. The top staff continues the melodic line with many slurs and ornaments. The bottom staff continues the accompaniment with chords and moving lines.

Fifth system of musical notation, consisting of two staves. The top staff continues the melodic line with many slurs and ornaments. The bottom staff continues the accompaniment with chords and moving lines.

The first system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex, flowing melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. There are several slurs and dynamic markings throughout the system.

The second system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. This system is characterized by a high density of notes, with many beamed eighth and sixteenth notes. There are several 'r' markings above the notes in the upper staff, possibly indicating ornaments or specific articulation. The lower staff provides a steady accompaniment.

The third system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The upper staff continues with intricate melodic patterns, while the lower staff features a series of chords and single notes. The notation is dense and detailed.

The fourth system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. This system shows a continuation of the complex melodic and harmonic material. The upper staff has many slurs and the lower staff has a consistent accompaniment.

The fifth system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The final system concludes with a double bar line. The notation is dense and detailed, with many slurs and dynamic markings.

Andantino

This is a handwritten musical score for piano, consisting of six systems of two staves each. The music is in 3/4 time and features complex textures with many beamed notes and slurs. The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The notation is dense, with many notes beamed together, creating a rich, flowing texture. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written in a clear, legible hand, typical of a composer's manuscript.

For Pia

For
Allegro
Pia
For

Pia
h

h

h

Volti

This image shows a page of handwritten musical notation, likely for a piano piece. The score is organized into several systems, each consisting of two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as *h* (hairpins), *F.* (forte), and *P.* (piano). There are also some handwritten annotations and corrections, including a large scribble in the middle system. The paper shows signs of age, with some staining and wear.

This image shows a page of handwritten musical notation, likely for a piano piece. The score is organized into several systems, each consisting of a treble and bass staff joined by a brace. The key signature is D major (two sharps), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with the marking "For" and ends with "Pia". The second system contains a "For" marking. The third system begins with "Fortifs.". The piece concludes with a double bar line. There are some handwritten annotations, such as "h" above notes and "3" above triplets, and a circled "1" at the top right of the page.

Sung by M.^{rs} Baddely

Andante

What is Knowledge and

Beauty and Power or what is my Magical Art or what is my Magical Art can I for a Day or an

Hour have Beauty to make the Youth kind have Power o-ver his Mind can I for a Day

or an Hour have Beauty to make the Youth kind have Power o-ver his Mind - - - or Knowledge to

warm his cold Heart have Power o-ver his Mind or Knowledge to warm his cold Heart. Sy

Oh no! Oh no! a weak Boy all my Pas- sion dit-

6 5 4 3 2 1 6 # 6 # Sy 4 # Sy 4 2

- arms and I fight all the Day with my Pow'r and my Charms Oh no! Oh no! a weak

5 3 4 2 6 4 2 6 4 2 6 5 4 2 6 5

Boy all my Pas- sion difarms dif-ar- - - ms dif-ar- - - ms Oh no! a weak

6 6 7 b

Boy all my Pas- sion dif-arms and I fight all the Day I fight - - - all the

b b b7 b6 5 6 5 6 6

Day with my Pow'r and my Charms. Sy

6 4 6 4 5 3 7 6 4 7

Sung by M.^{rs} Boddely

Andantino

Hi - - ther

all my Spi - - rits bend with your Ma - - gic Powrs at - - tend Sy

Clear the Mifts that Cloud his Mind Dulnefs makes the Heart un - - kind

Dul - - nefs makes the Heart un - - kind, Sy Mu - - fic

melt the fro - - zen Boy Raife his Soul to Love and Joy Mu - - fic melt the

fro - - zen Boy - - - - - Raife his Soul to Love and

Joy - - - - - Dul - - - - - nefs

This system contains the first two lines of the musical score. The top line is the vocal melody in G major, starting with a treble clef and a key signature of one sharp. The lyrics are "fro - - zen Boy - - - - - Raife his Soul to Love and". The bottom line is the piano accompaniment in G major, starting with a bass clef. The lyrics "Joy - - - - - Dul - - - - - nefs" are placed below the piano line. The piano part includes various fingering numbers (6, 6, 7, 6, 5, 7, 6, 5, 6, 7, 8, 6, 7, 8, 6, 7) and dynamic markings like *h* (hairpins).

Sy makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy

This system contains the second two lines of the musical score. The top line is the vocal melody in G major, with lyrics "Sy makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy". The bottom line is the piano accompaniment in G major, with lyrics "Sy makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy". The piano part includes fingering numbers (7, 5, 4, 3, 6, 6, 5, 6, 6, 5, 6, 6, 5, 8, 7, 6, 6, 5, 4) and dynamic markings like *h*.

Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs

This system contains the third two lines of the musical score. The top line is the vocal melody in G major, with lyrics "Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs". The bottom line is the piano accompaniment in G major, with lyrics "Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs". The piano part includes fingering numbers (5, 3, 7, 6, 8, 7, 6, 5, 4, 3, 7, 6, 5, 6, 4, 7, 6) and dynamic markings like *h*.

Sy makes the Heart un - kind.

