

DB

The
Comic Opera
OF

LOVE LAUGHS at LOCK-SMITHS

performed at the
Theatre Royal Haymarket,
with universal applause.

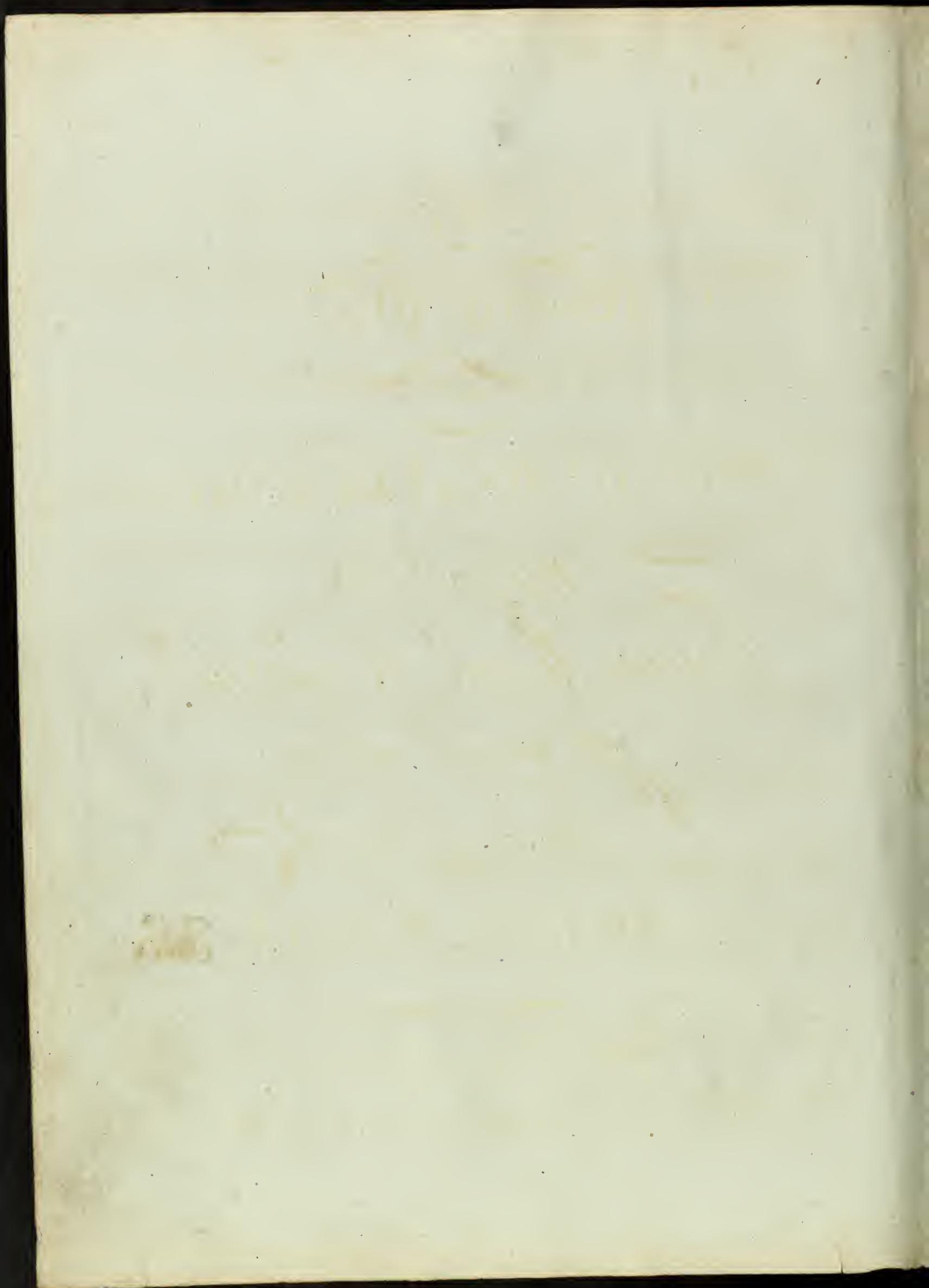
Composed & Selected

BY
MICHAEL KELLY. *M.K.*

Entered at Stat. Hall.

Price ^s 8/

*Publish'd by M. Kelly at
his Musical Saloon Pall Mall.*



Overture

TO

LOVE LAUGHS at LOCK-SMITHS

Composed by
H. Condell.

Adagio

p

tr

3

tr

Volta

Allegro
Moderato

mf

f

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a complex rhythmic accompaniment with many sixteenth notes.

The second system continues the two-staff format. The upper staff shows a melodic line with some slurs and dynamic markings. The lower staff continues the intricate rhythmic accompaniment.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with some rests and slurs. The lower staff maintains the complex rhythmic accompaniment.

