

W. S. (1872)
43

OVERTURE

Handwritten musical score for Overture, page 2. The score is written in G major (one sharp) and 3/4 time. It begins with the tempo marking "con spirito". The music is arranged in systems of two staves each, with a grand staff (treble and bass clefs) and a separate treble clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as "h" (hairpins) and "p" (piano). The piece features a complex, rhythmic melody in the upper staves and a more active bass line. The score concludes with a final cadence in the lower staves.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and ornaments. The first system begins with a treble staff containing a melodic line with several ornaments (marked with 'F' and 'h') and a bass staff with a rhythmic accompaniment. The second system continues the melodic and accompanimental lines. The third system features a more complex melodic line in the treble staff with many ornaments and a bass staff with a steady accompaniment. The fourth system shows a melodic line with ornaments and a bass staff with a rhythmic pattern. The fifth system concludes the page with a melodic line in the treble staff and a bass staff that ends with a double bar line and a 'trw' marking.

This page of handwritten musical notation, numbered '4' in the top left, contains two systems of music. Each system consists of two staves. The upper staff of each system is a vocal line, and the lower staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piano accompaniment features a bass line with chords and a treble line with arpeggiated figures. The vocal line features a melody with various ornaments (marked 'hr') and slurs. The notation is in a cursive, handwritten style.

The first system of musical notation 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 rhythmic accompaniment with a steady eighth-note pattern.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the accompaniment, featuring some chordal textures and rests.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the intricate melodic passage. The lower staff accompaniment includes some block chords and moving bass lines.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with some longer note values and slurs. The lower staff accompaniment has a more active eighth-note pattern.

The fifth system of musical notation consists of two staves. The upper staff concludes with a final melodic phrase and a double bar line. The lower staff accompaniment also concludes with a final chord and a double bar line.

6 Andantino

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff is in bass clef with a 3/4 time signature. It begins with a bass clef, a 3/4 time signature, and a key signature of one flat. The accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3.

The second system of musical notation consists of two staves. The upper staff continues the treble clef melody with eighth-note patterns and some slurs. The lower staff continues the bass clef accompaniment with quarter and eighth notes.

The third system of musical notation consists of two staves. The upper staff features more complex rhythmic patterns with slurs and accents. The lower staff continues the bass clef accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the treble clef melody with various rhythmic figures. The lower staff continues the bass clef accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the treble clef melody with slurs and accents. The lower staff continues the bass clef accompaniment.

For Pia

First system of a musical score, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. The tempo marking 'For Pia' is centered between the staves.

For
Allegro
Pia
For

Second system of the musical score. The tempo marking 'Allegro' is prominently displayed in the bass staff. The system includes dynamic markings 'For' and 'Pia' and hairpins indicating volume changes.

Pia

Third system of the musical score, continuing the melodic and harmonic development. It features dynamic markings 'Pia' and 'h' (hairpins).

Fourth system of the musical score, showing a continuation of the musical themes with various articulations and dynamics.

Fifth system of the musical score, concluding the page with a double bar line. It includes dynamic markings 'h' and 'Pia'.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff features a complex melodic line with many slurs and accents, including several 'h' markings. The bottom staff provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff continues the melodic line with slurs and accents, including 'h' and 'p.' markings. The bottom staff continues the accompaniment, with some chords marked 'F.'

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff features a melodic line with many slurs and accents, including several 'h' markings. The bottom staff provides a steady accompaniment with eighth and sixteenth notes.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff continues the melodic line with slurs and accents, including 'h' markings. The bottom staff continues the accompaniment, with some chords marked with sharps.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff features a melodic line with many slurs and accents, including several 'h' markings. The bottom staff provides a steady accompaniment with eighth and sixteenth notes.

This page of handwritten musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics and articulations:

- System 1:** Treble clef starts with *For* (Forzando). Bass clef starts with *Pia* (Piano). Both staves feature sixteenth-note patterns. The system ends with a fermata and a circled number 9.
- System 2:** Treble clef continues with sixteenth-note patterns. Bass clef has a more rhythmic accompaniment.
- System 3:** Treble clef continues with sixteenth-note patterns. Bass clef has a more rhythmic accompaniment.
- System 4:** Treble clef continues with sixteenth-note patterns. Bass clef has a more rhythmic accompaniment.
- System 5:** Treble clef starts with *For* (Forzando). Bass clef has a more rhythmic accompaniment.
- System 6:** Treble clef starts with *Fortifs.* (Forzissimo). Bass clef has a more rhythmic accompaniment.

