

S & M<sup>o</sup>. Tomkins

# THE WOODMAN,

A COMIC OPERA,

as performed with universal applause

at the

THEATRE ROYAL COVENT GARDEN,

composed chiefly by

**WILL<sup>M</sup> SHIELD.**

Price 10<sup>s</sup>.6.

The Poetry by M<sup>r</sup> Bate Dudley.

*Stephens, Clements Jun*



Ent. at Stationers Hall.

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Manufacturers of Musical Instruments, Music Sellers to their Majesties, His Royal Highness's, Prince of Wales & all the Royal Family, where may be had the favorite Operas of *The Crusade* — *Picture of Paris* — *Haunted Tower* — *The Farmer* — *Strangers at Home* &c. &c.





OVERTURE to the WOODMAN  
*Adapted as a Lesson for the*  
HARPSICHORD or PIANO FORTE

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 two flats (B-flat and E-flat) and a time signature of 6/8. It contains a series of eighth-note chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment pattern.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the eighth-note accompaniment pattern.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment pattern.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment pattern.

First system of a musical score. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of a musical score. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The music features a mix of eighth and sixteenth notes. A dynamic marking of *sf* (sforzando) is present in the bottom staff. The text "Bugle Horn" is written above the bottom staff.

Third system of a musical score. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes. A dynamic marking of *sf* is present in the bottom staff. The text "Bugle Horn" is written above the bottom staff.

Fourth system of a musical score. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The top staff features a dense texture of sixteenth notes. Dynamic markings of *sf* and *f* are present in the bottom staff.

Fifth system of a musical score. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The music concludes with a double bar line. The bottom staff features a mix of eighth and sixteenth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature signature, and a common time signature. The melody features eighth and sixteenth notes, with some beamed eighth notes. The lower staff is in bass clef with the same key signature. It contains a series of chords, many of which are marked with a colon (:), indicating sustained or held notes.

The second system of musical notation continues the piece. The upper staff maintains the melodic line with various rhythmic patterns. The lower staff provides harmonic support with chords and some moving bass lines. The notation includes various note values and rests.

The third system of musical notation shows further development of the melody and accompaniment. A dynamic marking of *p* (piano) is present in the upper staff. The lower staff features more complex chordal textures and some chromatic movement.

The fourth system of musical notation continues the musical texture. The upper staff has a more active melodic line with some slurs. The lower staff has a dense accompaniment with many chords and some sixteenth-note patterns.

The fifth system of musical notation is the final system on the page. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment with many chords and some sixteenth-note patterns. At the end of the system, there are four quarter notes (9) in the bass staff, likely indicating a measure rest or a specific rhythmic value.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff and a bass line in the bass staff. A dynamic marking of *f* (forte) is present in the treble staff.

Second system of the musical score. It consists of two staves. The treble staff continues the melody, and the bass staff continues the bass line. A *Bugle Horn* part is introduced in the bass staff, marked with *f* and *sf* (sforzando).

Third system of the musical score. It consists of two staves. The *Bugle Horn* part continues in the bass staff, marked with *sf*. The treble staff continues the main melody.

Fourth system of the musical score. It consists of two staves. The treble staff continues the melody, and the bass staff continues the bass line. A dynamic marking of *tutti f* is present in the bass staff.

Fifth system of the musical score. It consists of two staves. The treble staff continues the melody, and the bass staff continues the bass line. The system concludes with a double bar line.

Oboe Solo

Larghetto  
Affettuoso

Rondo

Allegro

Oboe

sf sf sf

tutti sf tutti sf sf

sf Solo

D. C.

Oboe Solo

Espressivo

tutti

Oboe

Oboe

tutti

f

tutti

Oboe

sf

sf

Handwritten musical score for a piano piece, page 9. The score is in G major (one flat) and 3/4 time. It consists of six systems of staves. The first system has two staves with dynamics *sf* and *tutti*. The second system has two staves with dynamics *sf*, *Solo*, and *p*. The third system has two staves with dynamics *sf* and *tutti*. The fourth system has two staves with dynamics *sf* and *tutti*. The fifth system has two staves with dynamics *sf* and *f*, and includes sixteenth-note runs marked with '6'. The sixth system has two staves with chords and rests.

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

*Con Spirito*

*f* *p*

Flutes *f* Oboes *f* *tutti* *f* Medley In the

Worlds in the world's crooked path where I've been, there to share of life's gloom my poor part; The

*f* *f*

*Espressivo*

Sun -- shine that for -- ten'd that for -- ten'd the scene Was a smile from the Girl of my

*p*

heart, a smile from the Girl of my heart, The bright Sun - shine that sof - tend the scene Was a

smile from the Girl of my heart. *tutti*

2<sup>d</sup>. Verse

Not a Swain, not a fwain, when the Lark quits her nest,  
But to labour with glee will de - part,  
If at Eve he expects he expects to be blest  
With a smila from the Girl of his heart &c. &c.

3<sup>d</sup>. Verse

Come then crofses and cares come cares as they may,  
Let my mind stlll this maxim im - part,  
That the comfort the comfort of Man's fleeting day  
Is a smile from the Girl of his heart &c. &c.

Sung by Miss Dall M<sup>rs</sup> Martyr Miss Huntley and M<sup>r</sup> Bannister.

Andante

The musical score is arranged in four systems. The first system features a Small Flute part with a treble clef and a bass line with a bass clef. The second system includes a Basso continuo part with a treble clef and a bass line with a bass clef. The third system contains the vocal parts with lyrics and a Fairlop accompaniment. The fourth system includes parts for Horn, Clarinet, and Bassoon.

**Small Flute**  
*hr* *hr*

**Bassoons**

**Fairlop**  
 Oh rud - dy Health! to thee thus e - ver e - ver  
 For all thy boons be - - low, Oh rud - dy Health! to thee thus e - ver e - ver

**Horn**  
 Echo

**Clarinet**

**Bassoon**

Emily

flow the grate-ful strains of In - dus - try!

flow the grate-ful strains of In - dus - try!

Dolly

Thus e - - ver

Emily

flow the grate - - ful strains of Indus - - try! Thus e - ver flow the

Small Flute

grate - - - ful strains of In - dus - try!

