

T. S. S.
Three and the Deuce,

A MUSICAL ENTERTAINMENT

as Performed at the

Theatres Royal Hay Market & Drury Lane,

The MUSIC COMPOSED by

STEPHEN STORACE.

OVERTURE to the THREE and the DEUCE.

Allegro
assai

Musical notation for measures 1-11, featuring a piano (*p*) dynamic marking.

Musical notation for measures 12-21, featuring a *Cres.* (Crescendo) marking.

Musical notation for measures 22-32, featuring a *ff* (fortissimo) dynamic marking.

Musical notation for measures 33-43, featuring a *mezzo voce* marking.

Musical notation for measures 44-54, featuring a piano (*p*) dynamic marking and the instruction **Volti Subito**.

This page of musical notation consists of ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and ties. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score. The piece begins with a melodic line in the upper voice of the first system, followed by a more active accompaniment in the lower voice. The second system continues this texture, with the lower voice becoming more prominent. The third system features a more complex accompaniment with frequent sixteenth-note patterns. The fourth system shows a return to a more melodic focus in the upper voice, with the lower voice providing harmonic support. The fifth system concludes the page with a final melodic flourish in the upper voice and a sustained accompaniment in the lower voice.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the first staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment. Dynamic markings of *Cres*, *f*, *dim*, and *p* are placed above the first staff.

Volti Subito

This page of musical notation consists of six systems of staves, each system containing two staves (treble and bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a *mf* marking. The third system includes a *p* marking. The fourth system is marked *dolce*. The fifth system is marked *p*. The sixth system is marked *dolce*. The music is characterized by intricate melodic lines and complex harmonic textures.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. Dynamic markings such as *p* (piano) are present. The piece concludes with a double bar line at the end of the seventh system.

6 GLEE. Sung by M^r Wathen, M^r Suett, and M^r Bannister.

Andante

FRANK

sotto voce

Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

TOUCHIT

Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

FREEMAN

Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

p

sotto voce

be, till the Owl flies a way. ti whoo! before 'tis dark, come, fill up your glass, our catches we'll troul, till the Justice goes

be, till the Owl flies a way. te whit! he's flown, hark! hark! come, fill up your glass, our catches we'll troul, till the Justice goes

be, till the Owl flies a way. te whit! ti whoo! come, fill up your glass, our catches we'll troul, till the Justice goes

mf

home as wise as an Owl, wise wise wise wise, and what makes thee so wonderful wise. and those
 home as wise as an Owl, wise wise wise wise, and what makes me so wonderful wise, my large bushy wig,
 home as wise as an Owl, wise wise wise wise, and what makes thee so wonderful wise. and those

mf
 little pig's eyes, and that makes thee so wonderful wise, wise wise wise wise, and what makes thee so wonderful
 and that makes me so wonderful wise, wise wise wise wise, and what makes me so wonderful
 little pig's eyes, and that makes thee so wonderful wise, wise wise wise wise, and what makes thee so wonderful

mf
 wise and those little pigs eyes, and that makes thee so wonderful wise. *f*
 wise my large bushy wig, and that makes me so wonderful wise.
 wise and those little pigs eyes, and that makes thee so wonderful wise. *f*
mf *f*

Sung by M^r. Suett.

Allegro

TOUCHIT

Oh lud! what a dread-ful tempta-tion, a pretty Girl's white and car-nation. on your

p *f* *p* *f*

thoughts and words 'tis hard, friend, to preserve a proper Guard, friend, if you venture on such spe-cu-lation. if you

p *mf* *p*

venture on such spe-cu-lation. When you look but on the features of the pretty little creatures, when you

look but on the features of the pretty little creatures, Dear heart how the blood in a minute runs

high: Dear heart how the blood in a minute runs high! while, their rays in, you are gazing, passions

raising, fen-ses crazing, in a moment love is bla-zing in various ways a-mazing, un-less you can

look with a Ma-gis-trates Eye, un-less you can look with a Magis-trates Eye, with a

magis-trates Eye with a magistrates eye.

Ah youth's a vain glorious season!
 You younkers ne'er listen to reason,
 'Tis in vain we talk of danger,
 Youth to counsel is a stranger;
 The girls put your chains as they please on,
 When you look but on the features, &c.