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 Paf- fion dif-

4 3 9 8 4 2 6 # 6 # Sy 6 4 # Sy 4 2

- arms and I figh 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 Sy 6 5

Boy all my Paf- fion difarms dif-ar- - - ms dif-ar- - - ms Oh no! a weak

4 2 6 6 7 2

Boy all my Paf- fion dif-arms and I figh all the Day I figh- - - all the

b b b7 b6 5 3 6 5 6 6

Day with my Pow'r and my Charms. Sy

6 4 6 4 5 3 7 6 4 5 3

Sung by M.^{rs} Braddely

Andantino

Hi - ther

all my Spi - - rits bend with your Ma - - gic Pow'rs at - - tend Sy

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

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

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

The musical score is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino'. The score consists of six systems of music. Each system has a vocal line with lyrics and a basso continuo line with figured bass notation. The lyrics are: 'Hi - ther all my Spi - - rits bend with your Ma - - gic Pow'rs at - - tend Sy Clear the Mifts that Cloud his Mind Dulcets makes the Heart un - - kind Dul - - cets makes the Heart un - - kind, Sy Mu - - fic melt the fro - - zen Boy Raife his Soul to Love and Joy Mu - - fic melt the'. The figured bass notation includes numbers 1-7, flats, sharps, and accidentals. There are also some performance markings like 'h' (hairpins) and '7' (trills).

fro - zen Boy - - - - - Raife his Soul to Love and
 Joy - - - - - Dul - - nefs
 makes the Heart un - - - kind Mu - - fic melt the fro - - zen Boy
 Raife his Soul to Love and Joy Dulnefs makes the Heart un-kind Dul - - nefs
 makes the Heart un-kind.

Sung by Miss Rogers

Andante

Oh why will you

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

quicken this Clod A--lafs it is Labor in Vain. A--lafs it is Labor in

Vain. The Powers of a God can not quicken this

Clod A-las! it is Labor in Vain A-las! it is La-bor in Vain A-w

6 6 5 5 4 3

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

6 5 4 3 6 5 6 4 5 6

Oh! Ve-nus my Mo-ther, some

6 6 6 4 5 3

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

6 5 7 6 6 5

new Object, give her, this blunts all my, Ar-rrows, and Empty, my Quiver. Oh!

6 4 6 5 6 5 6 6

Sung by Mr. Vernone

Andante

You gave me last week, a young

Linn-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

Large
Rage. then he, mop'd and he pintl that his Wings were Confin'd then he

Faster

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

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

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

6 4 3 6 6 6

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

6 6 6 6 6

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

6 6 4 5 6 4 6 4 5

6 4 5 6 4 7

Sung by M^r Vernon

Allegro

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

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

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

Sy

Linet and I a-way we will fly 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

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

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

6/4 5/3 6

Sy

Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee

6/4 5

nothing's like thee. Sy

Sung by M. 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

Megro

Moderato

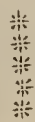
I Laugh and I Sing, am Blithsome & free, the Rogues little Sting it Can

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 heicr 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.



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 Ha, 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 still they can-not they can-not they can-not lie still for

5 6 6/4 7/5

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

6 7 6 7 b7

will they can-not lie still 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 i. 6 7 Sy

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

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

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

Pianissimo
no no no no no no no no

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

Larghetto

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

fo. What can make me fo. joy Fear and doubt my breath 'd'j yides my breath di

yides. and a thousand things besides and a thousand things besides. joy

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

And a thousand things besides What it is I cannot tell in paint & pleat and

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

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

Sung by M^{rs} 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 ATurtle doomed to Stray quit-ting yours the parents nest find each Bird A bird of prey
 Sor-row knows not where to rett. find each bird a bird of prey Sorrow knows not where to rett
 Sor-row knows not where to rett.

Duett) Sung by M^{rs} Arne & M^r Vernon. 20

Andante

Sylvia
Take this nosegay

Cymon
gen- tle youth and you sweet maid take mine. Un like these flow'rs be thy fair Truth Un like these flowers be

thine. Un like these flowers be thine. keep that nosegay gen- tle youth and you sweet maid keep mine

Sylvia
Un like these flowers be thy fair truth Un like these flowers be

Sylvia
thine. Un like these flow'rs be thy fair truth Un like these flowers be thine.

Cymon
Un like these flow'rs be thy fair truth Un like these flowers be thine.

Poco Allegro

Silvia

Cymon

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

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Poco Allegro'. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal line. The piano accompaniment includes various chords and rhythmic patterns, with some numbers (2, 4, 6, 7, 8) written below the bass line, possibly indicating fingerings or chord numbers. The score ends with a double bar line and repeat signs.

sweet for a while their tranfient Charms appear but truth Un changd shall
 bloom for e-ver here for ever. for ever Sy Shall bloom for
 ever but Truth shall bloom Ever here but truth un changd shall bloom for ever
 here for e-ver here. here for e-ver here.

sweet for a while their tranfient Charms appear but truth Un changd shall
 bloom for e-ver here for ever. for ever Shall bloom for
 ever but Truth un changd shall bloom Ever here but truth changd shall bloom for ever
 here for e-ver here. here for e-ver here.