## The Woodmen's Glee

**Allegro  
con Spirito**

From Labour's Sons a - round The Woodlands catch the fount; From Labour's Sons a -  
 From Labour's Sons a - round The Woodlands catch the fount; From Labour's Sons a -  
 From Labour's Sons a - round The Woodlands catch the fount; From Labour's Sons a -

- round The Woodlands catch the fount; While Songsters blithe on ev'ry Spray, While Songsters blithe on  
 - round The Woodlands catch the fount; While Songsters blithe on ev'ry Spray,  
 - round The Woodlands catch the fount; While Songsters blithe on

every Spray, at - tune their Voices to our roun - - de - - lay lay From  
 at - tune their Voices to our roun - - de - - lay lay - - -  
 every Spray, at - tune their Voices to our roun - - de - - lay lay

Labour's Sons a-round - - - The Woodlands catch the found - - ; the Woodlands catch the found while Songsters blithe on  
 the Woodlands catch the found while Songsters blithe on  
 From Labour's Sons a-round - - the Woodlands catch the found catch the found ;

every Spray, while Songsters blithe on every, Spray At-tune At-tune At-tune At-tune At-tune their  
 every Spray, while Songsters blithe on every, Spray At-tune At-tune At-tune At-tune At-tune

Voices to our roun-de-lay At-tune their Voices to our roun-de-lay From -lay  
 At-tune their Voices to our roun-de-lay our roun-de-lay  
 At-tune their Voices to our roun-de-lay . -lay

Sung by Miss Dall

Pastorale

Bassoons

Zephyr, come thou playful minion, greet with whispers soft mine ear! Hence! each breeze of ru-der pinion,

Tell me I have nought to fear!

Gently, Zephyr, wing him over, tho' I ne'er be-hold him more; with the breath of

some young lover, walt him to his native shore! walt him to his

Clar.

na-tive shore! with the breath of some young Lover wait him to his na-tive shore

Zephyr, come thou playful minion, greet with whispers soft mine ear! Hence! each breeze of

ru-der pinion, tell me I have nought to fear! Zephyr, whisper, tell me tell me

tell me tell me tell me tell me tell me tell me tell me I have nought to fear! Tell me I have

nought to fear! *diminuendo*

*diminuendo*

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

Con Spirito  
ma non troppo  
Presto

The musical score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "On Freedom's happy Land my task of duty done, with Mirth's light hearted band Why why not the lowly Woodman one? why not the lowly Woodman one? why not the lowly Woodman one? Though Fortune's smile our Groves forsake Mirth may be left behind For wealth can neither". The score includes dynamic markings such as *sforz*, *f*, *fmo*, and *8va*. The piece concludes with the instruction "Corni".

On Freedom's happy Land my task of duty  
done, with Mirth's light hearted band Why why not the lowly Woodman one? why not the lowly  
Woodman one? why not the lowly Woodman one?  
Though Fortune's smile our Groves forsake Mirth may be left behind For wealth can neither

*sforz* *sforz* *f* *fmo* *8va* *Corni*

*espressivo*

give, nor take, Wealth can neither give nor take this treasure of the mind! This treasure of the mind

Wealth can nei - ther give nor take this trea - - - sure of the mind. D. C.

Let Cheerfulness, with blithesome gait, trip by the Peasant's side while Care in cold and

fullen state fits on the brow of Pride. While Care in cold and ful - - - len

state fits on the brow of Pride. D C

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

Allegretto

Scherzando

*dolly*

There's a something in kissing, I cannot tell why, makes my

heart in a tumult jump more than breast high, there's a something in kissing— I cannot tell why, makes my

*Sym*

heart in a tumult jump more than breast high; for nine times in ten, nine times in ten,

So teasing and pleasing, for teasing, and pleasing, we find those rude creatures, the dear kissing men, that we

with it repeated a - - gain, and a - - gain! a - - gain, and a -

- - gain! we wish it repeated a - - gain, and a - gain!

## 2.

Though a kiss stop my breath, oh! how little care I,

Since a woman at some time or other must die!

Though a kiss stop my breath, oh! how little care I,

Since a woman at some time or other must die!

For nine times in ten, &c.

GLEE. Sung by Miss Dall M<sup>rs</sup> Martyr, M<sup>r</sup> Blanchard and M<sup>r</sup> Williamson.

Emily  
Dolly  
Medley  
Bob

What is Love? An odd compound of simples most sweet, by fancy

What is Love? An odd compound of simples most sweet, cull'd in life's spring by fancy

What is Love? An odd compound of simples most sweet, by fancy

What is Love? An odd compound of simples most sweet, by fancy

cull'd in life's spring by fancy poor mortals to cheat A passion no eloquence yet could improve,

by fancy poor mortals to cheat poor mortals to cheat; A passion no eloquence yet could improve,

by fancy poor mortals to cheat; A passion no eloquence yet could improve,

by fancy poor mortals to cheat; A passion no eloquence yet could improve,

yet could improve, Heigh ho! So a sigh Heigh ho! So a  
 passion no eloquence yet could improve, Heigh ho! Heigh ho! So a  
 passion no eloquence yet could improve, So a sigh Heigh ho!  
 passion no eloquence yet could improve, so a sigh Heigh ho!

*Violoncello*

sigh best expresses the passion of Love! So a sigh best expresses the passion of Love!  
 sigh best expresses the passion of Love! So a sigh best expresses the passion of Love!  
 best expresses the passion of Love! best expresses the passion of Love!  
 best expresses the passion of Love! best expresses the passion of Love!

Sung by M<sup>r</sup>. Blanchard**Maestoso**

tutti  
Horns & Bassoon

Medley

Say what kind of revenge shall I take? shall I quit her, and

fee her no more? Say what kind of revenge shall I take? Shall I quit her and fee her no

con espressione

more? 'Tis a pi-ty at once to for-sake what we've learnt a long while to a-dore! 'Tis a

Bassoons

pity a pity at once to forsake what we've learnt a long while to a-dore. to a-dore! What we've

learnt a long while to a - - dore. *f* *p* *f*

2<sup>d</sup> Verse

If I tell her, for life we must part, Ten to one if it gives her much  
 pain! If I tell her, for life we must part, Ten to one if it gives her much  
 pain! Should she feel it - my own rebel heart will fly to her succour a -  
 -gain! Should she feel it - my heart my own rebel heart will fly to her succour a -  
 -gain! My heart will fly to her succour a - gain!

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

Affetuoso

The streamlet that flow'd round her

cot, all the charms all the charms of my E-mi-ly knew: How oft has its course been for-

got, while it paus'd, while it paus'd her dear image to woo! paus'd her dear i- - mage to

woo rinf rinf dim

2<sup>d</sup> Verse

Be - lieve me, the fond silver tideknew from whence knew from whence it de - riv'd the fair

prize. for silently silently swelling with pride it re- flected her back to the skies!

cres

re- flected her back to the skies!

sf sf sf dim

2

dim

## Sung by MF Quick

**Furioso**

Sir Walter

Surely woman's a pow'rful creature in

ev'ry stage of her life, So arm'd at all points by dame Nature, as Maiden-Mifs - Widow - or

Wife! Surely woman's a pow'rful creature in ev'ry stage of her life,

*fp fp fp fp fp*

2<sup>d</sup> Verse

Surely woman's a powerful creature in e-ve-ry stage of her life, In her

*pizz* *f*

bloom, ev'ry glance she flooks thro' you; ever after her larynx well strung;— and sure is that force to sub-

