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3

*Love in a Camp, or*  
**PATRICK in PRUSSIA**

**A Comic Opera**

\* 8043.145

*performed with universal applause at the*

**THEATRE ROYAL COVENT GARDEN**

*Selected and Composed by*

**W<sup>m</sup> SHIELD**

*The Words by J. O. Keefe Esq<sup>r</sup>*

1785

**N.B. this Opera is a Sequel to the Poor Soldier**

Entered at Stationer's Hall

Price 6<sup>s</sup>

**LONDON Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and N<sup>o</sup> 13 Hay Market.**

Where may be had, lately published - The Strangers at Home, Price - 10<sup>s</sup>-6<sup>d</sup> likewise.

The Choleric Fathers - - - - -	10 <sup>s</sup> -6 <sup>d</sup>	The Nunnery - - - - -	8 <sup>s</sup> -0	Fontainbleau - - - - -	10 <sup>s</sup> -6 <sup>d</sup>
Omai - - - - -	7-6	The Magic Cavern - - - - -	7-6	The Metamorphosis - - - - -	10-6

*Handwritten scribble*

*Handwritten scribble*

OF A ...  
in ...  
...  
...

Schol.

Mar. 27, 1901.

5.

The page contains ten staves of handwritten musical notation. The notation is written in dark ink on aged, slightly yellowed paper. The first two staves at the top appear to be a vocal line and a piano accompaniment. The remaining eight staves are arranged in pairs, with the upper staff of each pair likely being a vocal line and the lower staff being a piano accompaniment. The handwriting is somewhat cursive and shows signs of being a student's work, consistent with the 'Schol.' label. The notes and rests are clearly visible, though some are slightly faded or obscured by the ink bleed-through from the reverse side of the page.



OVERTURE  
to Love in a Camp  
Adapted as a Lesson for the Harpichord  
or Piano Forte. Composed by M<sup>r</sup>. Shield.

Allegro  
Con  
Spirito

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 (C). The lower staff is in bass clef with the same key signature and time signature. Both staves contain a melodic line of music.

The second system of musical notation consists of two staves. The upper staff features a complex, fast-moving melodic line with many slurs. The lower staff provides a harmonic accompaniment with a steady rhythmic pattern.

The third system of musical notation consists of two staves. The upper staff continues the intricate melodic line from the previous system. The lower staff continues the accompaniment, showing some dynamic markings.

The fourth system of musical notation consists of two staves. The upper staff begins with a *dim:* marking and ends with a *pp* marking. The lower staff features a long, sweeping slur across several measures, indicating a gradual change in dynamics or mood.

Flute Solo

The first system of music consists of two staves. The upper staff is for the Flute Solo, starting with a treble clef and a key signature of one sharp (F#). The lower staff is for the piano accompaniment, starting with a bass clef and the same key signature. The music begins with a series of eighth-note patterns in the flute, moving upwards. A dynamic marking of *mf* (mezzo-forte) is placed above the flute staff. The piano accompaniment provides a steady rhythmic foundation with eighth notes.

The second system continues the musical piece. The flute part features more intricate eighth-note patterns, including some triplets. A dynamic marking of *f* (forte) is present. The piano accompaniment continues with eighth-note accompaniment. The system concludes with a triplet of eighth notes in the flute and a fermata-like symbol in the piano part.

The third system introduces a new instrument, the Clarinet. The upper staff is labeled "Clar:" and contains a melodic line with various dynamics, including *f* and *p* (piano). The lower staff continues the piano accompaniment. The system ends with a *tutti* marking in the piano part.

The fourth system is marked *tutti* and features a more active piano accompaniment with sixteenth-note patterns. The flute part continues with rapid eighth-note passages. A dynamic marking of *f* is present. The system ends with a *tutti* marking in the piano part.

The fifth system concludes the page with a final flourish of eighth-note patterns in the flute and a corresponding piano accompaniment. The music ends with a final chord in the piano part.