Sung by Mr. Fawcett.

HUMPHREY

Allegretto

To see the fair bride go back to the Coach, with a

Jiggi-ty Jiggi-ty, trip on her pretty toe; While fingers, and ringers, and fiders approach, with their freakin' squeaking,

rhyming, chiming, trippity, trippi-ty, tweedle tway, such ringin' & fingin' such routin' & shoutin' such squeakin' & shriekin' such

rhyming & chiming, & hey for themirth of a wedding day.

Fine

old on their crutches are crouding the door, with their niddity niddi-ty diddleing doodle oh! the young with their crot'nets ar-

running before, with their squeaking & creaking, brisking & frisking, tippity, trippity, gigling & gay, such routing, & flourishing, such

ringing & fingering such squeaking & creaking, such whisking & frisking, so hey for the mirth of a wedding day.

ad lib Alas a-las all this must pass. *Andantino* How happy for life were a

man to be sure if the dear wedding day could for ever endure who'd think that so blest & so loving a pair would e'er wish the Parson I

will not say where, who'd think it! oh rare! that so loving a pair would e'er wish the Parson I will not say where.

Sung by Miss Leak.

Andantino

PHOEBE

Go not, my love, Ah go not a - - way Ah no! no no Ah no no no no not a

- way, No! thou wilt not leave me, love! hither of ten will we rove, blithe, the

day Ah blithe the day. Go not my love Ah go not a way Ah no -no

no Ah no no no no not a - - way Ah no thou wilt not leave me love. Ah!

gone a - - - way Ah gone a - - - way

pp

Sung by Miss Leak

Con Spirito

PHEBE
Be:

hold I'm a simple village Lass, I come from a far a - - way with heart ever light the day I pass & I'm fit both for work or

p

play. I come from a - far a - - way with heart ever light the day I pass & I'm

f *p*

fit both for work or play, so merrily so merrily work or play so merrily I trip a long the

foot pathway, so merrily so merrily I work or play so merrily I trip a long the

foot pathway. so merrily I trip a long the foot pathway.

2
 I left both my friends and family,
 With fortune my only Guide,
 Like other young girls my chance to try,
 For they say that the world is wide. So merrily, &c.

DUETT. Sung by M^r. Bannister, and M^r. Fawcett.

PEREGRINE

Lead on I'm resolv'd on a turn up the town,

p

round after dinner what greater de light.

HUMPHREY

You'd better by far let your bed be turn'd down; for what will you think of the

a turn up the town. a round what delight. turn

roundhouse at night. let your bed be turn'd down. the roundhouse at night.

up turn up D'ye know what you're saying you're tipsy no doubt I'll be seen by the town and let

turn down turn down D'ye know what your saying he's tipsy no doubt you'll be seen by the town and then

mf

what will turn out, D'ye know what you're saying you're tip-sy, no doubt. I'll be seen by the town, so firrah turn out, so

what will turn out, D'ye know what you're saying he's tip-sy, no doubt. you'll be seen by the town, lud what will turn out, lud

f

firrah turn out so firrah turn out,

what will turn out lud what will turn out,

End of Act I.

Andantino

Full

TAFFLINE

many a Lad in Llewyl's vale has tried hir heart to move, they came so oft a courting, a

p

courting hir to Love, with no-na, no-na, Taffline dear, they tried her heart to move, they

came so oft a courting a courting her to Love. had hir be-liev'd they

f p

had deceiv'd no no no no no no no they had deceiv'd. hir heard them tell their

ad lib:

ad lib:

a tempo

art full tale, but gave to none to none her love: to Shepherd Swains, ah, long a-go hir

a tempo

learnt to answer al ways no; hir learnt to answer always no; hir heard them tell their art - - - ful

tale, but gave to none her love.

Ill have a Swain, who's not too wise,
 A faithfull spouse to prove,
 Who still will come a courting,
 Courting her to love,
 With sona, nona, &c.

Hir will believe,
 He'll not deceive,
 No, no, he'll not deceive:

Hir will believe his faithful fighs,
 And give him all her love:
 To Saepherd Swains tho' long ago,
 Hir learnt to answer always no,
 Hir will believe, his faithfull &c.

