

THE
MAID OF THE MILL.

A

Comic Opera,

as performed at the

THEATRE ROYAL,

Covent Garden.

LONDON:

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OVERTURE.

In the MAID of the MILL.

Allegro

p

f *p mo*

Cres

f

f

p

p

This page of musical notation consists of ten systems, each with a treble and bass clef staff. The music is written in a minor key, indicated by the key signature (one flat). The notation includes various rhythmic values, such as eighth and sixteenth notes, and features several ornaments (trills and mordents) in the upper staves. The piece concludes with a final cadence marked with a double bar line and a fermata. A small number '5' is visible in the top right corner of the first system.

6.

Musical score for piano, measures 6-15. The score is written in G major (one sharp) and 3/4 time. It consists of two staves per system, with the right hand on top and the left hand on the bottom. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics include *tr* (trill), *p* (piano), *pp* (pianissimo), and *cres:* (crescendo). The score is enclosed in a decorative border.

First system of musical notation, consisting of two staves. The upper staff features a complex, rapid melodic line with many sixteenth notes and slurs. The lower staff contains a steady eighth-note accompaniment. Dynamic markings *f* and *ff* are present below the staves.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various intervals and slurs. The lower staff continues the eighth-note accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a more active melodic line with slurs. The lower staff continues the eighth-note accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with many slurs. The lower staff continues the eighth-note accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and a *tr* marking above a note. The lower staff continues the eighth-note accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and a double bar line at the end. The lower staff continues the eighth-note accompaniment and ends with a double bar line.

Adagio
ma non
troppo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern.

The second system continues the piece. The upper staff has a trill (tr) over the first note, G4. The lower staff continues with the eighth-note accompaniment.

The third system shows the continuation of the melody in the upper staff and the accompaniment in the lower staff.

The fourth system continues the musical progression.

The fifth system features trills (tr) in the upper staff over the notes G4, A4, and B4. The lower staff continues with the accompaniment.

The sixth system continues with trills (tr) in the upper staff over the notes C5, B4, and A4. The lower staff continues with the accompaniment.

The seventh system concludes the page with the final notes of the melody and accompaniment.

This musical score is written for guitar and consists of eight systems, each with a treble and bass staff. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of ornaments, marked with 'tr' above the notes. The piece concludes with a double bar line and a final chord in the bass staff.

Rondo

Tempo di

Minuetto

The musical score is written for piano and consists of seven systems of two staves each. The key signature is G minor (two flats) and the time signature is 3/4. The piece is marked 'Rondo' and 'Tempo di Minuetto'. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system concludes with a 'Fine' marking and a piano (*p*) dynamic. The score includes various musical notations such as slurs, trills (*tr*), and dynamic markings.

11

ff

ff

f

p

f

Cres.

f

f

D.C.

Chorus

Vivace

The first system of the chorus features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a piano accompaniment consisting of a rhythmic pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present above the vocal line.

The second system of the chorus includes lyrics for the vocal line. The lyrics are: "Free from sorrow free from strife". The musical notation continues with the vocal line and piano accompaniment.

The third system of the chorus includes lyrics for the vocal line. The lyrics are: "free from strife oh how blest the Mil - - ler's life oh how blest the". The musical notation continues with the vocal line and piano accompaniment.

Mil - - ler's life chearfull working thro' the day.

Mil - - ler's life chear-full work-ing thro' the

Mil - - ler's life chear-full work-ing thro' the

still he laughs and sings a - - way and sings a - - - way

day still he laughs laughs and sings a - - - way

day still he laughs - - - - and sings a - - - way

nought can vex him nought perplex him, nought per - plex him

nought can vex him 'nought perplex him ' nought per - plex him

nought can vex him nought perplex him nought per - plex him

while there's Grist to make him gay to make him

while there's Grist to make him gay to make him

while there's Grist to make him gay to make him

gay to make him gay.

gay to make him gay.

gay to make him gay.