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

Second system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

Third system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

dim *pp*

Volti Subito

Fifth system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals. Includes dynamic markings 'dim' and 'pp'.

Clar:

First system of musical notation for Clarinet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *p* and contains a complex melodic line with many slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* appears in the middle of the system.

Second system of musical notation for Clarinet. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with various articulations. The bass staff continues the accompaniment. Dynamic markings of *f* and *p* are present in the treble staff.

Flute Solo

First system of musical notation for Flute Solo. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a highly technical and rapid melodic line with many slurs. The bass staff provides a steady accompaniment. Dynamic markings of *f* and *p* are present in the treble staff.

Second system of musical notation for Flute Solo. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the rapid melodic line. The bass staff continues the accompaniment. A dynamic marking of *ff* is present in the treble staff.

Third system of musical notation for Flute Solo. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the rapid melodic line. The bass staff continues the accompaniment. The system concludes with a double bar line.

Between the two Movements the Charge is sounded with Trumpets and Drums

Allegro

Flute

*p*

*tr*

*tr*

*tr*

tutti

*f*

Solo

*p*

*tr*

*tr*

*tr*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major and 2/4 time. The upper staff begins with a piano (*p*) dynamic and contains several measures of music marked with *tr* (trill). The lower staff contains a bass line.

Second system of musical notation, continuing the grand staff. The upper staff features a forte (*f*) dynamic marking and continues with *tr* markings. The lower staff continues the bass line.

Third system of musical notation. The upper staff is labeled "Trumpet and Clarinet" and begins with a *tr* marking. The lower staff is labeled "Bassoon" and continues the bass line.

Fourth system of musical notation, continuing the grand staff with treble and bass clefs. The upper staff has a *tr* marking. The lower staff continues the bass line.

Fifth system of musical notation. The upper staff is labeled "Fife and Drum" and contains a *tr* marking. The lower staff is labeled "Drum" and begins with a piano (*p*) dynamic marking. The system concludes with a double bar line.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with several accents (*acc.*) and slurs. The lower staff is in bass clef and contains a dense, rhythmic accompaniment of sixteenth notes.

Second system of the musical score. The upper staff is marked *tutti* and *f* (forte). It features a melodic line with multiple accents (*acc.*) and slurs. The lower staff continues the rhythmic accompaniment with sixteenth notes.

Third system of the musical score, labeled "Oboe Solo". The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with accents (*acc.*) and slurs, marked *Mez f* (mezzo-forte). The lower staff is in bass clef and contains a simpler melodic line.

Fourth system of the musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with accents (*acc.*) and slurs. The lower staff is in bass clef and contains a melodic line with some chromaticism.

Fifth system of the musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with accents (*acc.*) and slurs. The lower staff is in bass clef and contains a melodic line with some chromaticism.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents, marked with *tr* (trills). The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with *tr*. The lower staff continues the accompaniment. A forte (*f*) dynamic marking is present in the lower staff.

Third system of musical notation. The upper staff continues with slurs and accents, marked with *tr*. The lower staff continues the accompaniment. A *fmo* (forzando) dynamic marking is present in the lower staff.

Fourth system of musical notation. The upper staff features a complex texture with many beamed notes and slurs. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features chords and slurs, marked with *tr*. The lower staff continues the accompaniment. Dynamics of piano (*p*) and forte (*f*) are indicated.





Sung by Mr. Darley.

Fife

Musical notation for Fife and Horns. The Fife part is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The Horns part is on a bass clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The Fife part begins with a melodic line, and the Horns part provides a harmonic accompaniment. The word "So" is written at the end of the Fife line.

Vocal line with lyrics: "chear-ful and hap-py we Boys of the Blade pre-pare all to meet on the shi-ning Pa-rade then". The music is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. A piano dynamic marking (*p*) is present at the beginning.

Chorus

Chorus vocal line with lyrics: "rub then scrub your Muf-quets your Belts and your Bay-on-ets bright we'll rub we'll scrub our". The music is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. A forte dynamic marking (*f*) is present at the end.