The fourth system features a change in the upper staff's texture, with more chords and rests. A dynamic marking 'p' (piano) is visible above the staff. The lower staff continues with rhythmic accompaniment.

The fifth system shows a melodic line in the upper staff with many slurs and ties. The lower staff continues with rhythmic accompaniment.

The sixth system features a melodic line in the upper staff with some chromaticism. A dynamic marking 'f' (forte) is visible above the staff. The lower staff continues with rhythmic accompaniment.

Volti

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 are in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a complex melodic line in the treble staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass staff. A red circle is drawn around a note in the treble staff. A dynamic marking 'p' (piano) is placed above the first measure of the bass staff.

The second system of musical notation continues the piece with two staves. The notation is similar to the first system, with intricate melodic patterns in the treble and supporting chords in the bass.

The third system of musical notation features two staves. A dynamic marking 'h' (likely for 'forzando' or 'sforzando') is placed above the first measure of the treble staff. The melodic line in the treble staff shows some chromatic movement.

The fourth system of musical notation consists of two staves. The treble staff has a more active melodic line with frequent sixteenth-note runs, while the bass staff provides a steady accompaniment.

The fifth system of musical notation shows two staves. The treble staff continues with its complex melodic texture, and the bass staff maintains its accompaniment role.

The sixth system of musical notation is the final system on the page, consisting of two staves. It concludes with a final cadence in both staves.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some triplet markings in the bass line.

The second system continues the piece with similar rhythmic patterns. A triplet of eighth notes is clearly marked in the bass line. The melodic line in the treble clef has some slurs and ties.

The third system shows a change in the upper staff, with more sustained notes. The lower staff continues with a steady eighth-note accompaniment. The word "cres" is written above the bass line, indicating a crescendo.

The fourth system features a melodic phrase in the treble clef that ends with a sharp sign. The bass line continues with eighth-note accompaniment. The word "f" is written above the bass line, indicating a fortissimo dynamic.

The fifth system has a more sparse upper staff with sustained notes. The bass line continues with eighth-note accompaniment. The words "dim" and "pp" are written above the bass line, indicating a decrescendo to pianissimo.

The sixth system concludes the page with sustained chords in the upper staff and eighth-note accompaniment in the lower staff. The music ends with a fermata over the final notes in both staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the musical piece with two staves. The upper staff features more complex melodic lines with slurs and accents. The lower staff continues the accompaniment with various chordal textures.

The third system of musical notation consists of two staves. The upper staff shows a significant increase in melodic activity, marked with a forte (*f*) dynamic. The lower staff provides a steady accompaniment.

The fourth system continues the piece with two staves. The upper staff features a dense, flowing melodic line with many slurs. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a very dense texture with many notes and slurs. The lower staff continues the accompaniment.

The sixth and final system of musical notation on this page consists of two staves. The upper staff concludes with a series of chords and a final cadence. The lower staff provides the final accompaniment.

Why where's my Rascal,
A DUET

Sung by Mess^{rs} Elliston & Mathews
In the Comic Opera

— of —

LOVE LAUGHS AT LOCKSMITHS.

Ent^d at Stat^e Hall Composed by M. Kelly

LONDON

Price 2^s

Printed by M. Kelly at his Musical Saloon Pall Mall

Allegro

The musical score consists of two systems of music. The first system is a duet for voice and piano. The voice part is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is written in bass clef with the same key signature and time signature. The second system continues the duet, with the voice part in treble clef and the piano accompaniment in bass clef. Both systems end with a double bar line. The tempo marking 'Allegro' is placed to the left of the first system.

Why wheres my Ras - - cal Risk why Risk

I'm com - ing

Zounds be brisk be brisk The laziest Knave I ever

Cap - tain

faw, 'tis Day light Day light Puppy

ad lib: tempo

Yaw yaw yaw whither fo

To court a sweet bewitching Fair one bewitching
fast that thus you scare one

Fair one Sweet God of love
Sweet God of sleep

Thee I im - plore
Thee I im - plore

Grant me the Nymph whom I a -
 Grant me a Bed
 - dore Sweet God of love Sweet God of
 and let me snore Sweet God of sleep Sweet God of
 love Thee I im - plore Thee I im - plore
 sleep Thee I im - plore Thee I im - plore

The musical score consists of two systems of vocal and piano accompaniment. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Grant me the Nymph whom I adore and let me snore Sweet God of love Sweet God of sleep Thee I implore".