Duetto

Let the great en-joy the blessing by in-dul-gent

Let the great en-joy the blessing by in-dul-gent

for - tune sent what - - - can wealth can gran - deur offer

for - tune sent what - - - can wealth can gran - deur offer

more than plenty and con - tent and con - tent

more than plenty and con - tent and con - tent

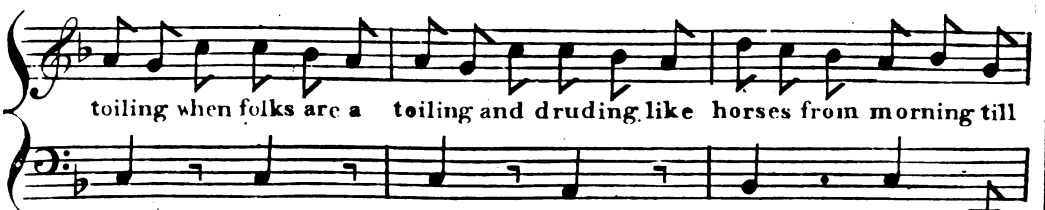
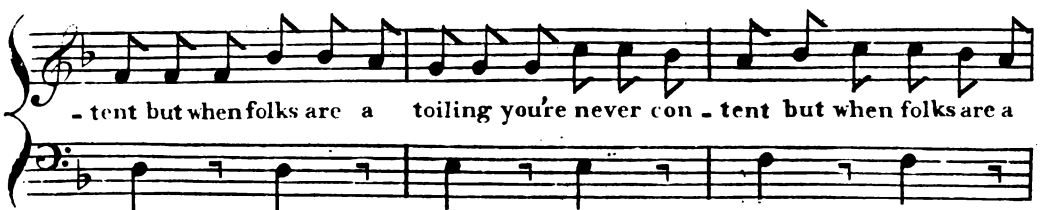
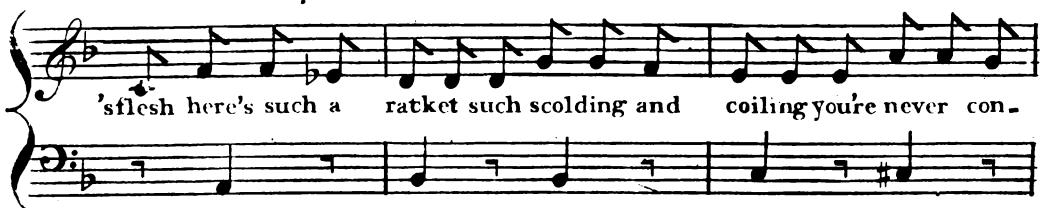
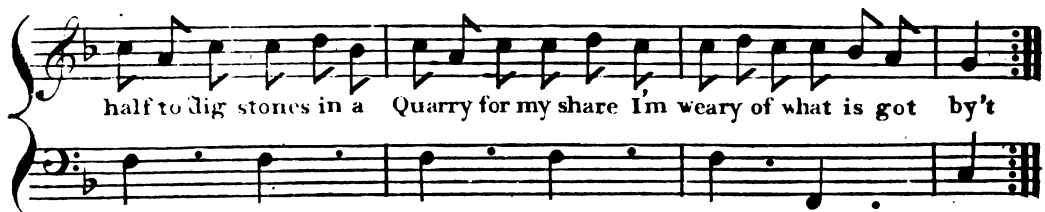
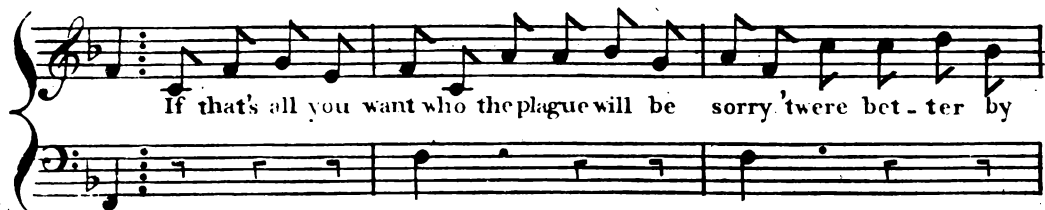
what can wealth and grandeur of - fer more than plen - ty

what can wealth and grandeur of - fer more than plen - ty

and con - tent than plenty and content than plenty and con - tent.

and con - tent than plenty and content than plenty and con - tent.

Allegro
di
molto



night and drudging like horses from morning till night you're ne-ver con-

-tent but when folks are a toiling and drudging like horses from morning till

night and drudging like horses like horses and drudging like horses from

morn till night drudging trudging toiling toiling

's flesh toiling like horses from morning till night

You think I'm afraid, but the difference to shew you,
 First yonder's your shovel your sacks too I throw you;
 Hence forward, take care of your matters who will;
 They're welcome to slave, for your wages that need 'em,
 Tol lol derol lol, I have purchas'd my freedom,
 And never here-after shall work at the Mill.

Andantino
Staccato
e
Sempre Piano

In love to pine and

languish yet know your pas-sion vain yet know your pas-sion

vain to harbour heart felt anguish yet fear to tell your pain.

What powers un-re-len-ting se-verer ills in-ven-ting can

sharpen pang's like these - - - can sharpen pang's like these where

days and nights tormenting where days and nights torment

ing yield

not a moment's case

yield not a moments case.

Sung by **PATTY.**

Gratoso

What are outward forms and shows to an honest heart com-

pard of the rus-tic want - ing those want - - - -ing those

has the nobler por - tion shard has the no - bler por - tion

shard' shard' shard' has the no - bler portion shard' - -

per - tion shard' - - - per - tion, shard'

oft we see the home-ly flow'r oft we see the home-ly

flow'r bearing at the hed-ge's side bear-ing at the hed-ge's

side vir-tue's of more sov'reign pow'r than the gar-dens gayest

pride - - - gay - - est pride than the gardens gayest pride gay - est

pride than the gar - den's gayest pride pride pride

than the gar - den's gayest pride - - gay-est pride - - - gay - - est

pride.

pride.

Sung by GILES.

Andantino
Amoroso
Staccato

Hark tis I your own true lover true lover after

walking three long miles after walking three long miles one kind look at least dis.

cover dis. cover come and speak a word to Giles come and speak a word to

Giles you a lone my heart I fix on ah you little little cunning vixen ah you

little little cunning vixen I can see your roguish smiles I can see your roguish

smiles you little cunning vixen cunning vixen I can see your roguish smiles I can

see your roguish smiles Adds lids my mind is so possesst till we're sped I shan't have

rest only say the things a bargain here an you like it ready to strike it here an you

like it ready to strike it there's at once an end of arguing I'm her's she's mine thus we

seal and thus we sign and thus we sign adds lids my

mundis so possess till we're sped I shan't have rest only say the things a bargain only

say the things a bargain here an you like it ready to strike it here an you like it ready to

strike it there's at once an end of arguing I'm her's she's mine thus we seal and thus we

sign thus we seal and thus we sign Im her's she's mine thus we seal and

thus we sign and thus we sign and thus we sign.