Solo

Solo vocal line with lyrics: "Mufquets our Belts and our Bay-on-ets bright In Spat-ter-dash white as he throws up his leg, each". The music is on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. A double bar line is present before the word "In". The word "Horns" is written below the staff.

Bass line with lyrics: "rank and file march-es a bold Scander-beg, Tan ta ra ra the La-dies ad-mi-ring, our". The music is on a bass clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The word "Bafs" is written below the staff.

Musical notation for Trumpet and Bassoon. The top staff is for Trumpet and the bottom staff is for Bassoon. Both are on a key signature of one sharp (F#) and a 6/8 time signature. The lyrics "Charging and Fi-ring, our Stand-ing and kneeling, to right and left wheeling, Tol lol lol lol lol lol lol" are written between the staves.

Trumpet

Bassoon

Trumpet





flow' - rets spring how light the Milk - maids brim - ing pail as chaunt - ing in

6 4 9 6 6 6

the flow' - ry dale.

f

The tune - ful birds how sweet - - they

6 6 6 6 4 7 p

ing how gay the dain - ty flow' - rets spring the

6 4 3 6 6

tune - ful birds the tune - ful birds how sweet they sing how gay the dain

ty flow' - - rets spring how light - - the Milk - maids brim - - - ing

pail as chaunt - ing in - - - - - the flow' - ry

dale as chant - ing in - - - - - the

flow' ry Dale .

'Tis love - - - that

wafts her blithe a - - long that paints the flow'rs and tunes - - her fong 'tis

love - - that wafts her blithe a - - long that paints - - the flow'rs that paints - - the

flow'rs and tunes her fong Da Capo

Sung by M<sup>r</sup>. Johnstone

Clarinet

Bassoons

Violin

Bass

*sf*

*Pizz*

**CAPTAIN**

Dans votre lit that bright par-terre should FLO-RA bloom a  
 lil-ly fair a smi-ling Jon-quil I could be to blow sweet-flow'r be-side of thee,

*f*

Dans vo-tre lit, Dans vo-tre lit, Dans vo-tre lit, Dans vo-tre lit.

*dim*

*dim:*

2  
 Or Nodding on the thorny bush,  
 You droop to hide the rose's blush;  
 The leafy umbrage make of me,  
 And in this breast you'll shelter'd be.  
 Dans votre lit.

3  
 When ev'ry flow'r that paints the ground  
 Throws smiles and odours all around,  
 Sweet flow'r I'll prove thy faithful bee,  
 And honey sip from none but thee.  
 Dans votre lit.



Pomposo

Oboes and Trumpets  
Drum  
Basso

All fierce & Mi - li - - ta - - ry Crofs buff belt and Re - gi - men - tal new with

high Cap Rough and Hai - - ry at our grand Re - - view With Spur and boot a - - dorn the foot to

grace the field while Pa - te - raries shoot fire and smoke all a - joke bullets whiz bully Quiz E - - rect as a Sturdy

Oboes  
Oak.  
Violins

2  
On my Charger prancing,  
Rat tat tat his hoofs shall beat the ground,  
Great Glove and broad Sword glancing,  
Salute the Ladies round,  
In the grand pas rear up the Pavement tear,  
Like a Noble Colnel at my Men I swear,  
Hey they fight to the right keep the Rank guard the flank,  
Zounds Ill soon be a Brigadeir .

Dialogue. Sung by M<sup>r</sup>. Johnstone, M<sup>r</sup>. Edwin & M<sup>rs</sup>. Martyr.

Andante  
Col  
Espreffione

CAPTAIN DARBY FLORA  
My An - gel lit - tle girl who

CAPTAIN FLORA DARBY FLORA  
me a moment stop, do stop me at your Peril, your tent and then, a drop, nay Sir, nay

CAPTAIN CAPT & DARBY  
Sir, why fo cold my Char - mer, bril - liant Burgun - dy shall warm her, my

Cherry my plumb in finger and thumb you shall fold the waiste of my blufh - ing glafs my sweet ro - sy

ten  
Lafs. while the nec - tar lip you tafte.