- due you, which shifts from the eye, to the tongue! in her bloom, ev'ry glance she flooks

thro' you; ever after her larynx well strung:— and sure is that force to sub. due you, which

shifts from the eye to the tongue. *f p f p f p f p f p f p f*

Sung by M<sup>RS</sup> Pieltain and M<sup>RS</sup> Martyr

Allegretto

*Pastorale*

The blushing pink - the spotless white, will always charm the purer fight, dis-daining gaudy

The blushing pink - the spotless white, will always charm the purer fight, dis-daining gaudy

pride: How can such colours fail to please, When oh! withfilken bands like these, true

pride: How can such colours fail to please, When oh! withfilken bands like these, true

Flutes

lover's knots are ty'd! How can such colours fail to please,

lover's knots are ty'd! can such colours fail to please,

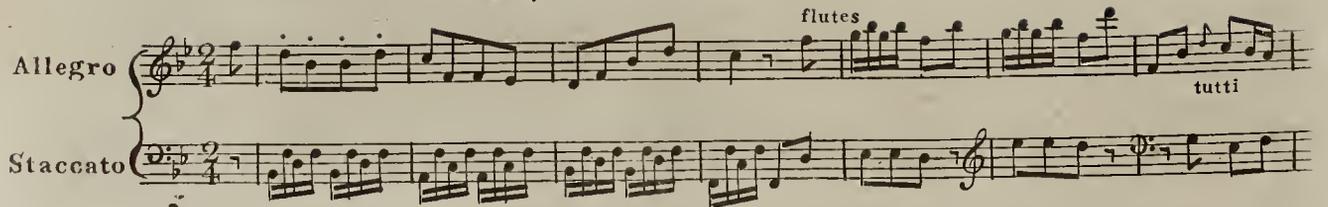
when oh! - - - - - how can such colours fail to please, when oh! with filken

How can such colours fail to please, when oh! - - - - - when oh! with filken

bands like these, true lover's knots are ty'd!

bands like these, true lover's knots are ty'd!

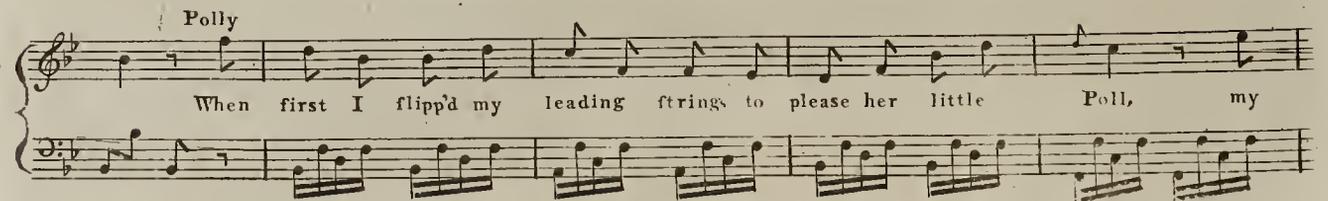
## Sung by Miss Huntley

Allegro  flutes tutti

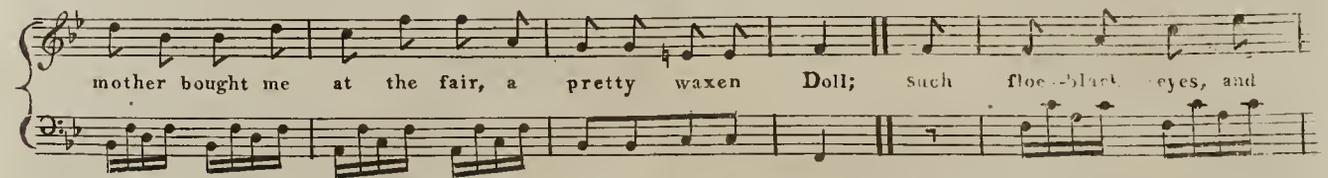
Staccato

Polly

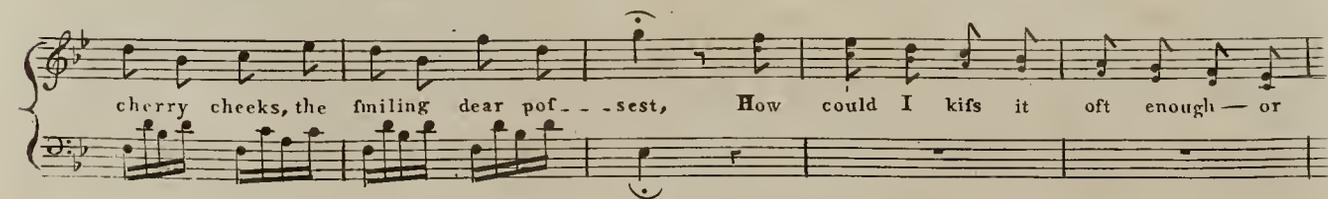
When first I flipp'd my leading strings to please her little Poll, my



mother bought me at the fair, a pretty waxen Doll; such floe-blue eyes, and



cherry cheeks, the smiling dear possesst, How could I kiss it oft enough — or



hug it to my breast? Now could I kifs it oft enough— or hug it to my  
breast?

2

No sooner I could prattle it, as forward Mises do,  
Than how I long'd, and sigh'd to hear, my Dolly prattle too;  
I curl'd her hair in ringlets neat, and drefs'd her very gay,  
And yet the fulky huffy not a syllable would say.

3

Provok'd, that to my questions kind, no answer I could get,  
I shook the little huffy well— and whipp'd her in a pet: —  
My mother cry'd, Oh! ste upon't, pray let your doll alone,  
If e'er you wish to have a pretty baby of your own!

4

My head on this I bridled up, and threw the play thing by,  
Altho' my sifter snubb'd me for't, I know the reason why—  
I fancy she would wish to keep the sweet-hearts all her own,  
But that she sha'n't, depend upon't, when I'm a woman grown!

## Sung by Mr Johnstone

Con Spirito

oboe tutti

Bassoon

Oh! a French Fac-de-ra-tion, or courtiers o-ra-tion, is all botheration, to you Bob, or me! oh a -  
Irish drone

French boederation, or courtiers o-ra-tion, is all botheration, to you Bob, or me! - But

whatsmore in-vi-ting, in-vi-ting, my own heart delighting, de-light-ing, faith better than fighting, than

Affettuoso

fight - - - ing, better than fighting, I'll tell you, d'ye see, why the snug little blessing that most men desire, the

girl we can love, and the friend we admire! Oh the fight above all would you feel my Lad, here below, make the warm flame of gratitude

tenderly overflow, overflow, overflow! Make the warm flame of gratitude tenderly overflow! *ff*

2

Tho' drones heap with pleasure,  
 Wealth's mischievous measure,  
 Faith that is no treasure  
 To you Bob, or me!  
 But what's more inviting &c.