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

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

oh sweet Treas-ure oh fweet Treas-ure from me they shall never fever from me they shall never fever in thee in thee my Sylvia I
 see my Syl-via I see oh fweet Treas-ure oh fweet Treas-ure in thee in thee my Sylvia I see, Sy i'n
 sigh and carefs thee I'll kifs and I'll prefs thee I'll sigh and carefs thee I'll kifs and I'll prefs thee thus thus to my Bofom forever forever for
 e-ver thus thus to my Bofom for ever for ever for ever for ever Sy forever forever for ever. Sy

Chord Diagrams:

- 6 4 3
- 6 5 4 3
- b7 5 3
- 7 5
- 7 5
- 6 6 4 3
- 6 7 4 5
- 6 5 4 3
- 6 7 4 5
- 6 5 4 3
- 6 4 3
- 6 4 3
- b7
- 6 4
- 6 4
- 6 4
- 6 4
- 6 6 6
- 6 6 6
- 6 4
- 5 3
- 6 4 3
- 5 3
- 7
- 6 4 3
- 6 5 4 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. Let Jealousy
 stern Jealousy ap - pear with Vengeance at her side Let Jealousy stern Jealousy ap - pear with
 Vengeance at her side 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

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

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

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

Fear a - wake a - wake my Pow'r and Pride. Let Jealou - fy stern

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

6 4 7 4 6 6 6 6 6 6 6 6 6 6

-pear with Ven- - - - - geance at her side, Who

Sy Sy

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

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

Sy Sy

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

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

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

flight-ed Love to flight-ed Love.

Sy

6 5 3 6 4 3

Sung by M^{rs} Arne

sym
Allegro moderato

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

Beauteous to fight there springs from their union a tenfold de light fo well are they blend...ded to

Beauteou to fight their springs from their union a tenfold de light a ten fold de light no poi. fon nor weed here our

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

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

without thorn the Rose without thorn.

Sung by M^{rs} Jones

Allegretto

Oh

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

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

rap-ture with-in Oh why shoud I Sorrow who ne-ver knew Sin Let

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

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

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

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

He's fure sent from Heav'n to

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

fure sent from Heaven to lighten my Care.

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

Sung by M^o Bradshun

Allegro

When I were young tho now am old the men were and & free but
 now theyre grown so false & hold 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 un ruly I tremble at Se-ven-ty
 two, I tremble, I tremble, I tremble at seventy two.

When I was Fair tho now So fo,
 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 unruly,
 I tremble at Seventy two.

Sung by M^r King

Andante

If she

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

kick up his balance of Justice will kick up, will kick up, will kick up his balance of Justice his Scales are unsteady A

pair of black eyes will kick up his balance of Justice.

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

Sung by M^{rs} Arne

Largo

From

du-ty If the shep herd Stray and leave his flocks to feed The Wolfe will seize the harm- = lets

Prey and In- = no- = cence must bleed must bleed must bleed and In- = no- =

= = = cence must bleed In me a harm less Lamb behold op- = prett with doubt and

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

4 6 5 3 2 6 4 2 6 4 3 8

fears Oh! guard good the shepherd guard your fold for wicked wolves are near Oh!

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

Guard good the shepherd guard your fold for Wicked wicked Wolves are near for

4 2 6 5 8 7 4 3 6 6 6 6 6 5 4 3

wicked Wolves are near

6 4 5 7 7

Sung by Mr King

Allegro

f

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

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 M^r. King

Non troppo Allegro

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

bare passions disdain - ing.

Allegro

this this was my way with my Pipe and my

Tabor.

With pipe & with Tabor I sing down the day and pi - ty the cares of my Neigh - bour and

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

4 5 6 7 8

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

(3)
While all are designing
Their friends undermining
Reviling repining
To mischief inclining
This this is my way
With my Pipe and my Tabor
I sing down the day
And pity the cares of my Neighbour.

Andante

Sung by M^r Champness

47

While Mor-tals Charm their Cares in Sleep and DEMONS howl ho = low UR-GAN-DA calls Us

From the Deep A rife ye Sons of Woe. E-ver Bu-ty E-ver Willing

E-ver horrid talk full full ing Which Draw from -- Mor -- tal

Breast Groan and make their Torments like our Own their Torments their Torments their

Torments their Torments 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 Torments

like our Own.