Allegretto

Such Joy will I sip from your ripe bal my Lip, your charms thus I'll clasp, your

*f*

DARBY FLORA DERBY  
 charmsthus I'll clasp, thus the bottle I'll grasp how can you serve me so, then up my dear you

go, do let his ho - - nor buffs, my sweet a moment Stay - - how

CAPTAIN FLORA

Viola

*f*

dare you use me thus, how dare you use me thus up on the Kings high =

*f*

DARBY  
 away, a Turn - pike man am I to take King Cu - - pids toll, a

2<sup>d</sup> Violin tutti Bassoon tutti

*f*

FLORA DARBY CAPTAIN

kiss I will pass by - - - you can't up - - on my foul, my

Oboes

FLORA DARBY

love - - ly syl - - van beau - - - - ty, what shall I do Oh! lack, my

Bassoons

Flora Strikes Derby

sweet pay here the Du - - - ty with a hear - - ty hear - - ty smack, f

tutti

pick on your fist my beau - - ty O'd dang it what a whack, f

FLORA

your Chaps may take the du - - ty of such a dou - - cing smack, your cheeks have

pf f

FLORA had, a hear-ty smack your cheeks have

CAPTAIN a dou-cing smack your cheeks have had your cheeks have

DARBY a dou-cing smack your cheeks have had your cheeks may

*p* *f* *p* *mf*

had the du-ty with such a hear-ty smack, a hear-ty hear-ty smack, a hear-ty hear-ty

had the du-ty with such a hear-ty smack, a hear-ty hear-ty smack, a hear-ty hear-ty

take the du-ty of such a doucing smack, with such a doucing smack, with such a doucing.

*f* *f* *f*

*f* smack. by

## Sung by Mr. Johnstone

Oboe

Moderato

Violins

A-way ye giddy smiling throng of tempting beauties

fair and young my heart be true al- tho' my tongue shoud sing of love- ly FLO- RA

Or shoud I gaze with fond de- fire shoud breath of ro- fes

fan the fire and tho' I on a touch ex- pire my foul is thine. sweet

*Espressivo*

Oboe

No - - RAH Lovely NORAH charming No - - RAH love - - ly fini - - ling

charming No - RAH and tho' I on a touch ex - - pire my soul is thine sweet

No - - RAH .

2

The bonds of Hymen o'er my mind,  
 My constant soul must ever bind  
 To that dear Woman left behind,  
     My kind, my tender NORAH,  
 But, Oh! I fear each mortal part,  
 Nay e'en this true this faithful heart,  
 Resistless to the urchins dart,  
     Shot by the eyes of FLORA.

3

Illusive vapour transient blaze;  
 Oh, vanish, while I wand'ring gaze.  
 But shine like Dian's silver rays,  
     My passion chaste for NORAH,  
 Yet Hymen winks and Venus smiles,  
 And Passion ev'ry sense beguiles,  
 And Cupid with his thousand wiles,  
     Assists my charming FLORA.

*Allegro*

Darby Viola  
And is he gone oh bug and bounds how

tutti *p.* Capt. *p.* Dar

near I was a thrashing but heres your Uncle Father Luke in Berlin chaise came dashing, S'Death perhaps my No-ROAH too were

in a hopefull hobble but I must to my Awl and end the matter up to cobble.

(2) (3)

Capt. Disgrac'd I cannot face my wife.  
 Dar. Who bid her now to come, Sir.  
 Capt. And such a cause then Father Luke,  
 Dar. My hand the priest ill hum, Sir.  
 Capt. Till I'm restord amuse 'em both;  
 Dar. Again my friend, ill rank ye;  
 Dar. I wonder how is little Quiz.  
 I'm pretty well, I thank ye.

Quiz. My Mabel, by the God of War,  
 Is a celestial Houry,  
 As fine a bride as Man can wish.  
 When here you down her dowry.  
 Mab. Like scifsars hung in apron string,  
 Or dangled here a locket,  
 But touch my cash and that and you,  
 Ill put into my pocket.