Sung by **PATTY.**

Allegro con brio

Ah why should fate pur-

suring a wretched thing like me a wretched wretched thing like me

Sy heap ruin thus on ru - in and add to mise - ry and add to

mi - se - ry and add

to

mi - se - ry heap ru - in thus on ruin and add to mi - se - ry and add

and add to mi-se-ry and add to mi-se-

- ry the griefs I languish'd under I languish'd under in

secret let me let me share but this new stroke of Thunder but this new stroke of

Thunder of Thun

der but this new stroke of

Thunder is more than I can bear is more is more than

I can bear than I can bear.

Sung by THEODOSIA

Andante
Spiritoso

With the man that I love was I destined to

dwell on a mountain a moor in a cot in a cell retreats the most

barren most desert would be most barren most desert most desert would

be more pleasing than courts or a palace to me more pleasing than

courts or a palace to me a palace to me a palace to me.

Let the vain and the ve-nal in wedlock a-

-pire to what fol-ly es-tems and the vulgar admire the vul-gar ad-

-mire I yield them the bliss were their wishes are plac'd in sen-si-ble

creatures 'tis all thy can taste 'tis all they can taste *Sy*

hr in sen-si-ble creatures in-sensible creatures 'tis all they can

taste 'tis all they can taste 'tis all 'tis all they can taste 'tis all 'tis all they can

Sy taste. *hr*

Sung by SIR HARRY SYCAMORE.

Allegro

Why how now miss pert do you think to divert my anger by fawning &

stroaking why how now miss pert do you think to divert my anger by fawning & stroaking

would you make would you make me a fool your plaything your plaything your tool

was ever was ever was ever young minx so provoking was ever was ever was

ever young minx so provoking would you make me your plaything your fool was ever was

ever young minx so provoking would you make me your plaything your tool was ever was

Sy
 ever young mix so provoking get out of my sight 'twould beserving your right to

lay a sound dose of the lash on get out of my sight 'twould be serving you right to

lay a sound dose of the lash on contradict contradict your Mamma I've a mind I've a

mind by the la! contradict your Mamma I've a mind by the La! but I won't put my-

-self but I won't put my-self in a passion but I won't put my-self but I

won't put my-self in a passion Sy no no I

won't put my-self in a passion no no I won't put my-self in a

Sy
 passion.

Allegro
a ssai

Odd's my life odd's my life search Eng-land over an you

match her in her station an you match her in her station

I'll be bound to fly the nation

to fly the nation and be sure as well I love her and be

sure as well I love her do but feel my heart a beating still her

pretty name re - peating here's the work 'tis always at pit - ty

^{Sy} patty pat pit pat ^{Sy} pitty pat - ty

^{Sy} pitty pat - ty ^{ti} pit pat pit pat pit pat pat pit - ty pat - ty

^{Sy} pit - ty pat - ty pat Odd's my life odd's my

life search England o - ver search England over an you

^{Sy} match her in her station an you match her in her station

I'll be bound to fly the nation to fly the

nation and be sure as well I love her and be sure as well I

love her do but feel my heart a beating still her pretty name re-

- peating feel it now what work 'tis at pit-ty patty pit pit

pat still her pretty name re-peating Sy pit

pat pit pat pat pitty patty pat pit

pat Sy pit-ty pat - ty Sy pit-ty pat-

Sy
- ty pit pat pit pat pit pat pat pitty patty pitty patty

pat Sy When she

makes the music tinkle what on yearth can sweeter be what on

yearth can sweeter be then her lit_tle Eyes so twinkle twinkle

then her lit_tle eyes so twinkle twinkle 'tis a

feast to hear and see 'tis a feast to hear and see Odd's my

life odd's my life search Eng - - - land over an you

Cantabile

The
madman thus at times at times we see with seeming seeming reason

seeming reason blest his looks his words his thoughts his thoughts are free and

speak a mind at rest and speak a mind at rest his looks his words are free and

speak a mind at rest.

But

short the calms of ease and sense and ah uncertain too but short the

calms of ease and sense & ah uncertain uncer. tain too while that I. de. a

lives from whence at first his frenzy grew but short the calms of ease of ease and

sense and ah uncertain too and ah uncertain too while that I de. alives from

whence at first his frenzy grew.

Andante

p *f*

I am

young and I am friendless and poor a-las with all sure my

sorrows will be end-less in vain for help I call in

vain for help I call have some pi-ty in your nature to re-

- leave a wretched creature tho' the gift be ne'er so small.

Allegro

May you pos - sess - ing ev' - ry bles - sing still in - -

- her - it Sir all you mer - it Sir all you merit Sir and ne - ver

' know never know what it is to want never know what it is to

want sweet Heav'n your worship all happiness grant sweet Heav'n your

worship all happiness grant.

Sung by MIRVIN.

Moderato

Why quits the

Merchant blest with ease merchant blest with ease the pleasures of his na - tive seat the

pleasures of his na - tive seat to tempt the dangers the dangers of the seas and

climes more pe - ri - lous than these midst freez - ing cold and scorching

heat midst freez - - ing cold - - and scorching heat

He knows he

knows the hardships knows the hardships knows the pains he knows he knows the

hardships knows the pains the length of way but thinks it thinks it small but

thinks it thinks it small the sweets of what he hopes to gain the sweets of

what he hopes to gain un-daunt-ed make him com-bat

all un-daunted make him combat make him com-bat

all. *fmo*

40 QUARTETTO Sung by PATTY FANNY GILES and RALPH.

Andante
Largo

Patty

Lye still my heart oh fatal fatal stroke that kills at

once my hopes and me lye still my heart oh fatal fatal stroke that kills at

once my hopes and me Miss patf what nay I only spoketakecourage

Mon she does she does but joake take courage Mon she does shedoes but

joake come sis_ter some what kin_der be come sis_ter some what

kin_der be this is a thing the most oddest some folks are so plaguely

modest this is a thing the most oddest some folks are so plaguely modest

this is a thing the most odd-est some folks are so plaguely modest

Fan:

Were we in this case to be in their place we'd carry it off with a

Ral.