Sung by M.^{rs} Abington

Allegro

Tongue it is a Shame, Mer. Jin 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 .i.ama Lack a day poor

Fa-ti-ma Stint-ed fo to Yes or no Stint-ed fo to Yes or no to e

Yes yes yes No no no no Stint-ed fo to Yes or no to Yes yes yes no no

6 6 4 3

(2)

Shou'd I want to talk and Chat,

Tell URGANDA this or that,

How shou'd I about it Go,

Let her ask me what she will,

I must keep my Clapper still,

Striking only Yes or no,

Lark aday,

Poor FATAMA,

Stinted fo,

To Yes or no.

Andante

This Cold flinty Heart it is

You who have warm'd, you waken'd my Passions, my Senses have Charm'd, you waken'd my Passions my Sen - ses have

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?

(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 should 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,
 What's Life without Passion — sweet Passion of Love?

Sung by Mr. Vernon

All-gro 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-

Sylvia *Adg^o*

friend Him, from their Rage de fend Him, from their Rage de fend him, Come

Sy

4 8 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, dare you, I

7 6 6 6 4 3 6 6

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

Sy

6 4 5

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

Sy

6 4 5 6 4 3

Sung by M.^r Vernon

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 burst 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 8 #3 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 5 3 p^o 6 6 6 6 4 5 3

E^o 7 7

Sung by Mrs. Arne

Andante

7 6 6

6 5

6 7 6 4 3

Tho'

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

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

7 4 3 4 6 6 6 4 7

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

Glo-ry in my Love

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

hour I have a Sure a ture de-fence tis

Andante

sym

hr hr

hr hr

4/6 6 4/3 6 6 7

4/6 6 4 4/3 6/4 4/3

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

4/2 6

In - no - cence that hea - venly 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 - ful

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

in - no - cence that hea - venly right To Smile to

Handwritten musical score for the piece "Smile on Guilty Power". The score is written on six systems of five-line staves, each system containing a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The vocal line includes lyrics: "Smile on Guilty Power to Smile", "on Guilty Power, to smile", "on Guilty Power, to", and "smile on Guilty Power, to smile on Guilty Power,". The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-5. There are several triplets and slurs in the piano part. A fermata is placed over a note in the piano part in the fifth system. The piece concludes with a double bar line in the sixth system.

March

The musical score is written in G major (one sharp) and common time (C). It consists of five systems, each with a treble and bass staff. The first system is labeled "March". The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes. Dynamic markings include piano (p) and forte (f). The score concludes with a double bar line and repeat dots.

Chorus

Andante

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

Let each Heart and each Voice, in ARCADIA rejoice, our Gra-ti-tude and Praise, to

Let each Heart and each Voice, in AR-CADIA rejoice, our Gra-ti-tude and Praise, to

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

6

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

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

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

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

6 5 6 5 6 7

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

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

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

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

4/2 6 6 b7 b7

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

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

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

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

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

Figured Bass: 2 5/3 6+ 5/3 6 6+ 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.

Figured Bass: 6 6+ 5/3 6+ 5/3 6+ 5/3 6 6+ 5/3

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

Andante

Each Shepherd again shall be

Damon

constant and kind, and every stray'd Heart shall each Shep_herde's find: it faithfull our Shepherds we

Nella

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

bor-row from you. Sy Happy Arcadians as in y^e last Cho?

Fatima.

Let those who the Sword and the Balance 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^r: 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^r: Happy Arcadian &c.

Sylvia

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

Cymon

Love and Hymen of blefsings have

+ 3 4/2 6 6 6 5 + 6 6 6 6 + 3 7

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

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

b7 6 6 6 8 6 6 b7 #7

Sy

SYLVIA with CYMON can with nothing more . SYLVIA with CYMON can with nothing more . Subito il Coro

CYMON with SYLVIA can with nothing more . CYMON with SYLVIA can with nothing more .

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

Happy Ar = ca = dians fstill shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians fstill shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians fstill shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians fstill shall we be . E = ver be hap = py , e = ver be hap = py ,

6 4 3 6 4 2 6 6 # 6 2 6 8

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

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

e = ver be happy while Virtuous and free . e = ver be happy while Virtuous and free .

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

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

Happy Ar = ca = dians still shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians still shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians still shall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians still shall we be . E = ver be hap = py , e = ver be hap = py ,

6 4 3 6 2 6 6 # 2 6 6

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

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

e = ver be happy while Virtuous and free . e = ver be happy while Virtuous and free .

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

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



Ande (M) Cydon

This is a handwritten musical score for a piece titled "Ande (M) Cydon". The score is written on eight staves, organized into four systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "p" (piano) and "f" (forte), and articulation marks like "hr" (hairpins) and "tr" (trills). A triplet of eighth notes is marked with a "3" in the second staff of the first system. The notation is dense and detailed, with many slurs and phrasing marks throughout.