(4)

Capt. Come come agree  
 Dar. Like Man and Wife,  
 Capt. And very well you'll both do.  
 Mab. Ay by the God of War we will,  
 Quiz. Already get my oath too.  
 Dar. Friend Quiz your hand I give you joy,  
 Of spoufey and her riches,  
 This comfort still is yours my boy,  
 She neer can wear the breeches.



Then let the Chine and Tur - key fmoke good Cheer o'er - spread the Ta - - ble the

Wedding fuch a mer - ry joke of lit - tle Quiz and Ma - - bel Then let the Chine and Tur - key fmoke good

Chorus

Cheer o'er - spread the Ta - - ble the Weddings fuch a mer - ry joke of lit - tle Quiz and Ma - bel the

wedding fuch a merry joke of little Quiz and Ma - bel the Wedding fuch a merry joke of lit - tle Quiz and Mabel of

wedding fuch a merry joke of little Quiz and Ma - bel the Wedding fuch a merry joke of lit - tle Quiz and Mabel of

lit - tle Quiz and Ma - bel of lit - tle Quiz and Ma - bel.

lit - tle Quiz and Ma bel of lit - tle Quiz and Ma bel.

End of the First Act.

Sung by M<sup>rs</sup> Banifter

Oboe Solo

Andante

Bassoon

Norah

Oh come my Soldier meet my fight Full

Fiz:

far I've come to thee to thee no Foe now dares you to the Fight But

Oboe

gen - tle Love and me My Soldier doats on fierce a - - larms where

Trumpet

Foes in Bat - - tle Join But when the Trum - pet founds to Arms Oh

let him fly to mine to mine But when the Trumpet sounds to arms Oh let him fly to

mine. tutti ff.

2

In Camps how rough by Mars array'd



There fate attends his will

At home you hear each tender Maid

Ah! was he form'd to kill

In charms secure the fair advance

And ere an arrow flies

He looks around and at each glance



A wounded Maiden dies

He looks around &c.

Sung by Mr Edwin

*rifoluto*

**Maestfo**

*pia* *for* **Darby** I'll sing you a Song faith I'm sing-ing it

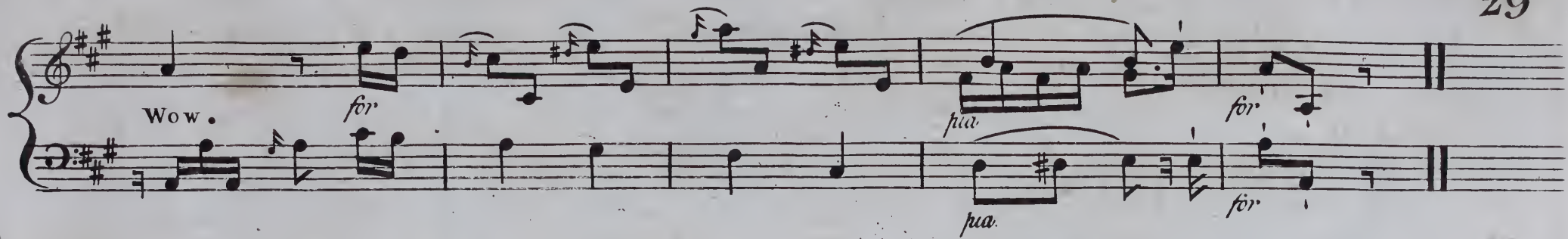
now here I dont mean t' front ei-ther. small or big Bow Wow here The sub-ject I've

cho-fen it is the Can-ine race - - to prove like us two leg'd Dogs they are a very

*sf.*

fine race Bow Wow Wow, Fal la! la! ad-di ad-di Bow Wow

Double Bass **FF**



2

Like you and I, other dogs may be counted fad dogs;  
 As we won't drink water, some might think us mad dogs:  
 A Courtier is a spaniel, a citizen's a dull dog,  
 A Soldier is a mastiff, a Sailor's a bull dog.