Were we in this case to be in their place we'd carry it off with a

Moderato

different face we'd car-ry it off with a different face a

different face we'd car-ry it off with a different face a

different face a different face.

different face a different face.

Giles

Thus I take her by the lil ly hand so soft and white

Ralph

why now that's right and kiss her kiss her O mon never never

vivace

stand kiss her kiss her never never stand

kiss her kiss her never never stand never stand never stand

Pat:

what words can ex - -plain my pain it

Giles

what words can ex - -plain my pleasure it

presses it rises my heart it sur - prizes I can't keep it

presses it rises my heart it sur - prizes I can't keep it

down tho' I'd never so fain it presses it rises my
 down tho' I'd never so fain it presses it

heart it sur- prizes I can't I can't keep it
 ri- ses my heart it sur- prizes I can't keep it

down tho' I'd never so fain I can't keep it down tho' I'd
 down tho' I'd never so fain I can't keep it down tho' I'd

ne- ver so fain I'd ne- ver so fain I'd
 ne- ver so fain I'd ne- ver so fain I'd

ne- ver so fain.
 ne- ver so fain. So

14.

Fanny

here the play ends the lovers are friends so here the play ends the

lovers are friends so here the play ends the lovers are friends the

Ral. Fan. Giles. Pat.
lovers are friends hush tush nah pshaw

Allegro

Patty and Fanny.

What torments ex_ceeding what joys are a - - bove the pains and the

Giles.

What torments ex_ceeding what joys are a - - bove the pains and the

Ral.

What tormentsex_ceeding what joys are a - - bove the pains and the

Allegro

pleasures that wait up_on love what torments ex_ceeding what joys are a -

pleasures that wait up_on love what torments ex_ceeding what joys are a -

pleasures that wait up_on love what torments ex_ceeding what joys are a -

-bove the pains and the pleasures that wait up-on love what torments ex-

-bove the pains and the pleasures that wait up-on love what torments ex-

-bove the pains and the pleasures that wait up-on love,

-ceeding what joys are above the pains and the pleasure that wait upon love what

-ceeding what joys are above the pains and the pleasure that wait upon love what

what

torments exceeding what joys are above the pains and pleasures that wait upon

torments exceeding what joys are above the pains and pleasures that wait upon

torments exceeding what joys are above the pains and pleasures that wait upon

love that wait upon love that wait up-on love.

love that wait upon love that wait up-on love.

love that wait upon love that wait up-on love.

Sung by LORD AIMWORTH.

Grazioso

Ah! how vainly mortals treasure hopes of happiness and
 pleasure hard and doubtful to obtain hard and doubtful to obtain
 by what standards by what standards false false we measure still pur-
 - sue-ing ways to ru - in seeking bliss and finding pain seeking bliss and
 find - ing pain find - ing pain and find - ing pain

Sung by LORD AIMWORTH.

47.

Allegro

My passion in vain I at-tempt to dis-semble at-

-tempt to dissemble th'endeavour to hide it but makes it appear then-

-deavour to hide it but makes it appear en - - - raptur'd I

gaze when I touch her I tremble when I touch her I tremble and speak to

and hear her and speak to and hear her with

fault'ring - - and fear with fault'ring and fear

with fault'ring and fear by

how ma-ny cruel I--deas tor-ment-ed I--deas tor-

-mented my blood's in a ferment it freezes it burns my

blood's in a ferment it freezes it burns this

moment I wish what the next is re-pent-ed the next is re-

pented this moment I wish

what the next is re...pented what the

next is re-pented is re--pent-ed while

love rage and Jea-lou - - sy rack me by

turns love rage and Jealousy rack me by turns this moment I wish what the

next is re-pented the next is repented while love rage and Jealousy rack me by

turns while love rage and Jealousy rack me by turns rack rack rack me by

turns rack rack rack me by turns by turns rack me

rack me by turns by turns rack me rack me by turns.

Sung by PATTY.

Allegro
di
Molto

Was I sure a life to

lead wretched as the vilest slave wretch-ed as the vilest

slave ev-ry hardship wou'd I brave rudest toil se-verest

need ere yeild my hand so cooly to the man who never

tru-ly could my heart in keeping have never never

never never could my heart in keeping have never

never never never could my heart in keeping

have could my heart in keeping have

Was I

sure a life to lead wretch-ed as the vil-est slave wretched

as the vil-est slave ev'ry hardship would I brave ev'ry

hardship wou'd I brave ev'ry hardship wou'd I brave ere yeild my hand so

cooly to the man who never truly cou'd my heart in keeping have ev'ry

hardship wou'd I brave ev'ry hardship wou'd I brave brave

brave ere yeild my hand so cooly to the man who never truly cou'd my

heart in keeping have ^{Sy} never never never

^{SY} never never never cou'd my heart in keeping have

^{Sy} never never never ^{Sy} never never never

never cou'd my heart in keeping have my heart in keeping have

wealth with others success will en- sure you where your wit and your person may

please take to them your love I con- jure you take to them your love I con-

- jure you and in mercy set me at ease and in mercy set me at ease

and in mercy set me at ease was I

sure a life to lead wretched as the vil- est slave wretched

Allegro

p *fp* *fp* *f* *tr* *tr* *tr*

f When a maid in way of

marriage first is courted by a man let him do the best he can she's so shamefac'd in her

carriage tis with pain the suit's begun she's so shamefac'd in her carriage tis with pain the

suits begun tho' may hap she likes him mainly

still she shams it coy and cold fearing to confess it plainly least the folks shou'd think her

bold fearing to confess it plainly least the folks shou'd think her bold but the Parson

comes in sight gives the word to bill and coo tis a diff'rent story quite & she quickly buckles

too 'tis a diff'rent story quite and she quickly buckles too too buckles

too buckles too *Sy*

Sung by PATTY.