Apelles might be proud to draw her Apelles

But pray who may the Lady be

might be proud to draw her

Is She fo come-ly then to fee is She fo comely then to

Upon my Soul I never saw her Sweet God of love

fee Sweet God of sleep

Sweet God of love Thee I im-plore sweet God of
Sweet God of sleep Thee I im-plore sweet God of

f *p*

love Thee I im - plore Thee I im -
sleep Thee I im - plore Oh let me snore Thee I im -

- plore I implore I implore.
- plore Oh let me snore let me snore let me snore.

The Harp Song
Sung by Mrs Atkins
in the Comic Opera of

LOVE LAUGHS at LOCK SMITHS

Accompanied by M^r. Dixi
Composed by M. Kelly.

Price 1/6^d

London Published & Sold at his Musical Saloon N^o. 9 Pall Mall.

Allegro

The musical score is written for a harp and consists of three systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a treble clef and a bass clef. The melody in the treble clef features a series of eighth and sixteenth notes, with a sixteenth-note triplet marked with a '6' above it. The bass clef provides a simple harmonic accompaniment. The second system continues the melody with similar rhythmic patterns and includes another sixteenth-note triplet. The third system concludes the piece with a final cadence in both staves.

Andante

Hard is my lot when youth -- is mine and joy should crown each

ro - - - sy hours with - in - - these gloo - my walls to pine with -

--- in - these gloo - my walls to pine still fetterd by a

Allegretto

ty - - - rants power you who pi - - ty maids like me

you who pi-ty maids like me this way bend and set me free you who pity

Ad: Libitum.

maids like me this way bend and set me free set me free set me free.

Must I, for ever languish here,
 A life of solitude to prove
 No something whispers in my ear
 That I was born for bliss and love.
 You who pity maids like me,
 This way bend, and set me free.

The Farm Yard,

SUNG BY MR. MATHIEWS

in the Comic Opera of

LOVE LAUGHS at LOCK-SMITHS,

Composed by

M. Kelly.

Ent^d. at Stat^s. Hall.

Price 2/-

Published by M. Kelly at his Musical Saloon, N^o. 9. Pall Mall.

Maestoso

The musical score consists of two systems of music. The first system is a piano accompaniment for the vocal line, marked 'Maestoso'. It features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a single staff, while the bass line is written on a grand staff (treble and bass clefs). The second system continues the piano accompaniment with similar notation.

Oh when my Farm is ta-ken How de-lightful 'twill be o'er my

Allegro Moderato

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegro Moderato'. The lyrics are 'Oh when my Farm is ta-ken How de-lightful 'twill be o'er my'.

A-ces to stump, then I'll marry a Dai-ry Maid jol-ly and plump but she

This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'A-ces to stump, then I'll marry a Dai-ry Maid jol-ly and plump but she'.

shan't be as fat as my Ba-con but she shan't be as fat as my

This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'shan't be as fat as my Ba-con but she shan't be as fat as my'.

Bacon I'll hire a Lout to wield the Flail I'll hire a Lout to

This system contains the fourth line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'Bacon I'll hire a Lout to wield the Flail I'll hire a Lout to'.

wield the Flail small Beer shall serve the Bumpkin while I with guzzling

Home brew'd Ale grow rounder than a Pumkin grow rounder than a

Pumkin I'll have Hogs, Dogs, Cows, Sows, Turkeys, Ducks, and Barley Mows

Allegretto

Harrows, Ganders, Bulls, Ploughs, and I'll dazzle the Country Gables, I'll

get a Bull, I'll get a Cart, I'll get the Farmer's Guide by heart and I'll get a Dozen

Ad Libitum

Tempo.

Babies, Then I'll pet my Dogs, I'll fat my Hogs, I'll milk my Cows, I'll salt my Sows, I'll

run my rigs, I'll stick my Pigs, I'll roast my Lambs, I'll mend my dams I'll whet my knife I'll kill my Sheep I'll

kiss my Wife I'll go to sleep, all all when my Farm is taken,

Allegro

all when my Farm is taken.

I'll drink, just double each Sa-tur-day Night, sitting up with my Spouse till

Speaking

Can-dle light, for I need not rise ear-ly on Sun-day for I need not rise early on

Sunday, Then I'll prate to my Love of Clover and Barns while the dear little Children's

Stockings she darns that must go to the wash on Monday, on Sunday to Church Beef and