## Sung by Mr Williamson

Bold

Bob

My

heart is as honest, and brave as the best, my body's as found as a roach; 'tho' in gay fangled garments I

never was dreft, nor stuck up my nob in a coach; nor stuck up my nob in a coach: if

Fortune re-fu-fes to flow with my stream, My sacks with her riches to fill, why surely 'tis fortune a-

- lone that's to blame, and not honest Bob of the Mill. and not honest Bob of the Mill. and

*sf* *f* *sf* *f*

not honest Bob of the Mill. And not honest Bob of the Mill. honest Bob of the Mill. why

surely 'tis fortune a lone, that to blame, and not honest Bob of the Mill.

2<sup>d</sup> Verse.

My breast is as artless, and blithe as my lay, From my cottage content never flies; the is  
 sure to reward the fatigue of the day, And I know how to value the prize: And I know how to value the  
 prize: would the girl that I love, then, but give me her hand, the world it may wag as it will; I de -  
 - fy the first 'squire or Lord of the Land, to dishonor plain Bob of the Mill! To dishonor plain Bob of the  
 Mill! To dishonor plain Bob of the Mill! I de-fy the first 'squire of the Land to dishonor Bob of the  
 Mill! Would the girl that I love then, but give me her hand the world it may wag how it will.

## ACT II

Sung by Miss Dall

Emily

Andante

Sweet inmate Senfi-bi-lity How pure thy transports flow - - Sweet inmate senfi-

con molto  
espressione

- bi-li-ty How pure thy transports flow, When even grief that springs from thee, Is lux-u-ry in woe! Sweet

inmate senfi-bi-li-ty how pure thy transports flow.

With-out thee where's the figh of love, Or blissh by grace re - - find? - Where friendship's sacred

tear to prove, the triumph of the mind? Sweet inimate - Sen-fi-bi-li-ty! How

pure thy transports flow - - - sweet inimate - senfi-bi-li-ty! how pure thy transports

flow.

Sung by M.<sup>r</sup> BannisterFairlop *ad lib.<sup>m</sup>*

Andante Staccato

*f*  
 Good lack a day! good lack a day! I would not for the Land I hold, Nor sacks brimful of Britifh Gold I

*f*  
 would not for the land I hold, my trust betray, I'll do such deed for no man! I'll do such deed for no man! My

*sf*  
 maxim is, to do my best, to make each creature round me blest, Much more - a helpless Woman! much

*Sy*  
 more a helpless Woman! *f* my maxim is, to do my best to make each creature round me blest

*Sy*  
 Much more a helpless Woman! much more a helpless Woman! *f*

*f*

Sung by M<sup>r</sup>. Blanchard M<sup>r</sup>. Quick and M<sup>r</sup>. Williamfon.

Glee

Medley

Hard is the task in one decree, to blend, Law!

Sir Walter

Hard is the task in one decree to blend and clemency! Hard is the task in one decree to

Bob

Hard is the task in one decree to blend Love! Hard is the task in one decree to

blend Law! But where they equally prevail, turn the scale!

blend and clemency! But where they equally prevail, turn the scale!

blend Love! But where they equally prevail, Let soft compassion turn the scale!

*Espresso*

But where they equal-ly prevail-- let soft com-pan-sion turn the scale! *Dim.*

But where they equal-ly prevail-- let soft com-pan-sion turn the scale! *dim:*

But where they equal-ly prevail-- let soft com-pan-sion turn the scale! *dim:*

*Sy*

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

Oboe *Solo*

Andante

Cembalo

Basso Pizz.

The musical score is written for Oboe and Cembalo. The Oboe part is marked 'Solo' and 'Andante'. The Cembalo part is marked 'Basso Pizz.'. The score consists of three systems of staves. The first system shows the Oboe and Cembalo parts. The second system shows the Oboe and Cembalo parts with various ornaments and slurs. The third system shows the Oboe and Cembalo parts with various ornaments and slurs.

## Violini Piz.

When next you view the lily blow, Or on wild heath the driven snow, To's'd rudely by the wind - to's'd

Violini Piz. (Violin Pizzicato) and Piano accompaniment. The score features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part includes a 4-measure rest in the bass line.

Oboe Gem Oboe Gem

rudely by the wind - Tell me then, which you would compare to her - who with a form that's

Oboe and Piano accompaniment. The Oboe part is marked with 'Gem' (Gems) and features a melodic line with grace notes. The piano accompaniment continues with a steady rhythmic pattern.

fair -

Piano accompaniment. The score continues with the piano part, featuring a melodic line in the bass clef and a supporting line in the treble clef. A dynamic marking of *f* (forte) is present.

Violini

Cemb. Oboe

Who with a form that's fair, Adds still a fairer mind! who with a form that's

sf

fair, Adds still -- a fairer mind! Adds still a fairer mind!

sf

DIALOGUE Sung by M.<sup>r</sup> Blanchard and M.<sup>rs</sup> Martyr.

Scherzando

Medley

Having brought my suit to if fine, I may venture close to kifs you,

I may venture close to kifs you, Lovely Dolly! dearest Doll! E-ver finging tol de rol de

rol E-ver finging tol de rol de rol Lovely Dolly dear-est Doll ever finging

Sym<sup>l</sup> *f*

tol de rol de rol.

Dolly

*sf* Aye! but when my charms are falling, Shall I then still hear you calling shall I then still

*sf*

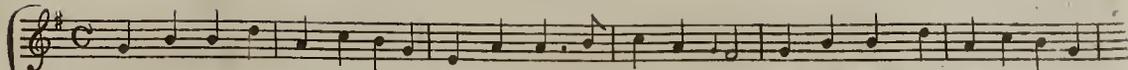
hear you calling Lovely Dolly! dear - est Doll! E - ver finging tol de rol de rol?

ever finging tol de rol de rol? with your lovely dearest Doll ever finging tol de rol de rol?

*f*

Duett

Dolly

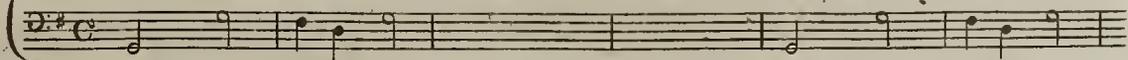


You're a Man Sir made for ever; Hold your head up now, my dear, Such a match for you, how clever!