This system contains the final two lines of the musical score. The top line is the vocal melody in G major, with lyrics "Sy makes the Heart un - kind." The bottom line is the piano accompaniment in G major, with lyrics "Sy makes the Heart un - kind." The piano part includes fingering numbers (6, 6, 6, 5, 7, 6, 5, 6, 4, 5, 3) and dynamic markings like *h*.

Sung by Miss Rogers

Andante

Oh Why will you

call me a--gain, Oh Why will you call me a--gain The Powrs of a God can not

quicken this Clod A--lafs it is Labor in Vain A--lafs it is Labo'r in

Vain. The Powrs of a God can not quicken this

Clod A-las it is Labor in Vain A-las it is La-bor in Vain A--v

6 6 87 65 5 6 4 5 3

lafs A-las A-las it is La-bor in Vain. Sym

6 5 4 3 4 3 6 5 6 4 5 3 6

Oh! Ve-nus my Mo-ther, some

6 6 6 6 6 4 5 3 *

new Ob-ject, give her, this blunts all my, Ar-rows, and Emp-tys, my Quiver Oh! Ve-nus my Mo-ther, some

6 5 7 6 6 5

new Object, give her, this blunts all my, Ar rows, and Emptys, my Quiver. Oh!

6 4 5 6 5 6 8 *

Sung by M^r Fernon

Andante

You gave me last week, a young

lin-net, shut up in a fine golden Cage, yet how sad, the poor thing was with in it Oh!

how did it Flutter and rage. Oh! how did it Flutter, how did it Flutter, how did it Flutter and

Largo

Rage. then he, mop'd and he find that his Wings were Confid then he

Triller

mop'd, & he pind, that his Wings were Con - find, till I Opend the Door of his

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

Den. then fo merry was he, and be - cause he was free, he

6 4 *5 6 6

came to his Cageback'a - gain. then fo Mer-ry fo Merry was he. and be - cause be - cause he was

6 6 6 6 6

free. he Came to his Cage back a - gain. . . . to his Cage back a - gain.

6 6 4 5 6 6 4 6 4 5

6 5 6 6 7

Sung by M^r Vernon

Allegro

6 7

Oh Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty Oh

6 7

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothings like thee nothings like thee, fo

6

mer-ry fo merry fo mer-ry are we my Linnet and I from Prifon we're free my Linnet my Linnet

6 5 b7 6 5 6 b7
4 3 4 3 4 7

Linnet and I ^{Sy} a - way we will fly ^{Sy} a - way we will fly to Li-ber-ty

Li-ber-ty dear hap-py Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty my Linnet and I a-way we will fly to

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee dear Li-ber-ty

Li-ber-ty ^{Sy} Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee

nothing's like thee. ^{Sy}

Sung by - Mr. King

Allegretto

Care flies from the

Lad that is merry whose Heart is as found and Cheeks are as round whose Heart is as found and Cheeks are as round as round & as red as a

Cherry Care flies from the Lad that is merry Care flies from the Lad that is merry

Care flies from the Lad that is merry whose Heart is as found and Cheeks are as round as round and as red as

red as a Cherry whose Heart is as found and Cheeks are as round as round & as red as a Cherry.

Sung by M^r King

Mlegro
Moderato

I Laugh and I Sing, am Blithfome & free, the Rogues little Sting it Can

never Reach me, the Rogues little Sting, it can never reach me. for with

Falderal, lolderol, la, la, la, Falderol, lolderol, la, la, la, the Rogues little Sting it can never reach me, can never never

never reach me, can never can never reach me. can never can never reach me.

My Skin is so Tough, or so Blinking is he,
He can't Pierce my Buff, but misses poor me,
For with Fa, la, la, la,
And Ha, ha, ha, ha,
He misses poor me.



(3)
Oh, never be dull, by the sad Willow Tree,
Of Mirth be Brimfull and Run over like me,
For with Fa, la, la, la,
And Ho, ha, ha, ha,
Run over like me.

Sung by M^r King

Allegro

This Love puts 'em all puts 'em all in Com-

-motion For Preach what they will they cannot lie still no more than the Wind or the

Ocean no more than the Wind or the Ocean for Preach what they will they cannot lie still no more than the

Wind or the Ocean no more than the Wind or the Ocean no more than the Wind or the Ocean, Sy

This Love puts 'em all puts 'em all in Com-motion, Sy

For Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for

5 6 6/4 7/5

Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for Preach what they

6 7 6 7 b7

will they can-not lie ftill no more than the Wind or the O - - -cean no more than the Wind no more than the

6/4 b7 6/4 b7 6/4 5/3 6 7

Wind no more than the Wind or the O - - -cean no more than the Wind or the O -cean.

6/4 7/5 6/4 5/3 Sy

6/4 7/5 6/4 5/3

Sung by Mrs. Vernon

Pianif.^o
Andante
V:2.