Sung by M^r. Wathen.

Andante
con
moto

p *f*

FRANK

Right ea-sy of Mind to good humour inclin'd I takes them as smooth as I can. But shall

p

any one try to wrong Phoebe or I odd rabbit it not while I'm a Man. But shall any one try to wrong

f *p*

Phoe-be or I odd rabbit it not while I'm a Man. at quar-ter staff fis-ty cuffs

sf *sf* *p*

match me who can, at quarter staff fisty cuffs match me who can, at quarter staff fisty cuffs match me who can, odd

rabbit it they'll find they've to do with a Man, they've to do with a Man they've to do with a Man.

Cres *p* *sf* *sf* *f*

2

The Squire, as I've heard,
 Would make I afeard,
 I'll give him fair leave, 'an he can:
 Tho he's wealthy and great,
 What care I for his state.
 He'll find he's to do with a Man.
 At quarter staff &c.

Sung by Miss Leak.

Andante

The musical score is written in 2/4 time and marked 'Andante'. It consists of a piano introduction and a vocal section. The piano introduction is in treble and bass clefs. The vocal line begins with the name 'PHEBE' in all caps. The lyrics are: 'I'll bid my trembling heart, my trembling heart no more no more in fancys path in fancys path to stray fond thoughts that rove that rove where ye a-dore fond thoughts fond thoughts that'.

PHEBE
 I'll bid my trembling heart, my trembling heart no more no more in fancys path in
 fancys path to stray fond thoughts that rove that rove where ye a-dore fond thoughts fond thoughts that

rove, where ye a - - - dore now home now home now home now homeward turn a - - way, now

home now home now homeward now homeward turn a - - way. henceforth each wandering

thought a - gain I'll close within my breast, there harmless still and free from stain I'll teach my heart to rest, there

harm...lefs still & free from ftain Ill teach... my heart my heart, to

rest. now home nowhome now home nowhomeward turn a... way now home nowhome now homeward now

homeward turn a... way now homeward turn a way.

f *p* *f*

Maestoso

Sung by M^r Bannister Jun^r

PEREGRINE

Musick is the food of Love, but what's the cure, why dance to Musick

to be fure, why dance, to be fure. to fal la la la la la la la la la la

la la la la la la la la la la la la la la la. Dear Mary's cold heart I at-

-tempted to thaw, but never could melt it a way, cries Ma-ry for you I shall neer care a straw save I.

I must then dance the Hay. with a fal la la la la la fal la la la la la la la la la la.

Volte

cries Ma-ry for you I shall ne'er care a straw says I I must thence the Hay.

When I ogled sweet Bess, from my glances she shrunk, for she had a bosom of

steel, I was drunk with my passion so mortal-ly drunk that nothing would do but a reel. with a *f*

fal la la la la la la la la la la la la la la la. I was drunk with my passion so *p*

mortal-ly drunk that nothing would do but a reel. *f* **Tempo Primo** Ex - - tre - mi - ties in *p*

Love 'tis love. each lover knows. If Women then be wil-der Men. in that ex-tre-mi-ty the head. 'Tis

f *p*

best no doubt to fig them out at that ex-tre-mi-ty the Toes. with a fal la la la la la la la la la la la la la la la la

f **Andantino**

la la la la la la la la la la la la la. Then a fig for young Cupid a fig for his smart, and a fig for each Maid that

Allegro

meet No Saint of a Woman takes hold of my heart while S! Vi-tus takes care of my feet. with a fal la la la la la

f **Piu Presto**

la la la la la la la la la la la la la. for no Saint of a Woman takes hold of my heart while S! Vitus takes care of my

Piu Presto

feet, while S! Vitus takes care of my feet, while S! Vitus takes care of my feet.

f *p* *f*

Allegretto

Oh wonders that grow in Kilkenney so clever! I

mend the brains weakness how strong'tis so-e-ver; My Dumb, blind, and deaf, when they hear the lame walking, run

speechless with Joy to behold themselves talking, for bother o' pother, from one to the other, I

cure all complaints whether little or great O' with the tune of my brogue, and a touch of Potatoes. Ach

f *p* *pp*

ad lib. a tempo

hone Ach hone mayrone! marrone! Ph-l-l-a-l-l-u! I cure all complaints with a touch of Po-ta-to.

f

2

The fame of my credit in Ireland has fuch been,
 No senses were found till by me they had touch'd been;
 'Twas own'd by all ranks, whether peer, or peasant,
 None went farther before, who came after at present
 For bother o' wather &c.