Pudding at one and the Evening to spend I'll get drunk with a Friend

ad Libitum Tempo Andante

Reel to Bed and on Monday be up with the Sun, But on Monday my Bed for -

ad Libitum Tempo Andante

-saking oh how my poor Nob will be aching with my Eyes stiff and red, sunk

deep in my head I shall look as old as Me - thu - sa - lem While the

curst noises round me will so confound me I shall wish the Farm Yard at Je -

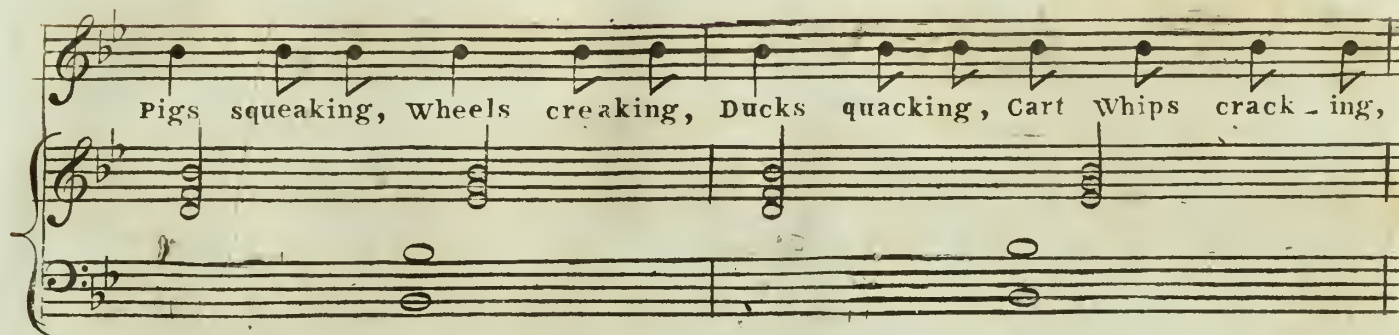
- rusalem For there the Pigs will be squeaking The Wag-gon wheels be

creaking Ducks quacking Cart whips cracking Turkeys gobbling Carters

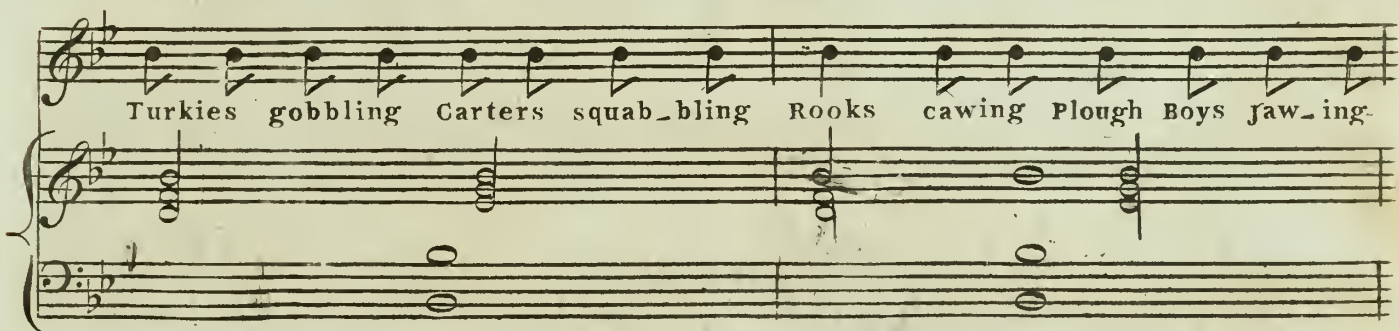
squab - bling Rooks caw - ing Plough Boys jaw - ing, Horses

neighing, Donkies braying, Cocks crowing, Oxen lowing Dogs bark Noah's Ark

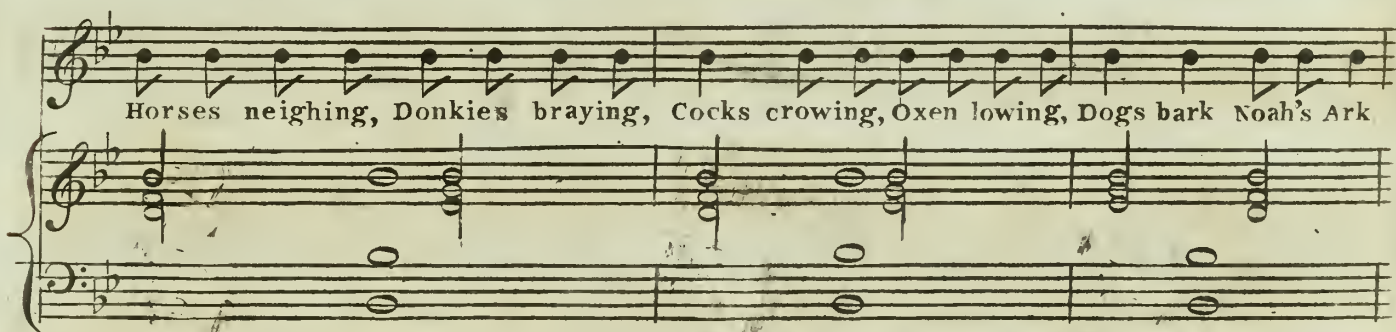
Pigs squeaking, Wheels creaking, Ducks quacking, Cart Whips crack - ing,



Turkies gobbling Carters squab - bling Rooks cawing Plough Boys jaw - ing.