All a-maze Wonder Praise here for E-ver could I Gaze here for

8 7 6 5
6 5 4 3

7 4 3 6

Faster

E-ver here for E-ver here for E-ver could I Gaze a little nearer too a little nearer too What is't I

6 5 4 3 6 6 6 6 6 5 4 3 6 4 2 3 6

faster

do What is't I do fye for Shame I am poffeff'd I am poffeff'd something creeping in my Bre it

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

something creeping in my Breast will not let me stay or go something creeping

in my Breast will not let me stay or go will not let me stay or go shall I wake it shall I wake it

Pianiff^o
no no no no no no no no no no no no no no

This belongs to the last AIR of COMMON but being thought too long is Omitted in the Representation.

Andante

What it is I can not tell I'm pain'd and pleas'd and Sick and well I'm
 pain'd and pleas'd and Sick and Well. What can make me what can make me fo
 What it is I can not tell I'm pain'd and pleas'd & Sick and Well. What can make me
 to. what can make me fo. joy Fear and doubt my breast divides my breast di
 vides. and a thousand things besides and a thousand things besides. joy

Tear and doubt my breast divides my breast divides And a thousand things besides

And a thousand things besides What it is I cannot tell I'm pain'd & pleas'd and

Sick and well. What can make me, fo. What can it be. What can it be

What. What. what can it be. Heigh. ho! Heigh. ho!

Young by M^o Arne

Largo

Yet a while Sweet Sleep de-ceive me fold me in thy

down = ey Arms let not Care a-wake to Greive me Lull it with thy potent Charms.

I A Turtle doo md to Stray quit = ing yours the parents nest find each Bird A bird of prey

Sor = row knows not where to rest. find each bird a bird of prey Sorrow knows not where to rest

Sor = row knows not where to rest.

Swell) Sunny by M^{rs} Anne J. M^{rs} Vernon

Andante

The musical score is written for voice and piano. It features three vocal parts: Sylvia, Cymon, and a third voice. The lyrics are as follows:

Sylvia: Take this Nofegay

Cymon: gentle youth and you sweet maid take mine. Un like these flowr's be thy fair Truth Un like these flowers be

Third voice: thine. Un like these flowers be thine. keep that nofegay gentle youth and you sweetmaid keep mine. Un like these flowr's be thy fair truth Un like these flowers be

Sylvia: thine. Un like these flowr's be thy fair truth Un like these flowers be thine.

Cymon: Un like these flowr's be thy fair truth Un like these flowers be thine.

The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'Andante' and 'Swell'. There are also fingerings and breath marks indicated throughout the piece.

*Poco
Allegro*

Silva

Cy non These Chang-ing Soon will

These Chang-ing Soon will

Soon de--cay be sweet till noon then pass a--way then pass

Soon de--cay be sweet till noon then pass a--way then pass

a--way these Changing soon will soon de--cay be fair till noon then

a--way these Changing soon will soon de--cay be

pass a--way then pass a--way then pass a--way then pass a--way then pass a--way

then pass a--way then pass a--way then pass a--way then pass a--way

sweet for a while their transient Charms appear but truth Un changd shall

sweet for a while their transient Charms appear but truth Un changd shall

bloom for e-ver here for ever. for ever Sy- Shall bloom for

bloom for e-ver here for ever. for ever Shall bloom for

ever but Truth shall bloom Ever here but truth un-changd shall bloom for ever

ever but Truth un-changd shall bloom Ever here but-truth changd shall bloom for ever

here for e-ver here. for e-ver here.

here for e-ver here. for e-ver here.

Sung by Mrs. Vernon

Con Spirito

exquisite Pleasure this sweet Treasure from me they shall never never never sever,

thee in thee my Sylvia I fee in thee in thee my Sylvia I fee I'll fight and I'll kiss thee I'll kiss and I'll

press thee thus thus to my Bo- - som for ever forever for e- - ver thus thus to my Bo- - som for ever forever for e- - ver,

ex-quisite Pleasure ex-quisite Pleasure

oh sweet Treas-ure oh sweet Treasure from me they shall never fever from me they shall never fever in thee in thee my Sylvia I

Fingerings: 6/4, 5/3, 65/43, b7, 5/3, 7 5, 7 5

see my Syl-via I see oh sweet Treas-ure oh sweet Treasure in thee in thee my Sylvia I see, Sy

Fingerings: 6/4 6/3, 6 7/4 5/4 3, 6 7/4 5/4 3, 6/4 5/3, 7

figh and carefs thee I'll kifs and I'll prefs thee I'll figh and carefs thee I'll kifs and I'll prefs thee thus thus to my Bosom for ever for ever for

Fingerings: b7, 7, 6/4 6/4 6/4 6/4 6/4 6, 6 6/6 6/6 6/4 5/3

e-ver thus thus to my Bosom for ever for ever for ever for ever Sy forever for ever for ever. Sy

Fingerings: 6 6/6 6/6 6/4 5/3, 6

Fingerings: 6/4 5/3, 6/4 5/3

Sung by M^{rs} Baddely

Allegro ma non troppo

Hence ev'ry Hope and ev'ry

Fear a - wake a - wake my Pow'r and Pride. Sy

Let Jea - lou - fy

ftern Jea - lou - fy ap - pear with Vengeance at her fide; Let Jea - lou - fy Sy

ftern Jea - lou - fy ap - pear with Sy

Ven - - - - geance at her fide

Who scorns my Charms my

Pow'r shall prove Revenge Revenge succeeds to flight - ed Love Revenge Revenge Revenge Revenge

Volti

And^{te} But oh my bleeding Heart with Re-bel Love take part

6 4 6 4 5 6 4 5 6 4 5 6 4 5 6

pants a - gain with all her Fears and drowns her Rage in Tears now pants a - gain with all her

6 5 6 4 6 4 6 5 6 4 6 4 6 6 6 4 6

Fears and drowns her Rage in Tears drowns her Rage in Tears.