Trust me trust me

would you taste true pleasure without mixture without measure without mixture without

measure *Sy* no where shall you find the treasure sure as in the sylvan scene *Sy*

no where shall you find the treasure sure as in the syl -

van scene

no where shall you find the treasure find the trea

sure sure as in the sylvan scene . . the

sylvan scene

blest who no false glare re-quiring

blest who no false glare re-quiring nature's ru - - ral

sweets ad - miring can from gros - - - ser joys re - ti - ring

seek the simple and serene blest who no false glare . . re-quiring nature's

rural sweets admiring nature's rural sweets admiring can from grosser

joys re-tiring seek the simple and se- rene

can from grosser joys retiring

seek the simple and se- rene no glare re- quiring blest who

nature's sweets ad- miring can from grosser joys re-

- ti - - - ring seek the simple seek the simple and se- rene seek y'si mple

and serene.

Sung by SIR HARRY SYCAMORE.

Allegro

Ye vile pack of vagabonds what do ye mean what what do ye

mean what what ye pack of vagabonds ye pack of vagabonds ye pack of vagabonds Ill

maul your rascallions ye tatterdemallions Ill maul your rascallions ye ^{Sy}

tatterdemallions ^{Sy} Ill maul your rascallions ye tatterde - mallions if

one of them comes within reach of my cane nay pray come a-way come away nay

pray come a-way nay pray come a-way come a-way nay pray come a-way nay

Sy
 pray come a-way such cursed assurance

Sy
 'tis past all endurance what what ye pack of

vagabonds ye pack of vagabonds ye pack of vagabonds they're liars and thieves and

he that believes and he that believes their foolish predictions will find them

but fictions will find them but fictions a bubble a bubble that always de-

-ceives come a-way come a-way come a-way nay pray come a-way come a-way

Sy
 come a-way nay pray come a-way nay pray come away

Allegro

Hist hist I hear my mother call hist hist I hear my mother call

po

6 6 4 3 6 6 4 3

prithce be gone well meet well meet a non prithce be gone well meet well meet a non

6

6

6

6

7

non well meet a non catch this and this blow me a kiss in pledge in pledge of

5

#7

4

8

3

2

#7

4

8

3

6

9

8

promis'd truth catch this and this blow me a kiss in pledge in pledge of

6

4

#3

5

#7

4

8

3

#7

4

8

3

6

9

8

promis'd truth that's all that's all that's all that's all sy

6

4

#5

5

#7

6

#7

6

5

#7

5

#7

f

Farewell fare well fare well and yet a moment stay a moment

6

6

4

6

4

5

3

7

stay a moment stay something beside I had to say well tis for got no

7

6

6

6

5

#3

6

6

matter what well 'tis for-got no matter what no matter what no matter what

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

love grant us grace the mill the mill's the place she calls again she calls again I must I must a-

6 6 7

-way I must a-way farewell fare -- well I must a--way fare --

7 7 6

well I must I must a-way she calls a-gain I must a-way she calls again she

6 6 5
4 3

calls again I must I must a-way she calls a-gain I must a-way she calls a--

6 6 7
5

gain I must a-way she calls again I must a-way she calls again I must a-way I must a-

6 6 7 7 7 7 7
5

way I must a-way. sy

7

Sung by MIRVIN.

All^o con Spirito

Yes tis decreed thou maid thou maid di-

-vine I must I will pos- sess thee oh what de- light within my arm to press thee

to kiss and call thee mine let me this only bliss enjoy that ne'er can waste that ne'er can

de- cloy all other pleasures I resign re- sign

why should we dally stand shilly shally let fortune smile or frown let fortune smile

or frown love will at- tend us love will be friend us and

all our wishes crown our wishes crown love will at-tend us love will be-

-friend us and all our wish-es crown - - - - - yes 'tis de-

- creed thou maid thou maid di-vine I must I will possess thee oh what de-

-light with- in my arms to press thee to kiss and call thee mine let me this on-ly

bliss en-joy that ne'er can waste that ne'er can cloy all other pleasures I re-sign re-

-sign let me this on-ly bliss en-joy that ne'er can waste that ne'er can cloy all o-ther

pleasures I re-sign resign all other pleasures I resign re-sign .

Allegro
assai

f Lord Sir you seem mighty un-

- ea - sy but I the re fu - sal can bear but I the re - fu - sal can

bear can bear but I the refusal can bear I

warrant I shall not run cra - zy I warrant I shall not run cra - zy I

warrant I shall not run cra - zy shall not run cra - zy shall not run crazy

nor die in a fit a fit of despair despair despair I warrant I shall not run

crazy I shall not run crazy nor die nor die in a fit of despair nor die nor

die nor die in a fit of despair nor die in a fit of des - pair a fit of des -

- pair a fit of des - pair

if

so you suppose you're mistaken for sir for to let you to know for sir for to let you to

know to know for sir for to let you to know I'm not such a maiden forsaken I'm not such a

maiden forsaken for - sa - - ken for - sa - - ken but I have two strings to my bow in Sy

not such a maiden forsaken forsaken for - saken but I have two strings to my bow for -

- saken for - saken but I have two strigs to my bow to my bow but I have two strings to my bow but

I have two strings to my bow but I have two strings to my bow. Sy

p

Allegro assai

An they count me such a Nin-ny so to let them rule the roast

I'll bet a - ny one a Guinea they have sum'd with - out their host

for if I don't shew them in lieu of it a trick that's fairly worth two of it why

then let me pass for a fool and an Ass why then let me pass for a fool and an Ass why

then let me pass for a fool and an Ass.