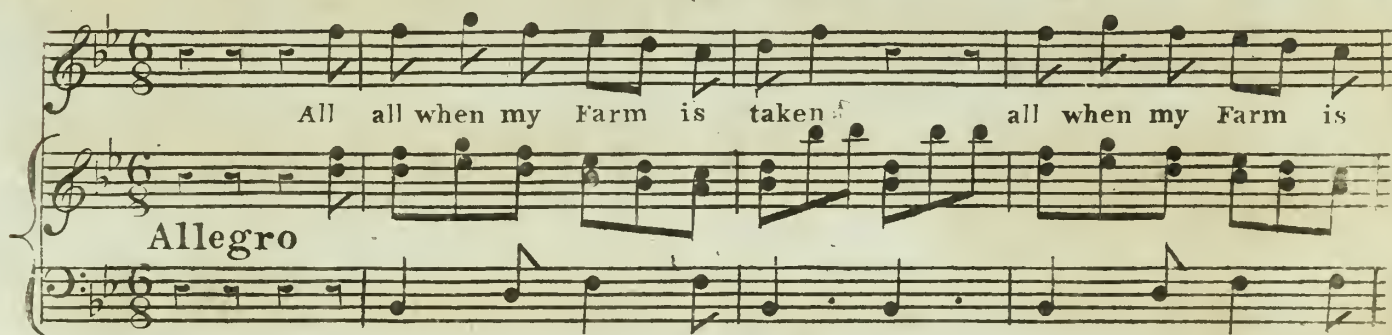


Horses neighing, Donkies braying, Cocks crowing, Oxen lowing, Dogs bark Noah's Ark

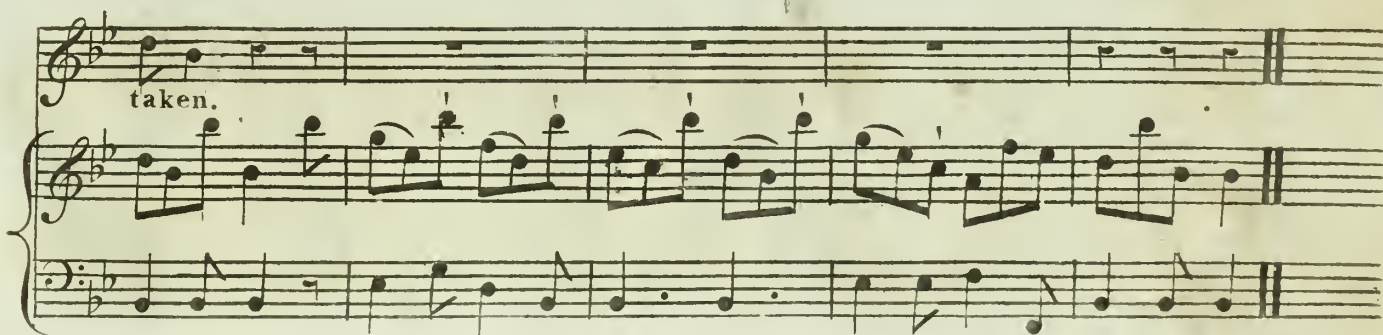


All all when my Farm is taken all when my Farm is

Allegro



taken.



Ruddy Damon Sighing said,

Sung by M^r Elliston

In the Musical Entertainment of

LOVE LAUGHS AT LOCKSMITHS

Performed at the

THEATRE ROYAL HAYMARKET.

Ent^d at Stat^s Hall

Price 1^s

Printed by M. Kelly at his Musical Saloon Pall Mall

The musical score consists of six staves. The top staff is for Oboi, followed by Fagotti, Violini, Alto, Voce, and Basso. The key signature is one sharp (F#) and the time signature is 2/4. The Oboi and Fagotti parts feature intricate melodic lines with many sixteenth and thirty-second notes. The Violini part provides harmonic support with chords and moving lines. The Alto part has a more melodic, sustained character. The Voce and Basso parts are positioned at the bottom and contain the vocal line, with the Basso part starting with a lower register than the Voce part.

Rud - dy Da - mon sigh - ing said Dear - est Phil - lis let us

mar - ry Phil - lis sigh'd and shook ~~his~~^{her} head, Pa - rents tell us

we must tarry Still did a - morous Da - mon prefs Till to

Church they took their way Age said no but Youth said yes

Age said no but Youth said yes could you could you could you blame them pray.