4 #3 6 6 5 6 6 4 #3 6 6 4 #3 # 6 4 #3

Allegro non troppo Hence ev'ry Hope and ev' - ry

6 6 6 4 #3 6 6 6 4

Fear a - wake a - wake my Pow'r and Pride. Let Jea-lou-sy - stern

6 5 6 5 6 4

Jea-lou-fy ap-pear with Vengeance at her side Let Jea-lou-fy stern Jea-lou-fy ap-

Fingerings: 5, 4, 7, 4, 6, 6, 6, 6, 6, 6, 6, 6, 6

pear with Ven- geance at her side, Who

Fingerings: 6, 6, 6, 6, 6, 6, 4, 4, 3, 6, 4, 7, 5, 6, 7, 5

scorns my Charms my Pow'r shall prove Re-venge suc-ceeds to flight-ed Love

Fingerings: 6, 6, 6, 6, 6, 4, 7, 6, 5, 6, 3, 4, #3, 4

Who scorns my Charms my Pow'r shall prove. Re-venge Re-venge suc-ceeds to

Fingerings: 5, 6, 4, 5, 6, 4, #3, #3, 6, 4, 5, 6, 4, #3, 6, 4, #3

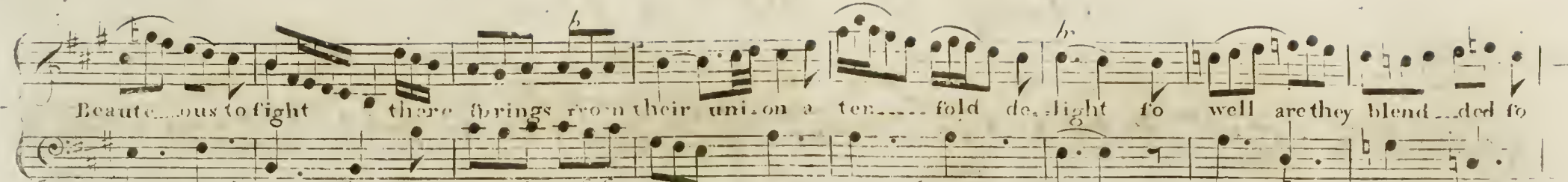
flight-ed Love to flight-ed Love.

Fingerings: 6, 5, 4, 6, 4, #3

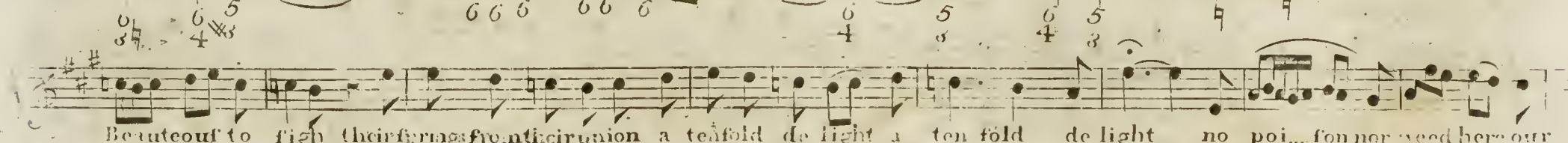
Song by M^{rs} C. True

sym
Allegro moderato

There
flowers like our hearts are united in one, and are bound up so fast that they can't be undone, these
flowers like our hearts are united in one and are bound up so fast
fast so fast are bound up so fast that they can't
that they can't be undone so well so well or they blended so



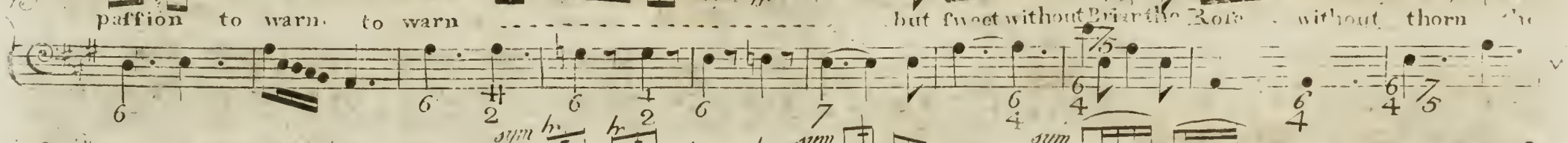
Beautiful to fight their springs from their union a ten fold delight fo well are they blended fo