3

But vainly I hold out the light of all learning,
 Unless the small wick of the brain I'm discerning;
 If blind then to reason, I force them to view it;
 If I beat them out with it, I beat them into it.
 For bother o' pother &c.

DUETT

Sung by Miss Leak and M^r. Suet.

PHEBE
 This beating heart feels ev'ry fear that love and du - ty

TOUCHIT **PHI.**
 own. Ah Sir preserve a life so dear which you can save a - lone. from course of law I may not swerve, A.

TOU: **PHE:**
 life so dear pre - serve. That look would melt a heart of Stone which you could save a - lone. On you a -

- lone my hopes rely Alas I have no friend but you Alas I have no friend but you.
TOU:
 dont ask me fie. the law I keep in view, so great a favor could you hope what if he

PHE:
 This feeling heart feels ev'ry fear that love and duty lone. Ah Sir preserve a life so dear which
 should deserve a rope. that look would melt.

you can save a lone preserve a life so dear. which you can save a lone on you a lone my
 a heart of stone don't ask me fie. don't ask me fie what if he should de =

sf

hope my hopes re-ly-- A-las I have no friends I have no friends but you my hopes re-
 =serve should he deserve a rope fie fie from law I cannot swerve the law I keep in view. well well well well ill

=ly my hopes re-ly my hopes re-ly on you a lone my hopes re-ly, my hopes re-ly, my hopes re-ly on you a-
 try well well ill try well well ill try what can be done. well well ill try, well well ill try, well well ill try what can be

Cres sf

a-lone on you a-lone on you a-lone on you a-lone.
 done what can be done what can be what can be done.

sf p sf

Andante

Sung by Mrs Bland.

Should e'er the for-tune
 be my lot, to be made a wealthy bride; I'll glad my Pa-rents low-ly Cot, all their
 pleasure and their pride: And when I'm drest all in my best I'll trip a-way
 La-dy gay I'll trip I'll trip a-way. And the Lads will say dear heart what a flash look at

FAKELINE

p *f* *f* *p*

Little Taffline with a filken fash, and the Lads will fay dear heart what a flash and the

lads will fay dear heart what a flash look at little Taffline look at little Taffline oh

look at little Taffline with a filken fash.

The musical score consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#). The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets.

Oh! then what pleasure to be seen,
 When the lads at evening meet!
 With filken fash of pink or green,
 Silken roses on my feet!
 How folks will stare,
 As hir goes by,
 "See, see they'll cry,
 Her flaunty air!
 And the lads will fay, "Dear heart, what a flash!
 Look at little Taffline with a filken sash!"

Sung by M^r. Bannister Jun^r. M^r. Suett M^r. Wathen M^r. Fawcett Miss Leak & M^{rs}. Bland.

Allegro

For Prince

Tafflin

Percival

still be still my filly sheep your talking will be seen your talking will be seen your talking will be seen

Taff. The wonder grows still more & more *Taff.* The wonder grows still more & more
Humph & Frank *Touch.* *Humph & Frank* *Touch.*
 The wonder grows still more & more My wisdom here is plain The wonder grows still more & more My wisdom here is

Omn. Sure never met three such before and may not meet a-gain *Taff.* Sure never met three such before and
Hu & To. *Frank*
 plain Sure never met three such before and may not meet a-gain Sure never met three such before and

may not meet a-gain *Pertinax* Sure never met three such before and may not meet a-gain My Pride in your in-
 may not meet a-gain Sure never met three such before and may not meet a-gain

tutti

indulgence be my will be my excuse we hope while here I play the three no one will play the deuce Our task is done &

Our task is done &

f

Taff & Pert.

all is said our will be our excuse We trust if well the three be play'd we need not fear the deuce we

Hu & D.
Frank

all is said our will be our excuse We trust if well the three be play'd we need not fear the deuce we

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

Fine