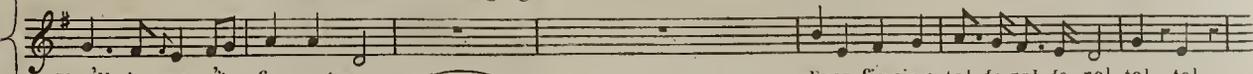
Medley



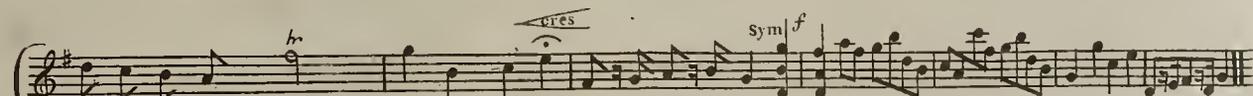
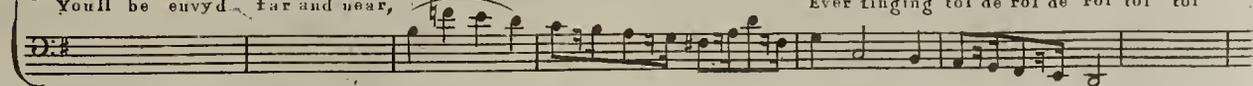
You're a Woman made for ever; Hold your head up now, my dear, Such a match for you, how clever!



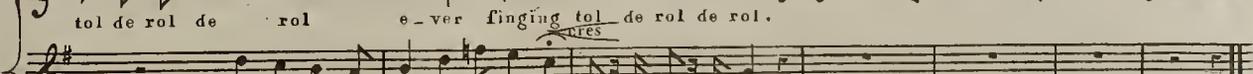
You'll be envyd far and near, Ever fing'ing tol de rol de rol, tol tol



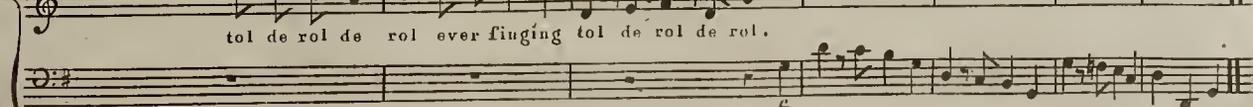
You'll be envyd far and near, Ever fing'ing tol de rol de rol tol tol



tol de rol de rol e-ver fing'ing tol de rol de rol.



tol de rol de rol e-ver fing'ing tol de rol de rol.



Sung by Miss. Dall

Largo  
Staccato

Emily  
Hear me! Oh

hear me! and Comfort Oh hear me and comfort shall y:steps attend; and comfort shall y:steps at-

-tend; Leave not the man leave not the man of worth without a friend Leave not, the man of worth without a.

Allegro  
friend Oh hear me oh hear me! Oh! the Rapture

of - - - possess - - - ing pow - - - er to dis - - - pense a blessing

Or to raise a prostrate foe; to raise a prostrate foe; Or to

F P

raise

or to

raise a prostrate foe; God like he! the deed concealing - softens but one sigh of

woe one sigh of woe! Softens but one sigh of woe!

Oh hear me and Comfort Hear me

F P flower F P F P F P

and Com- -fort- - and comfort shall your steps attend and

oboe

comfort shall your steps attend Oh hear me hear

**Tempo Primo**

Oh! the rapture of possessing Power to dispense a

blesing Or to raise a prostrate foe to raise a prostrate foe;

Power to dispense a blest

ing Or - to

raise a pros - - trate foe; God-like he! the deed concealing Softens but one sigh of

woe! Who with sympathetic feeling Softens but one sigh of woe softens but, one sigh - - one sigh of

woe!

Sotto Voce *sf*

**Allegretto**

*f* *p*

**SIR WALTER** *sf*

*Dim<sup>o</sup>* What mor\_tal e'er saw such a crea\_ture? How

pret\_tily turn'd ev\_ry feature! What mor\_tal e'er saw such a crea\_ture? How

*sfor*

pret\_tily turn'd ev\_ry fea\_ture! A mouth chafely fim\_ple! A

chin deck'd with dimple, A cheek that dif\_clo\_ses, Full

blown damask ro-fes, With a lip like a ru-by that's brought from a far, And an

eye that out twinkles the bright morning star! And an eye that out twinkles, twinkles, twinkles,

twinkles, twinkles, twinkles, With a lip like a ru-by that's brought from a far, And an

eye that out twinkles the bright morning star! *f* *Sym*

*Dim.*

*Allegro con spirito*

Oh!

For<sup>no</sup>

Life's a gay forest, like merry Sherwood, Tan - ta - ra, tan - ta - ra, tan - ta - ra my boys! A - bound - ing with

fith, flesh and fowl that is good, These, these, these are your joys Tan - ta - ra, tan - ta - ra, tan - ta - ra:

Tanta - ra, tanta - ra. When the soft mountain Roe is

*Horns* *h* *p*

skipping, is skipping so ho, or tripping, teigh - o, teigh - o, teigho, teigho, it

*Bugle*

will happen fo! - This - this is the time, if its well un - derstood, For the sport of that fo - rest,

dear mer - ry Sherwood, mer - ry Sherwood, For the sport of that fo - rest, dear

mez For

merry Sherwood, dear merry Sherwood, dear merry Sherwood!

For<sup>mo</sup>

In such forests where game will for ever arise,  
Tantara, Tantara, Tantara my boys,



We may chace ev'ry light footed pleasure that flies;  
These these these are your joys! Tantara tantara tanta-  
slyly then mark the Doe, -ra tantara tantara  
That skipping, that's skipping, Soho!  
Or tripping, teigho, teigho, teigho, teigho,  
It will happen fo,

2



For the well flavor'd Ven'son, dear me! it's so good,  
That is shot by an arrow in merry Sherwood! merry  
Sherwood.  
That is shot &c

Furioso

MISS DI CLACKIT.

Young Wo - men shou'd shun tit - tle

Pia

tat - tle; tit - tle tat - tle, Like fun di - als, ne - ver shou'd prat - tle, Young

Wo - men shou'd shun tit - tle tat - tle, tit - tle tat - tle, Just tell what they're ask'd and be

still, be still; But Girls are fo i - dle, their

For Pia

tongue they wont bri - dle, So gal - lop, gal - lop it goes, Like the clack of a mill, fo

gal-lop it goes, gallop it goes, gal-lop, gallop it goes, Like the clack, clack, clack, clack, clack, clack,

clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack,

clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, clack, gallop it goes like the clack of a

mill. For

2<sup>d</sup> Verſe

We gentry, we gentry you never hear rattle. Like furies engag'd in a battle; We gentry you never hear rattle, rattle, rattle, Of talking we ſoon have our fill, our fill: But Girls &c

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

Con Spirito

Capt<sup>n</sup>  
Oh,

O' DONNELL.

fear not, my cou- rage, provd o - ver and o - ver! Your Sol - dier will rout each im - per - ti - nent  
lo - ver, With a row dow! I'll guard you - the foe shall your pre - sence fly, Who to fall in love here - must have  
tumbled, faith pret - ty high!