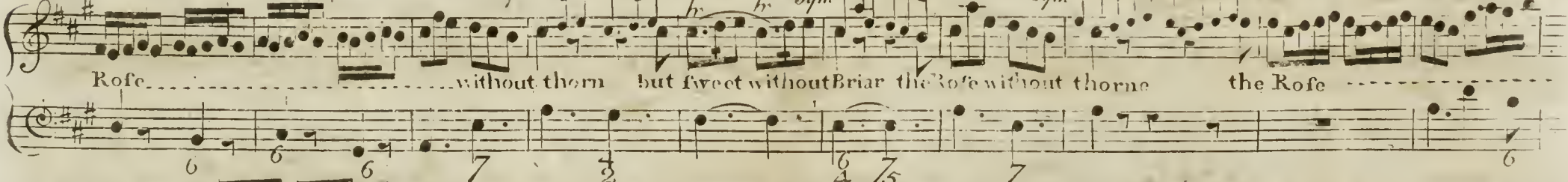
6 6 6 6 6 6 4 5 6 5 7 7



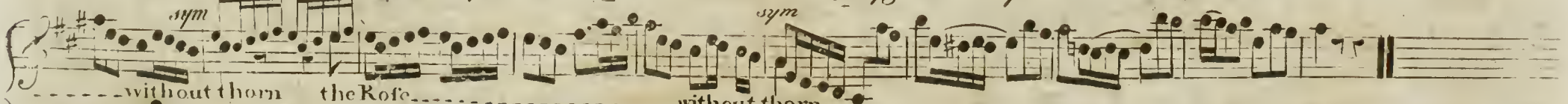
Beautiful to fight their springs from their union a tenfold delight a ten fold delight no poi son nor weed here our



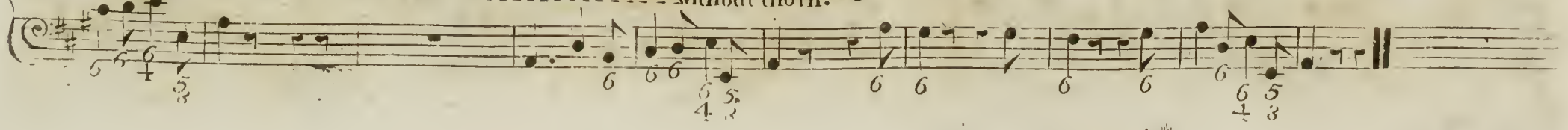
6 5 6 7 6 5 4 3 6 4 3 6 6 7



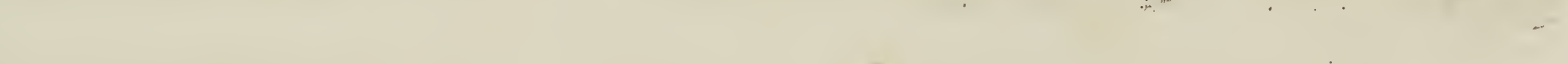
passion to warn to warn but sweet without Briar the Rose without thorn the



6 6 6 7 2 6 7 6 4 7 5 7 6 4 5 6



Rose without thorn but sweet without Briar the Rose without thorn the Rose without thorn the Rose without thorn the



6 6 6 7 2 6 6 6 6 6 6 6 6 5 4 3

Sung by M^{rs} Jones

Allegretto

Oh

6 7 6 5 6 6 6 4 5 3

why shou'd I Sorrow who ne-ver knew Sin Let smiles of Content shew our rap-ture within our

6 7 6 5 6 6 6 5 4 4 6

rap-ture with-in Oh why shou'd I Sorrow who ne-ver knew Sin Let

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

smiles of Con-tent shew our rap-ture with-in. Sy This

6 6 5 6 6 6 6 6 4 5 3 6

Love has fo raif'd me I now tread in Air This Love has fo raif'd me I now tread in Air in Air -

6 6 5 b3 6 6 7 6 5 6 6 6 5 6 5 4 3 6

He's fure fent from Heav'n to

6 6 6 6 5 4 3 6 6 6 6 5 6

light-en my Care He's fure fent from Heaven to light-en my Care This Love has fo raif'd me I now tread in Air He

6 6 5 6 6 4 6 4 5 3 6 7 6 7 6 8

fure fent from Heaven to lighten my Care.

6 6 7 6 6 4 5 3

Each Shepherdess views me with Scorn and Diddain;
 Each Shepherd pursues me but all is in Vain:
 No more will I Sorrow no longer Despair,
 He's Care sent from Heaven to lighten my Care.

Sung by M^{rs} Bradshaw

Allegro

When I were young tho now am old the men were kind & free but
 now they're grown so false & bold what can a Woman do now what can a Woman do,
 what can a Woman do,
 what can a Woman do, since men are truly so unru=ly I tremble at Se=ven=ty
 two, I tremble, I tremble, I tremble at seventy two.

When I was Fair tho now So So,
 No Sparks were given to Rove;
 Our Pulses beat nor fast nor flow,
 But all was truth and love;
 Now what can a Woman do?
 The Men are truly
 So unru=ly,
 I tremble at Seventy two.

Sung by M^r. King

Andante

If the

Whispers the Judge be he ever so wise tho' Great & Important his Trust is his hands are unsteady A pair of black eyes will

kick up his ballance of Justice will kick up, will kick up, will kick up his ballance of Justice his Scales are un steady A

pair of black eyes will kick up his bal lance of Justice.