To be sure you sly cajoler,
 Thought the work as good as done;
 When he found the little stroller,
 Was so easy to be won.
 But if I don't shew him in lieu of it
 A trick that's fairly worth two of it
 Why then let me pass for a fool and an Ass.

Allegro

p *f* *f* *f* *f*

Zooks why should I why should I sit down and

grieve no case so sad there maynt be had some medicine to re- lieve

here's what masters all dis- asters here's what masters all dis-

- asters with a cup of nuthrown beer thus my drooping thoughts I cheer if one

pretty damsel fail me from another I may find return more kind return more

kind return more kind what the

Murrain then should ail me all girls are not of a mind if one pretty damsel

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

fail me from another I may find return more kind return more kind return more

6 6 6 6 6 6 6 6

kind - - - - - all girls are not of a

4 6 6

Tasto Solo

mind all girls are not of a mind

He's a child that

6

whimpers that whimpers that whimpers for a toy so here's to thee so here's

6 5 6 5 6 7 6

4 3 4 3

to thee so here's to thee honest boy so here's to thee honest boy. AlSegno's

Tasto Solo

First system of musical notation, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The tempo is marked 'Andante'. Dynamics include piano (*p*) and trills (*tr*).

Second system of musical notation, continuing the vocal and piano parts. It includes trills (*tr*) and piano (*p*) markings.

Third system of musical notation, with the vocal line starting the phrase 'Cease oh cease'. It includes piano (*p*) and trill (*tr*) markings.

Fourth system of musical notation, with the vocal line continuing the phrase 'cease oh cease to o-verwhelm me with excess of bounty with excess of'. It includes piano (*p*) markings.

Fifth system of musical notation, with the vocal line continuing 'boun-ty rare what am I what have I to de-serve your meanest'. It includes piano (*p*) markings.

Sixth system of musical notation, with the vocal line continuing 'care tell me tell me to de-serve'. It includes trills (*tr*) and piano (*p*) markings.

Seventh system of musical notation, with the vocal line continuing 'your meanest care to deserve your meanest'. It includes trills (*tr*) and piano (*p*) markings.

Eighth system of musical notation, with the vocal line continuing 'care to de-serve your meanest care to de-serve your meanest care'. It includes trills (*tr*) and piano (*p*) markings.

gainst our

fate in vain re-sistance let me then no grief dis-close no

grief no grief dis-close but resign'd re-sign'd but resign'd at

hum-ble distance of-fer vows for your re- pose offer of-fer

vows vows for your re- pose resign'd at humble distance of-fer

vows for your repose offer vows for your repose

for your re- pose for your re- pose

QUINTETTO. Sung by Giles, I.^d Aimworth, S.^t Harry Sycamore, Patty & c.

Allegro

S^t Harry
The quarrels of

lovers adds me theyre a jest come hither come hither come you

blockhead come hither the quarrels of lovers adds me theyre a jest so

now let's leave 'em let's leave 'em to...gether farewell then for ever fare-

Giles
well then for ever I vow and pro- test 'twas kind of his honour to

gain thus upon her we're so much beholden it can't be ex- prest we're so much be-

-holden it can't be ex- prest we're so much be- holden it can't be ex-

Sy Theo: - - prest I

feel something here twix hoping and fear haste haste friendly night to shelter our

flight a thousand a thousand distractions are rending my breast are rending my breast a
 Aim
 a thousand distractions are rending my breast are rending my breast a
 f p

thousand distractions are rending my breast O mercy O mercy O dear, O dear,
 Giles
 thousand distractions are rending my breast O dear
 p

S^t Harry.

Why miss will you mind when you're spoke to or not how

Aim: S^t Har: long must I tarry we're coming S^t Harry how long must I

Theo. Aim. may ev'ry happiness fall to your lot may
tarry we're coming S^t Harry may ev'ry happiness fall to your lot may

ev'ry happiness fall to your lot Giles
ev'ry happiness fall to your lot she curtsy's look there what a
Andante

shape what an air she curtsy's look there what a shape what an Air

Theo. Pat. Pat. how happy how wretched S^t Harry. Gil. your
Giles. Aim: how happy how wretched how tired am I your
All?

Lordship's obedient good bye good bye your Lordship's obedient good bye good
 good bye good bye good bye good
 good bye good bye good bye good
 good bye good bye good bye good
 Lordship's obedient your servant good bye your honour's o- bedient your servant good

bye how wretched am I how wretched am I your honour's obedient good
 bye how happy am I how happy am I your honour's obedient good
 bye how wretched am I how wretched am I how wretched am I good
 bye how tired am I good bye good bye how tired am I good
 bye how happy am I how happy am I your honour's o- bedient your

bye good bye good bye good bye good bye good bye
 bye good bye good bye good bye good bye good bye
 bye good bye good bye good bye good bye good bye
 bye good bye good bye good bye good bye good bye
 servant good bye your servant good bye your servant good bye

Sung by SIR HARRY SYCAMORE.