Sym

For

2  
With wide-spreading charms, like the Lake of Killarney,  
Dear creature, oh! listen to none of their blarney,  
With a row dow &c

3  
Your true-hearted lad is come galloping to you:  
Oh the Salmon-leap's nought to his flight to pursue you,  
With a row dow &c

4  
Your short date of beauty - your glib tongue contrasting,  
Like our own Giant's causeway will prove everlasting!  
With a row dow &c

GLEE

Sung by M<sup>r</sup>. Johnstone M<sup>r</sup>. Blanchard and M<sup>r</sup>. Williamfon.

Capt<sup>n</sup> O Donnel

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the first line of music for the vocal part.

con Spirito

They re -

Medley

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the second line of music for the vocal part.

They re -

Bob

capricorn musical staff with bass clef, key signature of two flats, and 3/4 time signature. The staff contains the third line of music for the vocal part.

Should Mirth be ob - serv'd by her fons to de - - cline, They re -

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the first line of music for the piano accompaniment.

- cruit her bright lamp, with a flask of good wine! Should Mirth be ob - - serv'd by her

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the second line of music for the piano accompaniment.

- cruit her bright lamp, with a flask of good wine!

capricorn musical staff with bass clef, key signature of two flats, and 3/4 time signature. The staff contains the third line of music for the piano accompaniment.

- cruit her bright lamp, with a flask of good wine!

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the fourth line of music for the piano accompaniment.

fons to de - cline, They re - cruit her bright lamp, with a flask of good wine!

capricorn musical staff with treble clef, key signature of two flats, and 3/4 time signature. The staff contains the fifth line of music for the piano accompaniment.

They re - cruit her bright lamp, with a flask of good wine!

capricorn musical staff with bass clef, key signature of two flats, and 3/4 time signature. The staff contains the sixth line of music for the piano accompaniment.

They re - cruit her bright lamp, with a flask of good wine! When the

When the glaſs cir\_cles round, and our  
 When the glaſs cir\_cles round, and our  
 glaſs circles round, and our

ſpirits im\_prove, When the glaſs cir\_cles round, How  
 ſpirits im\_prove, When the glaſs cir\_cles round, circles round, How  
 ſpirits im\_prove, How ſweet flows the bumper the bumper the bumper How

*p* ſweet flows the bumper to Friendſhip, and Love! to  
*p* ſweet flows the bumper to Friendſhip, and Love! to Friendſhip,  
*p* ſweet flows the bumper to Friendſhip, and Love! the bumper the bumper

Friendship, to Love! to Love! How sweet flows the bumper to  
 the bumper the bumper to Love! How sweet flows the bumper to  
 the bumper to Love! How sweet flows the bumper to

*tenute* *cres* *p* *cres* *p* *cres* *p*

Friendship, and Love! to Friendship, the bumper  
 Friendship, and Love! the bumper to Love! the  
 Friendship, and Love! the bumper to Friendship, the

*f* *f* *f*

to Love! How sweet flows the bumper to Friendship, and Love.  
 bumper to Love! How sweet flows the bumper to Friendship, and Love.  
 bumper to Love! How sweet flows the bumper to Friendship, and Love.

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

End of ACT II

## ACT III

Sung by M<sup>r</sup> Incedon

**LARGHETTO**

Clar: Viol.

Viol. 2<sup>do</sup>

Corni

'Tis in vain for suc - cour cal - ling Hope no

more my bo - som cheers) Hope no more my bo - som cheers; Cru - el Fate that blifs ap =

Clar. Viol.

Corni

The musical score is written in G major and 3/4 time. It consists of two systems of staves. The first system includes a vocal line (Sung by M<sup>r</sup> Incedon) and three instrumental staves: Clarinet (Clar.), Violin (Viol.), and Violin 2<sup>do</sup> (Viol. 2<sup>do</sup>). The tempo is marked LARGHETTO. The second system continues the vocal line and includes staves for Clarinet (Clar.), Violin (Viol.), and Horn (Corni). The lyrics are: "'Tis in vain for suc - cour cal - ling Hope no more my bo - som cheers) Hope no more my bo - som cheers; Cru - el Fate that blifs ap =".

=palling, with her scroll of Joy -- lefs years; Cru -- el Fate that blifs ap -- pal -- ling with her

*Fagotti*

scroll of Joy -- lefs years! with her scroll of Joy -- -- lefs years !

*dim<sup>do</sup>*

Volti Subito

Allegro Con spirito

Resoluto

Come, Despair! and Distraction confound me! Add still to my lifes wretched load; add still to my lifes wretched load;

And while your mix'd horrors your horrors furround me, This desert of

wildness shall be my a - - bode! this desert of wild - - - nefs this desert of wildness shall

Fortiss'

be my a-bode this Desert of wild-ness this Desert of wildness shall be my a-bode! this de-fer-t of

wildness shall be my a-bode.

Come despair! and dis-traction confound me. Add fill to my life's wretched load,

*sforz.* *ad lib.* *Clarinet*

*f* *p*

## Furioso

And while your mix'd horrors furround me, surround me this De

sert of wildness shall be my abode! this Desert of wild

ness this Desert of wildness shall be my a-bode! this de\_sert of wildness shall be

my a--bode. shall be my a--bode!

Corno

F P F

F P F

AMOROSO

Capt<sup>n</sup> O Donnel

By her own lovely self that's my choice, and delight, By that form I could gaze on from

Sy

morning to night; By that form I could gaze on from morning tonight; By that becom, so pret - ti - ly

veil'd from my fight, I fwear to a - dore the dear creature! dear creature! I fwear to a - dore to a - dore the dear creature.

By the finiles on that cheek, I could ever carefs;  
 By the Stars, which her forehead fo brilliantly drefs;  
 By the Stars, &c.  
 By thofe lips, which. my own pair would willingly prefs,  
 I fwear to adore the dear creature!  
 I fwear &c.

## Chorus

The musical score is arranged in two systems. The first system consists of five staves: a vocal line (treble clef, G-clef) with a *mf* dynamic and a triplet of eighth notes; a piano accompaniment (treble clef, C-clef) with a *Con Spirito* marking; a trumpet part (treble clef, F-clef) with a *Trumpet* marking; a woodwind part (treble clef, C-clef); and a bass line (bass clef, F-clef) with a *for.* marking and a triplet of eighth notes. The second system consists of five staves with lyrics. The lyrics are: "Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale! whose Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale! Hail to the Vine Hail to the Vine Hail to the Vine Hail to the Vine".