The Sword too is Useless his hand's are grown Weak,
 For love thro' his Veins will be Creeping;
 And his Worthip when near to a round dimple cheek,
 Tho' he ought to be blind will be peeping.

Sung by M^{rs} Arne

Largo

From
duty If the shep herd Stray and leave his flocks to feed The Wolfe will feize the harm = less
Prey and In = = no = = cence must bleed must bleed must bleed and In = = = cence must bleed
In me a harm less Lamb behold op = = prest with doubts and

fears. In me a harm lets Lamb behold, oppress with doubt and

4 3 5 4 3 2 6 4 2 6 4 2 6 4 3 2

fears Oh! guard good the=pherd guard your fold for wick=ed wolves are near Oh!

6 5 4 3 6 6 6 7 8 6 6 4 5 7

Guard good thep=herd guard your fold for Wicked wicked Wolves are near = = = = = for

6 5 8 7 7 6 4 3 6 6 6 6 7 5 4 3

wick=ed Wolves are near

6 5 7 7

Sung by Mr. King

Allegro

Sing high derry derry ting high derry derry the day is our own the day is our own be wife and be merry be wife and be merry

wife and be merry be wife and be merry let Sorrow a lone let Sorrow a lone. Al=ter your tone al=ter your tone to

high derry derry be wife and be merry the day is our own the day is our own to high derry derry be wife and be merry the

day is our own the day is our own the day is our own the day is our own.

Sung by Mr. King

Non troppo Allegro

When peace here was reigning and love without waining or care or complaining

bare pas-sions did dam-ning.

Allegro

this this was my way with my Pipe and my

Tabor.

With pipe & with Tabor I fung down y day and pi-ty the cares of my Neigh- hour and

di-ty and pi-ty the cares of my Neighbour and pi-ty the cares of my Neighbour

(2)

Now sad Transformation,
Runs thro' the Whole Nation,
Peace love recreation
All changed to Vexation
This this is my way
With my Pipe and my Tabor
I fung down the day
And pity the cares of my Neighbour.

(2)

While all are defigning
Their friends undermining
Reviling repining
To mischief inclining
This this is my way
With my Pipe and my Tabor
I fung down the day
And pity the cares of my Neighbour.

Andante

Sung by M^{rs} Champneys

47

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). Both staves contain a series of notes, including quarter and eighth notes, with some slurs and accents.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody with various note values and slurs. The bass staff contains a series of notes, with some slurs and accents. Below the bass staff, there are several groups of numbers: 6 4 3, 6 4 3, #3 4, 5 4, 5 4, #3, 7 6 4 6, 7 6 4 6, 7 6, 7 6.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains the lyrics: "While Mor-tals Charm their Cares in Sleep and DEMONS howl be-low". The bass staff contains the lyrics: "UR-GAN-DA calls Us".

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains the lyrics: "from the Deep A rife ye Sons of Woe." The bass staff contains the lyrics: "E-ver Busy E-ver Willing".

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains the lyrics: "Ever horrid Task full fill ing". The bass staff contains the lyrics: "Which Draw from Mor-tal".

Breast y Groan and make their Torment: like our Own their Tor - - - - - ments their Tor - - - - - ments their

tor - - - - - ments their Tor - - - - - ments like our Own. Which draw from Mortal Breast the Groan and

make their Torments like our Own Which draw from mortal Breast the Groan and make their Tor - - - - - ments

like our Own.

Sung by M. Wilmington

Allegro

Tye m,

Tongue it is a Shame, Mer... lin fure is much to blame not to let it sweet-ly flow not to let it

sweetly flow... yet the favours of the great And the Sil-ly fil-ly Maid-ens fate

of...ten follow of...ten fol-low Yes, or no, Yes, or no, Yet the favours of the great & the fil-ly Maidens fate

of...ten fol-low of...ten follow Yes, or no, Yes, or no, Lack a day poor Fat-ima Lack a day poor

Fatima Stinted fo to Yes or no Stint-ed fo to Yes or no to

Yes yes yes No no no no no Stinted fo to Yes or no to Yes yes yes no no

6 6 4 3

(2)

Should I want to talk and Chat,

Tell URGANDA this or that,

How should I about it Go,

Let her ask me what she will,

I must keep my Clapper still.

Striking only Yes or no,

Lack aday,

Poor FATAMA.

Stinted fo,

To Yes or no.

B. B.

Andante

This Cold flinty Heart it is

You who have warm'd, you awakend my Passions, my Senses have Charm'd, you wakend my Passions my Senses have

Sy Charm'd; In vain against Merit and CYMON I strove, What's Life without

Passion, sweet Passion of Love? sweet Passion, sweet Passion, sweet Passion of Love?

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics are written below the vocal line. The piano part includes various ornaments and fingering numbers (6, 5, 7, 8, 4, 3, 6, 4, 5, 7, 7, 6, 4, 5, 3). There are also some performance markings like 'h' and 'm' above notes.