2

Youth, while mantling in the Cheek,

Only knows what Nature's will is;

Grey-beards' precepts, then, are weak,

Ev'ry Damon has his Phillis.

Nature's law we all confess;

And when Nature points the way,

Tho' Age say "no!" should Youth say "yes!"

Can you, can you, blame us, pray?

A GUARDIAN THERE WAS

*Sung by M^{rs} Atkins
At the Theatre Royal*

Composed by

HAYMARKET

M. KELLY.

In the Musical Entertainment of

LOVE LAUGHS AT LOCKSMITHS.

Ent^d at Star Hall

Price 1^s!

Printed by M. Kelly at his Musical Saloon Pall Mall

Lydia

A Guardian there was a Crab was he Fal la fal la

Moderato

la la la la la He kept his Ward under Lock and Key fal la ra la ra la la

la Poor foul he plagued her Night and Day Poor foul he plagued her

Night and Day Till She took to her heels and She ran a way fal lal la lal la la la

fal lal la fal lal la la la la fal lal la fal lal la la la la

fal lal la fal lal la la la la fal lal la.

2

She laugh'd at this Crab as long as she could,

Fal lal &c.

For fretting never does us good,

Fal lal &c.

But he grew more teasing every Day,

So she took to her heels and she ran away.

Fal lal &c.

Unfortunate Miss Bailey,

SUNG BY MR^R MATHEWS,

In the Comic Opera of

I LOVE LAUGHS AT LOCKSMITHS.

Printed at St. Pauls Hall

Price 1/-

London Printed by M. Kelly at his Musical Saloon Pall Mall

The musical score is written in G major and 2/4 time. It consists of three systems of music, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are as follows:

A Captain bold in Halli-fax that dwelt in Country
 Quar-ters Se-duc'd a Maid who hang'd her-self one Morning in her

Gar - ters His wicked conscience smi - ted him he lost his Stomach

dai - ly He took to drink - ing Ra - ta - fia and thought up - on Miss

Bai - ly Oh Miss Bai - ly un - for - tunate Miss Bai - ly.

Bai - ly Oh Miss Bai - ly un - for - tunate Miss Bai - ly.

2

One Night, betimes, he went to rest, for he had caught a fever,
Says he "I am a handsome Man, but I'm a gay Deceiver,
His Candle, just at twelve o' Clock, begun to burn quite palely,
A Ghost stepp'd up to his Bed side, and said, behold Miss Bailey.

3 Oh Miss Bailey &c

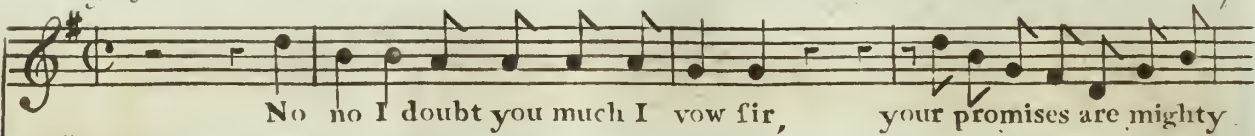
Avaunt Miss Bailey then he cried your Face looks white and mealy,
Dear Captain Smith the Ghost reply'd you've used me ungentlely,
The Crowners quest goes hard with me because I've acted frailey,
And Parson Biggs wont bury me tho' I am dead Miss Bailey.

4 Oh Miss Bailey &c

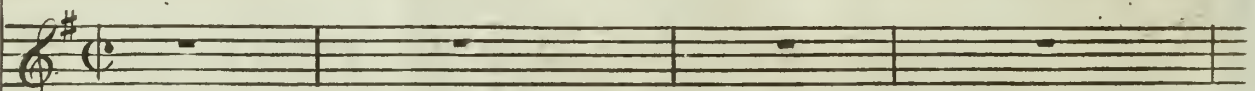
Dear Corpse; says he, since you and I accounts must, once for all, close,
I've got a one Pound Note, in my Regimental small Clothes;
T'will bribe the Sexton for your Grave; the Ghost then vanish'd gaily
Crying "blefs you, wicked Captain Smith, remember poor Miss Bailey.