*mf*  
Con Spirito

Trumpet

*for.*

Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale! whose  
Hail to the Vine the Vine of Bri-tain's vale! Hail to the Vine The Vine of Britain's Vale!  
Hail to the Vine Hail to the Vine  
Hail to the Vine Hail to the Vine

Stores re - - fine re - - fine her nut brown Ale 'Till that like Nectar flows - - - - - s

re - - fine her nut brown Ale 'Till that like Nectar flow - - - - - s

re - - fine her nut brown Ale 'Till that like Nectar

re - - fine her nut brown Ale 'Till that like Nectar flows - -

*sf* *sf*

like Nec - - tar flows like Nec - tar flows;

flows till that like Nec - tar flows;

flows - - - - - like Nec - tar flows;

till that like Nec - tar flows;

*sf* *sfcr.*

Hail to the Vine - - - - - the  
Hail to the Vine - - - - - the  
The Vine of Bri - tains Vale! the  
The Vine of Bri - tains Vale!

Vine of Bri - tains Vale! whose Vir - tues to this Isle to this Isle con - - find, whose  
to this Isle con - - find,  
Vine of Bri - tains Vale! whose  
whose Vir - tues to this Isle this Isle con - - find,

Virtues to this Isle confin'd to this Isle con - - find, Hail to the Vine of Bri - - tains  
 whose Virtues to this Isle to this Isle con - - find, Hail to the Vine of Bri - - tains  
 Virtues to this Isle confin'd to this Isle con - - find, Hail to the Vine of Bri - - tains  
 con - - find, Hail to the Vine of Bri - - tains

Vale whose Vir-tues to this Isle con - find, are sent to  
 Vale whose Vir-tues to this Isle con-find, are sent to  
 Vale whose Vir - tues to this Isle con -  
 Vale whose Vir - tues to this Isle con - find are sent to



6

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

Vine to the Vine of Bri-tains Vale! then hail to the Vine of

*fr.* <sup>3</sup>

Bri-tains Vale!

Bri-tains Vale!

Bri-tains Vale!

Bri-tains Vale!

*fr.*



Hark, Hark, the old ring Dove calls his mate! Hark, the Old ring Dove  
 Hark, Hark, the old ring Dove calls his mate! Hark, the Old ring Dove  
 sure I'm not too late? Hitt Captain  
 sure I'm not too late? Bassoons Semi-ty

calls his mate!  
 calls his mate!  
 sure I'm not too late!  
 sure I'm not too late! Flote hr

DUET. Sung by M<sup>r</sup>. Johnstone and M<sup>r</sup>. Quick.

*Maestoso furioso*

Capt<sup>o</sup>. O' DONNEL. The dreadful weapons choofe Sir! Sir WALTER WARING We'll bring enough then

No, that I muſt re-ſiſt Sir; We'll bring enough then

*p*

fight in buff, 'Twill make important news Sir! Sword! Pike! and hand Grenade. Will prove us not a-fraid,

fight in buff, 'Twill make important news Sir! Will prove us not a-fraid, Sword, Pike, and

*f*

Will prove us not a-fraid, With theſe you think to hack me, But

hand Grenade, Will prove us not a-fraid, With theſe you think to hack me, But

*f* *p* *f*

being brave, I'll on-ly have, My honor's self! to back me, to back - - - to back me! My,

being brave, I'll on-ly have, Twelve Conftables! to back me, to back - - - me!

*Cres* *p*

honor's self! to back me, My honor's self to back me, But being brave I'll on-ly have My ho - nor's self to

Twelve Conftables to back me, and fo forth, But being brave I'll on-ly have Twelve Conftables to

*Pizz:* *f* *Cres* *p*

back me! to back me! to back me.

back me, to back me, to back me, and fo forth.

*Fife* *ff*

ALLEGRO

Con  
SPIRITÒ

1<sup>st</sup> Archer  
2<sup>d</sup> Archer  
3<sup>d</sup> Archer  
4<sup>th</sup> Archer  
5<sup>th</sup> Archer  
6<sup>th</sup> Archer

Come dear Mifter Medly, I fay! I fay!  
But mind Mifter Medly, I fay! I fay!  
Oh sweet Mifter Medly, I fay! I fay!  
Oh sweet Mifter Medly, I fay! I fay!

4<sup>th</sup> Archer

Come dear Mifter Medly, I fay, I fay! MEDIV  
mind Mifter Medly, Mifter Medly, I fay, I fay! What the deuce is the matter? BOB  
Mifter Medly, I fay, I fay! How neatly they prattle! How

Archers  
oh fie! MEDLEY oh fie

keep if you keep such a clatter, No game on the forrest will stay. oh fie! No game on the forrest will stay. oh fie But  
sweet pretty sweet pretty prattle, oh fie! oh fie

F P F P

Archers  
oh fie oh fie oh fie oh fie! oh sweet Mifter Medly I

hence it will fly to old Nick in a trice to get out of your way oh fie oh fie oh fie oh fie! sweet Mif.ter  
oh fie oh fie oh fie oh fie! sweet Mif.ter

fay But mind Mifter Medly I fay Come dear Mifter Medly I fay I

Medly sweet Mif.ter Medly sweet Mifter Medly  
Medly sweet Mif.ter Medly dear Mif.ter Medly



tutti

come pray let us go pray let us go, we mind not your sneers your  
 on-ly but one pair of Ears, pray let us go pray let us go,  
 Pretty dears pret-ty dears

sneers your sneers come pray let us go let us go, let us go, we mind not we mind not we mind not your sneers come  
 MEDLY  
 But one pair of ears for all your glib tongues little huffsies you know I've  
 let us go, let us go, come pray let us go, let us go, pret-ty dears come

pray let us go let us go let us go.  
 on-ly I've on-ly but one pair of Ears.  
 pray let us go let us go let us go. FP FP FP

32 Pastoral Chorus. Sung by M<sup>r</sup> Blanchard and Female Archers

Medley

Chearful Come Lass'es Laf-ses follow me, With merry mer-ry merry Glee, To

sports of Woodland archery! to sports of woodland archery, come Lass'es Lass'es follow me to sports of woodland archery. With

merry Glee we fol-low thee, we follow follow follow thee to sports of woodland Archery, to sports of woodland archery, with

Bugle

merry glee we follow thee we follow follow follow thee.

Archers To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

Medley To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

To Sports of woodland archery we follow thee with merry glee to Sports of woodland archery with merry merry glee.

Scene



## GLEE

Sung by Miss Dall. M<sup>rs</sup> Martyr. and M<sup>r</sup> Williamson.

Bugle Horn

Allegro

Hark — the Bu — gles Syl — van Strain, Calls us to the Spor — tive

Hark — the Bu — gles Syl — van Strain, Calls us to the Spor — tive

Hark the Bu — gles Syl — van Strain, last time

Plain, calls us to the spor — tive Plain, Scene of art — ists

Plain, calls us to the spor — tive Plain, Scene of art — ists

calls us to the spor — tive Plain call us to the spor — tive Plain, Scene of art — ists

Love! ad — vanc — ing, Mai — dens hearts in trans — port

Love! ad — vanc — ing,

Love! Shep — herds faith — ful tales ad — vanc — ing,

danc - ing hap - py may they

prove! How blifs - ful - then the wood nymphs green re - - - treat,  
 prove! How blifs - ful then the wood nymphs green re - - - treat,  
 prove! the wood nymphs green re - - - treat,

*Espressivo*  
 Where Love, and In - no - cence en - rap - - turd meet! Oh *f* hap - py may they  
 Where Love, and In - no - cence en - rap - - turd meet! Oh  
 en - rap - turd meet! Oh

prove hap - py may they prove with art - lets love  
 hap - py may they prove! hap - py may they prove DC  
 • hap - - - - - py hap - py may they prove

## DANCE of FEMALE ARCHERS

ob.