(2)

The Frost nips the Bud, and the Rose cannot blow,
 From Youth that is Frost nipt no raptures can flow,
 Elysium to him but a Desert will prove,
 What's Life without Passion — sweet Passion of Love?

(3)

The Spring shoud be warm, the young Season be gay,
 Her Birds and her flowrets make blithsome sweet May,
 Love blesses the Cottage, and Sings thro' the Grove,
 Whats Life without Passion — sweet Passion of Love?

Sung by M^{rs} Vernon

Allegro

Come on Come on I dare you to come on, I dare you, I dare you, I dare you to come on, I dare you, I

dare you, I dare you to come on, Tho' un- practis'd in Art Love has made me Stout and

Strong, Stout and Strong, Love has made me Stout and Strong, has given me a Charm will not suffer me to fall, has given me a

Charm will not suffer me to fall, has steel'd my Heart and Nerv'd my Arm, to guard my Precious All, to guard

my Precious All, Oh Merlin now befriend Him, Oh Merlin now befriend Him, Oh Merlin now be-

Sy

Sylvia

Adg^o

friend Him, from their Rage de - fend Him, Sy from their Rage de - fend Him, Come

4 3 6 5 6 4

on, Come on I dare you to come on, I dare you I dare you, I dare you to come on, I dare you, I dare you, I

7 6 6 6 4 5 3 6 6

dare you to come on, Sy See See they fly before me, for Mercy will implore me, See

6 5 3 6 5 3

See they fly before me, for Mercy will implore me, Come on, Come on, I dare you to come on, I dare you, I dare you, I

6 6 6

dare you to come on, Sy I dare you, I dare you, I dare you to come on.

6 5 3 6 6 5 3

Sung by M. Veron

Allegro con Spirito

Torn from me torn from me which Way did they take her which Way did they take her Sy

torn from me torn from me which Way did they take her which Way which Way which

Way did they take her which Way did they take her Sy

to Death

they shall bear - - me to Pie - - ces shall tear me to Pieces to Pieces shall tear me be - fore - -

be - fore I'll for - fake her be - fore I'll for - fake her be - fore I'll for -

fake her tho' bound - in a Spell - - by Ur - gan - - da and Hell - - - tho' bound

in a Spell - - by Ur - gan - - da and Hell I'll burft thro' their Charms fieze my

Fair in my Arms and my Valour shall Prove no Magic like Vir - - tue

like Vir - - tue and Love No Ma-gic no Ma-gic like Virtue and Love like Vir -

6/4 6/4 #3 6/4

- tue and Love no Ma-gic no Ma-gic like Virtue and Love like Vir - - tue and Love

5 6/4 7/5

like Vir - - tue and Love.

6 6/4 5/3 6

6 6 6/4 5/3 p^o 6 6 6 6/4 5/3

f^e 7 7

Sung by Mrs. Anne

Andante

7 6 6

6 5 6

6 7 6 6 5

Tho'

Vari...ous deaths Sur...round me, no Terrors can Con..found me, tho' Vari.ous death's Sur..round me, no

6 7 6

Terrors can Con found me pro..tec...ted from a - bove I Glory in my Love I

7 6 6 6 6

Glo - ry | Glo - ry

ry Pro - tec - ted from a - bove | I Glo - ry in my love | I

Glo - ry in my love

A gainst thy Cru - el night | And in this dread full

hour | I have a Sure a fure de - fence tis

In - - no - cence that hea - - vly ri - - ght to Smile to smile on

Guil - ty Pow - - er, to Smile to smile - - - - on Guilty on Guilty Power,

A gainst thy Cru - - el might, And in this dread - - - full

hour I have - - - a Sure, - - - a fure - - - de - - fence, - - - tis

in - - no - cence - - - that heavi - - - ly night To Smile to

Smile on Guilty Power to Smile

Smile on Guilty Power to Smile

Smile on Guilty Power to Smile on Guilty Power

Smile on Guilty Power to Smile on Guilty Power

Smile on Guilty Power to Smile on Guilty Power

Smile on Guilty Power to Smile on Guilty Power

Smile on Guilty Power to Smile on Guilty Power

March

The image displays a handwritten musical score for a piece titled "March". The score is organized into six systems, each consisting of two staves. The first system is explicitly labeled "March" and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The subsequent systems continue the piece, with some measures marked with "hr", likely indicating a forte dynamic. The notation is dense, featuring a variety of rhythmic values and complex chordal structures. The paper shows signs of age, with some staining and wear.

Chorus

Andante

Let each Heart and each Voice, in ARCADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in ARCADIA rejoyce, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce,, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

6 4 5 3 6 4 5 3 6 7 7

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

4/2 6 6 b7 b7

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

6 5 6 6 7 6 6 7

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

Fingerings: 4/2, 5/3, 6/4, 5/3, 6, 6/4, 7/5

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

Fingerings: 6, 6/4, 5/3, 6/4, 5/3, 6/4, 5/3, 6, 6/4, 5/3

Sung by M^{rs} Fawcett & M^{rs} Dorman

Andante

Each Shepherd again shall be

:S: Damon

constant and kind, and evry strayd Heart shall each Shep-herdes find: If faithfull our Shepherds we

Delia

al-ways are true, Our Truth and our Falsheod we bor-row from you, our Truth and our Falsheod we

bor row from you. Sy

Happy Arcadians as in y^e last Cho?