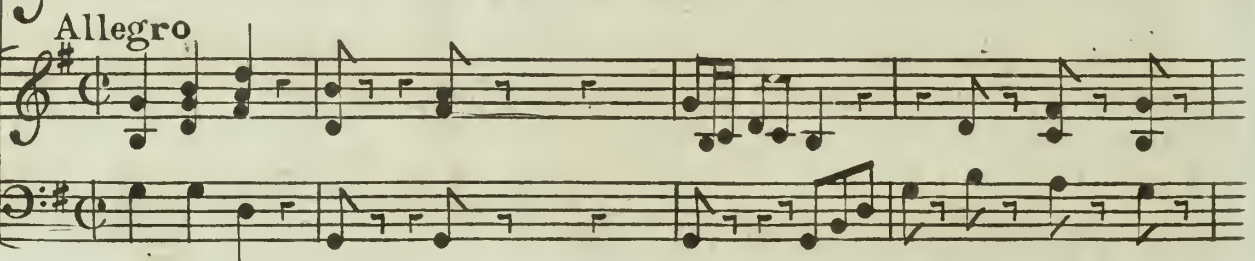
Oh Miss Bailey &c

TRIO. Sung by M^{rs} Albin, M^{rs} Matthews & M^{rs} Denman Composed by M^{rs} Hubert & Kelly

Lydia  No no I doubt you much I vow fir, your promises are mighty

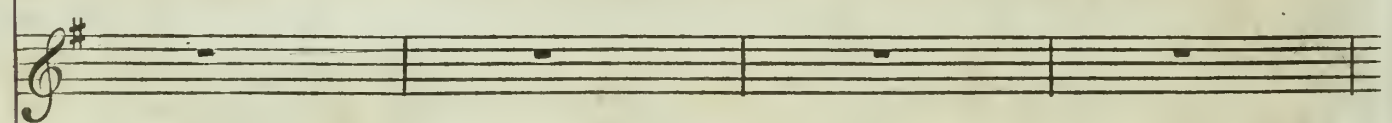
Risk 

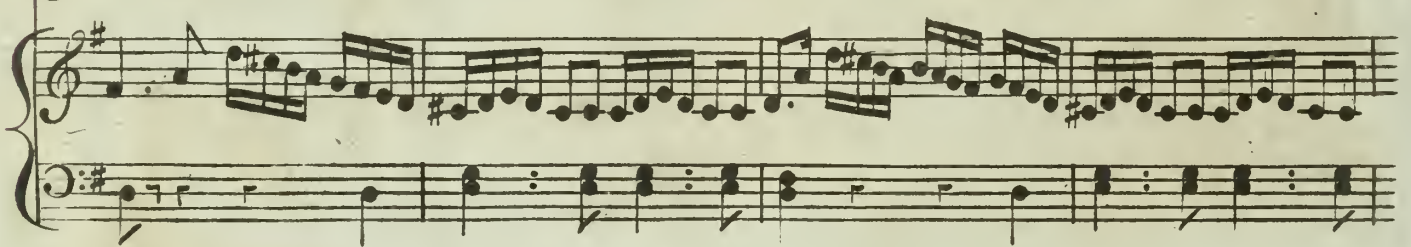
Vigil 

Piano Forte 

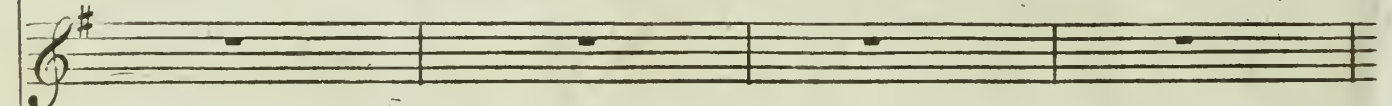
 fine, give me the ex - - - hi - biton now sir, Allons we'll tot before we

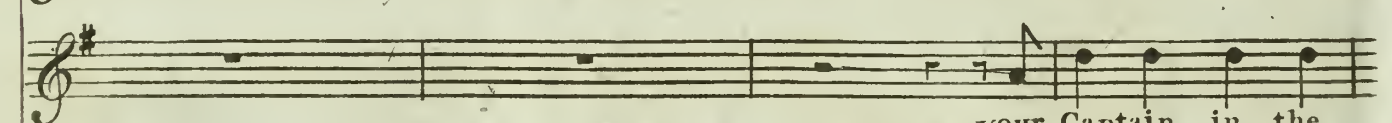







 dine al - lons be - - fore we dine



 your Captain in the



up - on my foul you're
 thron'g waits there his love to meet

excuse me sir your word I doubt
 wrong he's waiting in the street
 how shall I make her find me
 zounds madam do you mean to

I'll tell you how it come about
 out now tell her I am not the lout I must inform her if I can
 flout you plague me more than law or gout or all the plagues that pester man

de - ceit de - ceit has always always been your plan, well no more words since words are

all the plagues that pester pes - ter man

galling

Tol lol lol lol lol lol lol lol Tol lol lol lol Tol de riddle lol

what's said is said and past recalling

Why how the awkward booby bawling well no more words she

Andante

whats said is said and past recalling.