Bow, wow, wow,  
 Fal, la, la.

3

And old maid comes from church, the poor no lady kinder;  
 A lusty dog her footman, with prayer-book, behind her:  
 A poor boy asks a farthing, and gets plenty of good kicking,  
 But Little Shock, her lap-dog, must have a roasted chicken.

Bow, wow, wow,  
 Fal, la, la.

4

When silly dogs for property, uncle, son, and brother,  
 Grind and snort mighty gruff, and worry one another:  
 Shou'd they a bit of equity from Justice beg the loan of,  
 That cunning dog the lawyer, Snap, carries quick the bone off.

Bow, wow, wow,  
 Fal, la, la.

5

A Poet's a lank greyhound, for the public he runs game down,  
 A Critic is a cur that strives to run his fame down;  
 And though he cannot follow where the noble sport invites him,  
 "He slyly steals behind and by the heel he bites him.

Bow, wow, wow,  
 Fal, la, la.

6

"You've a choice pack of friends, while to feed 'em you are able,  
 "Your dog for his morsel crouches under your table,  
 "Your friends turn tail in misfortune or disaster,  
 "But your poor faithful dog will ne'er forsake his master.

Bow, wow, wow,  
 Fal, la, la.

7

As your friends turn tail the moment that you need 'em,  
 My dog ran away when no longer I could feed him,  
 This cur, so ungrateful, forsook me on my journey,  
 And for a mouldy crust went back to the attorney.

Bow, wow, wow,  
 Fal, la, la.

Sung by M<sup>r</sup> Edwin and M<sup>r</sup> Booth.

Affettuoso

Musical score for strings (Violin I, Violin II, Cello/Double Bass). The key signature is one flat (B-flat) and the time signature is 6/8. The score includes performance markings: *Pizz* (Pizzicato), *col arco* (col arco), *for* (for), and *sf.* (sforzando).

Musical score for Flutes & oboes and Viola. The key signature is one flat and the time signature is 6/8. The score includes performance markings: *Pizz* (Pizzicato), *pia* (piano), and *sf.* (sforzando). The vocal lines are for Edwin and Booth.

Edwin: (Father Luke) And oh is he gone whirra ftru a poor pat fo for-ry, look here in fo

Booth: (Dar: thews the empty bottle) Pa: Lu: for-ry for that my grief is fo great not a tear can I cry And yet my good Sir you've a sup in your Eye.

Musical score for Flutes and oboes. The key signature is one flat and the time signature is 6/8. The score includes performance markings: *Flutes* and *oboes*.

Piz: arco

Fa. Lu. Dar:

*for* Go go take your li- quor a- way from me oh ho does it

Horns

(Darby speaks) Fa:Lu.

give you fuch pain and ne'er bring your ufqebaugh Bot- tle a- gain to me NO, no DARBY no till you

*for* *pia* *pia* *pia*

fill it a- gain. *for* *pia* *pia*

*for* *sf.* *pia*

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The lyrics are as follows:

With your sex my sweet Flora your blushes for- get tho'  
 coy your no longer no longer a Maid In your bright burnishd gorget a  
 brazen face fet Be a Ball hey al- lons hey al- lons your Pa- -rade Be a Ball hey al- - lons your Par- ade, In your

Performance markings include *tr*, *pia*, *for*, and *Norah*.



nice chicken gloves as you gallantly stand while the fiddles, for Action pre - - - pare, The fid - dles for  
 action pre - - pare, For the dear pas de deux give the word of com - - mand and gracefully foot to the fair to the  
 fair And grace - ful - ly foot to the fair.

2

At your merriments when poor virtue in bumpers is crown'd,  
 Tho' the toast gives a zest to each glass;  
 When Bacchus the temples of folly has crown'd,  
 Be the god of your favorite lasses;  
 Oh! never let her character die in a wink,  
 E'en a chorus of laughter despise;  
 Your goddesses as pure as the wine that you drink,  
 Let your fancy exalt to the skies.