Allegro

To

speak my mind of woman kind in one word 'tis this 'tis this in one word 'tis

this by nature they're de-sigⁿd to say and do a-miss

be they maids be they wives a-like they plague our lives wanton

headstrong cunning vain cunning vain born to cheat and give men pain give men

pain give men pain their study day and night day and night is

mischief their study day and night is mischief their de-light and

if we should pre- - vent at one door their in- tent they quickly turn a- -

- bout and find another out their study day and night day and

night is mischief their study day and night is mischief their de-

- light is mischief their de- light is mischief their de- light and

if we should pre- - vent at one door their in- tent they quickly turn a- -

- bout and find another out they quickly turn a- - bout and

Sy
find another out and find another out

Sung by LORD AIMWORTH.

Allegro

Let me

fly ----- hencehencetyrant fashion teach to servilemindsyour

law teach to servilemindsyour law curb in them eachgen'rous passion ev'ry

motion keep in awe ev'ry mo

tion curb in them eachgen'rous passion ev'ry motion keep in

awe ev'ry motion keep in awe

shall I in thy tramel's go - ing quit the I - dol of my heart shall I

quit the I - dol the Idol , the I - dol of my heart while it

beats - - - - - *tr* *3* *tr* *tr*

- - - - - all fervent glowing while it beats all fervent

glowing with my life I'll sooner part while it *3* beats all fervent glowing while it

beats all fervent glowing with my life I'll sooner part with my life - - - - -

- - - my life I'll sooner part *tr* *sy 3* *3* *3* *tr*

Sung by RALPH.

Allegro

When you meet a tender creature neat in limb and fair in
feature full of kindness and good nature prove as kind a-gair to
she happy mortal to possess her in your bosom warm to pres her morning noon and
night and night car-ess her morning noon and night noon & night noon and
night noon and night noon and night noon and night caress her morning noon &
night noon and night car-ess her and be fond as fond can be.

But if one you meet that's froward,
Saucy Jilting and untoward,
Should you act the whining coward,
Tis to mend her ne'er the whit

Nothing's tough enough to bind her,
Then agog when once you find her,
Let her go and never mind,
Heart alive you're fairly quit.

Sung by FANNY.

Moderato

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

The second system of music consists of two staves. Both the treble and bass staves have a piano (*p*) dynamic marking. The melody continues in the treble clef, and the accompaniment continues in the bass clef.

The third system of music consists of two staves. The lyrics are: "O what a simple-ton was I to make my bed at such a". The melody is in the treble clef, and the accompaniment is in the bass clef.

The fourth system of music consists of two staves. The lyrics are: "rate now lay thee down vain fool & cry thy true love seeks a nother". The melody is in the treble clef, and the accompaniment is in the bass clef.

The fifth system of music consists of two staves. The lyrics are: "mate lay thee down vain fool and cry vain fool and cry". The melody is in the treble clef, and the accompaniment is in the bass clef.

The sixth system of music consists of two staves. The lyrics are: "lay thee down vain fool and cry lay thee down vain fool & cry thy true love". The melody is in the treble clef, and the accompaniment is in the bass clef.

The seventh system of music consists of two staves. The lyrics are: "seeks a nother mate". The melody is in the treble clef, and the accompaniment is in the bass clef.

lay thee down vain fool and cry thy true love seeks a - no - ther

mate thy true love seeks a - nother mate thy true love seek's a - nother

mate no tears a - lack will call him back no ten - der

words his heart al - lure no tears a - lack will call him

back no tender words his heart al lure I could

bite my tongue thro' spite my tongue thro' spite no tear a - lack a - -

... lack will call him back will call him back I could bite my tongue thro'

sobbing
spite some plague bewitch'd me that's for sure - - - - -

- - - - - I could bite my tongue thro' spite some plague be-

- - witch'd me that's for sure I could bite my tongue thro'

spite some plague be- witch'd me that's for sure some plague bewitch'd me that's for

Sy
sure some plague bewitch'd me that's for sure

Sung by GILES .

All^o

Women's tongues are like mill clappers and from thence they

learn the knack of for ever sounding clack clack clack clack clack clack clack clack

clack clack clack clack clack clack clack clack

Sung by PATTY .

Oh leave me in pi-ty the

falshood I scorn for slander the bosom un-tain-ted de-fies un-

-tainted de-fies but rudeness but rudeness and insult are

not are not to be born tho' offer'd by wretches by wretches weve

sense to despise but rudeness and insult are not to be

born tho' offer'd by wretches by wretches we've sense to des-pise we've

sense to dis-pise oh leave me in pi-ty the falshood I scorn for

slander the bosom un taint-ed de-fies un-taint-ed de-fies

of woman de-fen-less how cruel their fate pass e-ver so

cautious so blameless her way so blameless her way illnature and en-vy lurk

always in wait lurk always in wait and in-nocence falls to their

fu-ry a prey to their fu-ry a prey to their fury a prey.

m.p. *f*

Sung by THEODOSIA.

Allegro

Who'll buy good

luck who'll buy who'll buy the Gypsy's favors here am I who'll buy good

luck who'll buy who'll buy the Gypsy's favors here am I thro' the

Village thro' the Town what charming sav'ry scraps we'll earn clean straw shall

be our beds of down and our with drawing room a barn clean straw shall be our beds of

down our with drawing room a barn who'll buy good luck who'll buy who'll

buy the Gypsy's favors here am I wholl buy good luck wholl buy wholl

buy the Gypsy's favors here am I young and old and grave & gay the mi - ser

and the pro-di - gal Cit Courtier Bunkin come a - - way I war - rant

we'll content ye all Cit Courtier Bunkin come a - - way we'll con -

- tent content ye all wholl buy good luck wholl buy wholl buy the Gypsy's favors here am

I wholl buy good luck wholl buy wholl buy the Gypsy's favors here am I

Sung by MIRVIN.