He who pities maids like thee hither comes to

must not go

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "whats said is said and past recalling." The second staff continues the vocal line with the lyrics "He who pities maids like thee hither comes to" and "must not go". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a 6/8 time signature.

Hark heard I right that air I know

set you free Hither comes to set you free,

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Hark heard I right that air I know" and "set you free Hither comes to set you free,". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a common time signature.

why Lydia will you plague me daily, why will you plague your guardian fo, why plague me daily.

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "why Lydia will you plague me daily, why will you plague your guardian fo, why plague me daily." The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a common time signature.

Oh Miss Bai - ly un - for - tunate miss Bai - ly

Andante

ad lib tempo

Come I relent I might be wrong Ill fit good nature is my vice.

un - fortunate miss Bai ly

p ad lib

she caught the burden of the song by jingo in a trice by jingo in a trice.

Allegretto

Good humour now pre_vail - ing let all our sorrows cease. A

My lucky stars pre_vail - ing my hopes how they in crease. I've

Good humour now pre_vail - ing let all our sorrows cease. A

Allegro

- dieu to spleen and railing our Quarrel ends in peace. Good

now no fear of failing the Prisoner I'll re - lease.

- dieu to spleen and railing the Quarrel ends in peace.

Humour now prevailing let all our bickering cease Good

My lucky stars prevailing My hopes how they increase I've

Good

Humour now pre - - vailing let all our bickerings cease a - -
 now no fear of failing the prisner I'll re lease I've
 Humour now pre - - vailing let all our bickerings cease a - -

- dieu to spleen and railing our quarrel ends in peace our
 now no fear of failing the prisner I'll re - lease the
 - dieu to spleen and railing our quarrel ends in peace our

quarrel ends our quarrel ends ends in peace our
 prisner I'll re lease re lease I'll re lease the
 quarrel ends our quarrel ends ends in peace our

quarrel ends our quarrel ends ends in peace
prisoner I'll release release I'll release
quarrel ends our quarrel ends ends in peace

ends in peace ad lib tempo ends in peace.
I'll re - - - lease I'll re - - - lease.
ends in peac ends in peace.
ad lib tempo

Final system of musical notation, primarily piano accompaniment, concluding the piece.

Cupid inflaming us

FINALE

Sung by Mr. Elliston, Mr. Matthews,
Mr. Denman, Mr. Grove, Mr. De Camp.
and Mrs. Atkins in

LOVE LAUGHS at LOCK SMITHS
Composed by M. Kelly.

Ent.^d at Stat.^s Hall.

Price 1/6

Published by M. Kelly at his Musical Saloon N.º 9 Pall Mall.

Allegro

Lydia

Cu-pid inflaming us Cu-pid inflaming us

Old Men are Fools when they ever talk of taming us Life's date is quickly past

Youth's bloom is fading fast know this and seize this and pleasures while they last.

CHORUS

Cupid inflam-ing us Cupid inflam-ing us Old Men are Fools if they

Cupid inflam-ing us Cupid inflam-ing us Old Men are Fools if they

e-ver talk of taming us Cu-pid in-flam-ing us Cu-pid in-flam-ing us

e-ver talk of taming us Cu-pid in-flam-ing us Cu-pid in-flam-ing us

Lydia

Old Men are Fools if they e-ver talk of tam-ing us, Dastards wish-ing

Old Men are Fools if they e-ver talk of tam-ing us,

to se-cure us on-ly think and act like Dolts Let them as they

will immure us Love con-trives to burst, the Bolts

Al Segno
Chorus

Vigil

Wo - men all our sen - ses co - zen Through a maze of wiles they run

I can paint them by the do - zen but I cannot conquer one

Solo

Cu - pid inflaming her Cu - pid inflaming her Old Men are Fools then who

CHORUS

e - ver think of taming her Cu - pid inflaming her Cu - pid inflaming her

Cu - pid inflaming her Cu - pid inflaming her

f

Old Men are Fools when they e - ver think of ta - ming her.

Old Men are Fools when they e - ver think of ta - ming her.

Risk

When you paint the pret-ty Crea-tures al-ways place a Cap-tain near no-thing

heigh-tens more their Fea-tures than a hand-some Gre-na-dier

CHORUS

Cu-pid inflaming them Cu-pid inflaming them Old Men are Fools then who
Cu-pid inflaming them Cu-pid inflaming them Old Men are Fools' then who

e-ver talk of taming them Old Men are Fools then who ever talk of taming them who
e-ver talk of taming them Old Men are Fools then who ever talk of taming them who

e-ver talk of ta-ming them who e-ver talk of tam-ing them.
e-ver talk of ta-ming them who e-ver talk of tam-ing them.

e-ver talk of ta-ming them who e-ver talk of tam-ing them.