Fatima.

Let those who the Sword and the Ballance must hold,
 To Int'rest be blind and to Beauty be cold,
 When Justice has Eyes her Integrity fails,
 Her Sword becomes blunted and down drops her Scales.
 Cho? Happy Arcadian &c.

Linco.

The Bliss of your Heart no rude Care shall molest,
 While innocent Mirth is your Bosom's sweet guest.
 Of that happy Pair let us Worthy be seen,
 Love Honour and Copy your King and your Queen.
 Cho? Happy Arcadian &c.

Sylvia

Musical staff for Sylvia's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Let Love Peace and Joy still be seen hand in hand , To dance on this Turf and a-gain blefs the Land .

Musical staff for Cymon's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Cymon

Love and Hymen of blefsings have

Piano accompaniment for the first system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Musical staff for Sylvia's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Love and Hymen of blefsings have o-pend their ftore, for

Musical staff for Cymon's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

o-pend their ftore, for CYMON with SYLVIA can with nothing more. Love and Hymen of blefsings have o-pend their ftore, for

Piano accompaniment for the second system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Musical staff for Sylvia's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#). The word "Sy" is written above the staff.

SYLVIA with CYMON can with nothing more .

SYLVIA with CYMON can with nothing more .

Subito il Coro

Musical staff for Cymon's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

CYMON with SYLVIA can with nothing more .

CYMON with SYLVIA can with nothing more .

Piano accompaniment for the third system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

6. 4 3 6 4 2 6 6 # 4 2 # 6 6

e = ver be happy while Virtuou and free . e = ver be hap = py while Virtuou and free .

e = ver be happy while Virtuou and free . e = ver be hap = py while Virtuou and free .

e = ver be happy while Virtuou and free . e = ver be hap = py while Virtuou and free .

e = ver be happy while Virtuou and free . e = ver be hap = py while Virtuou and free .

6 6 5 7 6 6 6 6 6 7 5

Sung by M^r Banister.

Dibdin

Allegretto

Musical notation for the piano introduction, consisting of two staves. The right staff is in treble clef and the left in bass clef. The music is in 3/4 time and B-flat major. The right staff ends with a fermata over a B note, and the left staff ends with a fermata over a B-flat note.

First system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "sure you regard what I say my Commands to a tittle O-bey Be sure you regard what I say my Com-". The piano accompaniment is on two staves. The lyrics "for pia" are written below the piano staves.

Second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "mands to a tittle O-bey be-ware be-ware be-ware I ride --- in the Air,". The piano accompaniment continues with the lyrics "for pia" written below.

Third system of the vocal and piano accompaniment. The vocal line continues with lyrics: "and will watch you, will watch you, will watch you, by Night and by Day, I ride --- in the". The piano accompaniment continues with the lyrics "pia" written below.

Fourth system of the vocal and piano accompaniment. The vocal line continues with lyrics: "Air and shall watch you shall watch you shall watch you by Night and by Day shall watch you b-". The piano accompaniment continues with the lyrics "pia" written below.

Night and by Day, Tho I raise both the

Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can bind Tho I

raise both the Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can

bind yet my Magic more powerfull more power-full and Strong my Magic more powr.full more

pour-full and Strong can Stop the full tide of a womans Tongue can stop the full tide of a wo-mans

Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a

3 *pia* *6* *6* *6* *6* *6*

Wo - mans Tongue my Magic more power - full more power - full and Strong can stop the full

6 *6* *6* *6* *6*

Tide of a womans tongue can stop the full tide of a wo - mans tongue can stop the full

Tide of a wo - mans Tongue

Sung by M^{rs} Arne

Larghetto

These

X pia

flow'rs like our Hearts are u-ni-ted in One and are bound up so fast that they cant be un-done

so well are they blend-ed so Beauteous to fight there Springs from their u-nion a

Ten-fold de-light no Poison nor weed here our Pas-sion to warn but sweet with out Bri-

ar the ar the Rose with out thorn

Valley be-low the Val-ley be-low the Val-ley be-low

It Poi-sons the Val-ley be low

If Pure are the Springs from the Mountain As pure-ly the Rivers will flow as

pure-ly the Riv-ers will flow if Nox-ious the Stream from the Mountain

it Poi-sons the Val-ley be-low

tr tafto folo

6 4 3 2 b6 5 b4 6 tr b6 6 4 5

6 6 b3 6 *

if Nox-ious the Streams from the Mountain it Poi-fons the Val-ley be-low,

Figured Bass: 6

Soo-fice or of Vir-tue pois-efs'd the Throne makes the Nation thro-e-vry Gra-da-tion or wretch-

Figured Bass: 6

ed or Bles'd, The Throne makes the Na-tion thro-ev-ry Gra-da-tion or wretch-

Figured Bass: 6

ed or wretched or Bles'd the Throne makes the Na-tion thro-ev-ry Gra-da-tion or wretch-

Figured Bass: 6

ed or wretched or Bles'd,

Figured Bass: 6