Andantino

Who up... on the o... zy

beach can count the numrous sands that lve or d st n t l v reckon

each transparent orb that studs the sky Sy

as their mul... ti... tudes be tray as their mul... ti... tudes be-

-- tray and frustrate all at - tempts to tell so 'tis im-

possible im-possible to say how much how much I love howmuchI

love I love so well.

Sung by GILES.

89

Presto

Then hey for a frolicksome life I'll

ramble where pleasures are rife strike up with the freehearted lasses and ne- ver no

never think more of a wife a plague on it men are but asses to run to run after noise &

strife a plague on it men are but asses to run after noise and strife a

plague on it men are but asses to run after noise and strife Sy

then

hey for a frolicksome life I'll ramble where pleasures are rife strike up with freehearted

lasses and never no never think more of a wife a plague on it no mate but Asses to

run to run after noise and strife a plague on it men are but asses to run after noise &

strife I'll strike up with the freehearted lasses and never no never think more of a

wife a plague on it men are but asses to run after noise and strife a

plague on it men are but asses to run after noise and strife *f*

Had

we been together buckled twou'd have prov'd a fine af - - fair twou'd have

prov'd a fine af - fair a fine a fine af - - fair a fine a fine af - -

- fair

dogs wou'd have bark'd at the cuckold dogs wou'd have bark'd at the cuckold and

boys pointing pointing cry'd look there there there there

there then hey for a frolicksome life I'll ramble where pleasures are rife strike

up with the freehearted lasses and never no never think more of a wife the

Sung by L.^d AIMWORTH & PATTY.

Andante

My life my joy my blessing in thee each grace possessing all

must my choice ap - prove all must my choice ap - prove to

you my all is owing O take a heart oer flowing with

gratitude and love with gratitude and love

thus in-

thus be - holding one to my soul so
 - folding one to my soul so

f 6 # 5 # *f* *p*^o 9 7 8 6 5

dear can there be pleasure grea - ter can there be bliss com -
 dear can there be pleasure grea - ter

fe # 6 4 5 # 6 4 5 #

- pleater 'tis too much to hear too much to hear 'tis too
 can there be bliss com - pleater 'tis too much to hear 'tis too

p^o *p*^o *fe* 6 5 7 5 6 *fe* 5 7 5 6 5 *p*^o
 4 # 2 3 4 3 2 3 4 3

much too much to hear 'tis too much too much to hear too much to hear
 much too much to hear 'tis too much too much to hear too much to hear

7 6 5 7 6 5 4 #

Pat.
To you my all is owing O

take a heart o'er flowing with gra-titude and love with gra-titude and

Ld. Aim.
love My life my joy my blessing in thee each grace possessing all

must my choice ap-prove all must my choice approve Sy thus be

holding ^{sy} one to my soul so dear

thus in-folding one to my soul so dear

f 7 $\frac{2}{7}$ $\frac{8}{3}$ *f*

can there be pleasure grea - ter can there be bliss com - plea - ter

can there be pleasure grea - ter can there be bliss com -

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

'tis too much to bear too much to bear 'tis too much too much to bear 'tis too

pleater *f po* 'tis too much to bear 'tis too much too much to bear 'tis too

$\frac{7}{2}$ 8 $\frac{5}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ 4 3 $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

^{sy} much too much to bear too much to bear.

much too much to bear too much to bear.

7 7 83

96 Sung by GILES, L^d AIMWORTH, S^r H: SYCAMORE, PATTY and THEODOSIA.

Violin 1^o
 Allegro
 L^d Aim
 Yield who
 s. p

colla Parte
 will to forms a martyr while un-aw'd by idle shame pride for
 4 5 7
 6 3

hap - pi - ness I barter heedless of the millicn's blame thus with
 6 6 7 6

love my arms I quarter woman grac'd in natures frame wo - man
 7 #4 6 6 83 7 3 6 7 6

gra'd in natures frame ev'ry pri-veledge by charter has a

Violin 1^{mo}

Chorus Violin 2^{do}

right from man to claim has a right from man to claim Sy

3/5 6 4/6 3/5 7

Theo

Eas'd of doubts and fears presaging,
 What new joys within me rise,
 While Mama, her frowns aswaging,
 Dares no longer tyrannize,
 So long storms and tempests raging
 When the blustering fury dies;
 Ah how lovely, how engaging,
 Prospects fair and cloudless skies.

Pat

My example is a rare one,
 But the cause may be de-vid'd;
 Women want not merit—dare one
 Hope, discerning men to find;
 O may each accomplish'd fair one,
 Bright in person, sage in mind;
 Viewing my good fortune share one,
 Full as splendid and as kind.

S^t Harry

Dad but this is wondrous pretty,
 Singing each a Rounde lay,
 And I'll mingle in the ditty,
 Tho' I scarce know what to say,
 There's a daughter brisk and witty,
 Here's a wife can wisely sway,
 Trust me masters, 'twere a pity,
 Not to let them have their way.

Giles

Laugh'd at, slighted, cir-cumvented,
 And expos'd for folks to feet;
 'Tis as thof a man repented,
 For his follies in a sheet,
 But my wrongs go unresented,
 Since the fates have thought them meet,
 This good company contented,
 All my wishes are complet.

FINIS.

DRAMATIS PERSONÆ.

MEN

Lord AIMWORTH
 GILES
 RALPH
 Sir Harry SYCAMORE
 MIRVIN

WOMEN

PATTY
 THEODOSIA
 FANNY
 Miss SYCAMORE

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