34 Sung by M<sup>r</sup> Johnston M<sup>r</sup> Palmer M<sup>r</sup> Edwin and M<sup>rs</sup> Martyr.

with Spirit

Flora

The love-ly Fair with-in that room my

Cap<sup>tn</sup> Flora oboe Cap<sup>t</sup>

wife shall be, And how Sir are you sure of that oh she loves me, f' death and Hell Sir what d'ye say quick

Rup<sup>t</sup> Flora hr Rup<sup>t</sup>

answer spe di ly, what of my flora tell me first oh she loves me, she loves thee,

Darby Flora Darby

He loves she, And for her sweet sake, you Sir or you I'll see, to'em my little Cock a nouns oh

Cap<sup>t</sup> Flora Darby Flora

you're my Gramachree what my love love thee, Ay thy Love loves me, Knock their heads to-gether, have

Darby

at you one two three Sir leave me out a wick-ed Rogue our lit-tle Gramachree.

*for.*

Flora

Fire or Sword when loves the word have at ye one two three, Fire or Sword when loves the word have

Cap<sup>tn</sup>s  
Rupert

Sa... tis... fac... tion you must give moft furely now to me, Satis... fac... tion you must give moft

*for*

Darby

Oh what a tearing He... ro, what a tearing tearing Hero

at ye one two three,

furely now to me,

lit-tle Gra-machree.

Sy

36 Sung by Me<sup>sr</sup> Johnstone, Edwin. Booth. Quick: M<sup>rs</sup> Webb M<sup>rs</sup> Martyr and M<sup>rs</sup> Banister.

Allegro Staccato

for

Captain

Clar:

Oh now let the drum beat Company come and let the Clarionets play, And oh! lit-tle Fife now

Fife

whistle for life while mer-ry we foot it a-way for For-tune turns her wheel. And

with us she'll dance a reel The late whining fellow now Jo-vial and mellow fo Joll-i-ty ring a

(Chorus with Fife and Drum)

Clar<sup>s</sup>


peal Oh now let the Drum Beat Com-pa-ny come and let the Clarionets play And

37

oh lit-tle Fife now whif-tle for Life while mer-ry we foot it, a - - way. *for*

*for* Fine.

2

Quiz. As sure as a gun  
 We'll shew you such fun,  
 As never was seen before;  
 Like officers swear,  
 And tatter and tear,  
 And like a cannon we'll roar.  Quiz?

Quiz. --- Darby, did you call?  
 F. Luke. --- Ye devils, how loud ye bawl;  
 Quiz. --- To house, bed, and table, Of Quiz,  
 Mal. --- And poor Mabel  
 You're heartily welcome all.  
 Oh now let the drum, &c.

3

Flora. --- Oh, maidens, take care,  
 By y' example beware  
 If ruin you'd wish to shun;  
 Norah. --- Nor trust to your charms  
 When once from your arms  
 You suffer your spoufy to run;  
 Flora. --- Like birds held in a string;  
 They'll hop about, then take wing  
 Norah. --- From twig to bough flying  
 You sobbing your crying  
 N'er back can the wanton bring.  
 Oh, now let the drum, &c.

4

F. Luke. A fad wicked place,  
 A very fad cafe  
 Here nothing I'll get to do.  
 Child, put on your cap, (to Flo.)  
 And here is a flap;  
 I'll marry that younker and you; (to Rupert)  
 If you dont take't amifs (to Mab.)  
 I'd like to bury poor Quiz  
 Without any money;  
 Your hand my dear honey, (to Quiz.)  
 So much I like your phiz.  
 Oh, now let the drum, &c.

5

Darby. And now, my friends, may  
 Your Poor Soldier say  
 A word in our Poet's behalf?  
 Oh, do not then try  
 To make the boy cry,  
 Who so often has made you laugh:  
 Success we cannot command,  
 But let your merciful hand  
 Now lend us a volley,  
 And pardon his folly,  
 For the honor of Old England.  
 Oh, now let the drum, &c.

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