Allegretto

Da Capo

Oboes

Minore

ad lib

D.C.

Bugle Horn

Musical score for Bugle Horn and Chorus of Archers &c &c. The Bugle Horn part is in C major, 2/4 time, and consists of a single melodic line. The Chorus of Archers &c &c. part consists of five staves: two treble clefs and three bass clefs, all in C major, 2/4 time. The lyrics for the Chorus are: "To Beauty's Shaft the".

prize decree, in strains of an - tient minstrel - sy!

prize decree, in strains of an - tient minstrel - sy!

prize decree, in strains of an - tient minstrel - sy!

prize decree, in strains of an - tient minstrel - sy!

Sung by M<sup>r</sup> Incledon

Trumpets

Con Spirito

Musical score for "Sung by M<sup>r</sup> Incledon". The score is in 3/4 time with a key signature of one sharp (F#). It features vocal lines and instrumental accompaniment for Trumpets, Corni, Trumpet, and Bassoon.

**First System:** The vocal line begins with a *sf* dynamic. The instrumental accompaniment includes Trumpets and Corni playing *f tutti*. Dynamics include *sf* and *sf*.

**Second System:** The vocal line continues with the lyrics "Oh tell me, O tell me, Memory no". The instrumental accompaniment includes Trumpets playing *tutti* and *ff*.

**Third System:** The vocal line continues with the lyrics "more, what woe in banishment was mine - O tell me, O tell me, Memory no more, what woe in banishment was". The instrumental accompaniment includes a Trumpet playing *For*.

**Fourth System:** The vocal line continues with the lyrics "mine - What pain this lab'ring bo- - som bore, com-pell'd its treasure to re-sign! to re-". The instrumental accompaniment includes a Trumpet playing *For* and a Bassoon playing *For*.

- sign - - - - - to re - sign - - - - - what pain this lab'ring

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

bosom bore, com - pell'd its trea - sure to re - sign! what pain this lab'ring bosom bore com -

*p* *p*

- - pell'd its treasure to re - sign!

*f* *f*

But tell me, tell me, Memory more kind The envyd envyd transports I re - gain; the tran -

- sports Re - cord them Re - cord them re -

cord them re - cord them on my faithful mind, re - cor - - - d them re -

cor - - - d them re - cor - - - d them on my faithful

mind re-cor- d them re-cor- d them re-cor-

Trumpets

Horns

d them on my grateful mind that not a

for - row may re - main that not for - row may re - main

sf sf

FINALE. Sung by M<sup>r</sup>. Quick, M<sup>r</sup>. Incledon, Miss Dall, M<sup>r</sup>. Blanchard, M<sup>rs</sup>. Martyr,  
M<sup>r</sup>. Johnstone, and M<sup>r</sup>. Bannister.

Allegro

Clar<sup>s</sup>

Bassoon

Chorus

Tune the Pipe, and strike the Ta-bor, Quick-ly join their faith-ful hands, This is not a

Tune the Pipe, and strike the Ta-bor, Quick-ly join their faith-ful hands, This is not a

Tune the Pipe, and strike the Ta-bor, Quick-ly join their faith-ful hands, This is not a

Tutti

time for la-bor, While young Joy on tip-toe stands!

time for la-bor, While young Joy on tip-toe stands!

time for la-bor, While young Joy on tip-toe stands!

Sir WALTER

WARING

Justice bids me now be - fit you, Blind to all your ro - guish charms,

So I'll cer - tain - ly comit, you - To an ho - nest Hus - band's arms. *Da Capo*

EMILY

WILFORD

Fearless now our vows are plighted, Hence the clouds of sorrow fly! Constancy and love, u -

Fearless now our vows are plighted, Hence the clouds of sorrow fly! Constancy and love, u -

- nited, u - nited, Thus restore a tranquil sky. *Da Capo*

- nited, u - nited, Thus restore a tranquil sky.

## MEDLEY.

## DOLLY.

Musical score for 'MEDLEY' and 'DOLLY'. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: DOL-LY mind you love me dear-ly! Ne-ver fear if you are true:

## BOTH

Musical score for 'BOTH'. The piece is in 2/4 time with a key signature of two flats. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: Chi-ding I shall take but queer-ly, Sul-ky fits will ne-ver do!

DOLLY

Chi-ding I shall take but queer-ly, Sul-ky fits will ne-ver do!

MEDLEY

Scold-ing I shall take but queer-ly, Sul-ky fits will ne-ver do!

Capt<sup>l</sup> O' DONNEL.

Musical score for 'Capt<sup>l</sup> O' DONNEL'. The piece is in 2/4 time with a key signature of two flats. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: Marriage faith's a pret-ty no-tion, If one could but change a Wife; But a Sol-dier

Musical score for 'loves promotion'. The piece is in 2/4 time with a key signature of two flats. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: loves promotion; Not a warm campaign for life! - - - - - Da Capo

## FAIRLOP

Espress<sup>o</sup>

Though my woodland thus you plun-der, Of the sweetest plant that grew, At the loss I can-not

wonder, May it bet-ter thrive with you.

*Segue*

## Chorus

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

Tune the Pipe and strike the Ta-bor, Quick-ly join their faith-ful hands;

## LADIES

this is not a time for la - bor, While young Joy on tip toe stands! Tune the Pipe and  
 this is not a time for la - bor, While young Joy on tip toe stands! Tune the Pipe and  
 this is not a time for la - bor, While young Joy on tip toe stands!  
 this is not a time for la - bor, While young Joy on tip toe stands!

## GENTLEMEN

strike the Ta - bor, Quick - ly join their faith - ful hands, This is not a time for la - bor,  
 strike the Ta - bor, Quick - ly join their faith - ful hands, This is not a time for la - bor,  
 Quick - ly join their faith - ful hands,  
 Quick - ly join their faith - ful hands,

While young Joy on tip-toe stands, While young Joy on tip-toe stands,  
 While young Joy on tip-toe stands, While young Joy on tip-toe stands,  
 While young Joy on tip-toe stands, While young Joy on tip-toe stands,  
 While young Joy on tip-toe stands, While young Joy on tip-toe stands,

While young Joy on tip-toe stands.  
 While young Joy on tip-toe stands. **The End**  
 While young Joy on tip-toe stands.

