

THE
Overture, Songs, &c.
IN THE

SERAGLIO,

As perform'd at the Theatre Royal
COVENT GARDEN.

The Music chiefly Compos'd by

C: D I B D I N.

Price 6^s.

LONDON, Printed and sold by, JOHN JOHNSTON. No. 97, Drury Lane. Of whom may be had,

The Two Misers.
The Defector.
The Jubilee.

The Theatrical Candidates.
The Maid of the Oaks.
The Recruiting Serjeant.

The Waterman.
The Christmas Tale.
The Election.

The Blackamoor.
The Golden Pippin.
Elfrida.

Also A second number of *Thalia*, containing, the Medley Overture to the Fair Quaker, the Songs in Old City Manners, the Runaway, The Gamesters, and the Country Girl.



OVERTURE

to the SERAGLIO

The image displays a musical score for an overture. It consists of eight systems of music, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as *And.* and *And.*. The score is written in a style characteristic of 18th-century musical manuscripts.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a common time signature. The first system shows a melodic line in the treble clef and a supporting bass line. The second system continues the melodic development with some chromaticism. The third system features a more complex texture with sixteenth-note patterns in the treble and a steady bass line. The fourth system includes a dynamic marking of *f* (forte) and shows a shift in the melodic line. The fifth system continues with intricate sixteenth-note passages. The sixth system concludes the piece with a double bar line and the word "Volti" (Volte) written in the bass clef staff.

Allegretto

Musical score for a symphony, page 4, marked *Allegretto*. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, and brass. The music is characterized by rhythmic patterns and dynamic markings such as *s.* and *f*.

The score is divided into systems, each with a treble and bass staff. The instruments are labeled as follows:

- System 1: Violins (Vcl. I), Violas (Vcl. II), Cellos (Vcl. III), and Double Basses (Vcl. IV).
- System 2: Oboes (Ob.), Cor Anglais (Cor. Angl.), Bassoons (Fag.), and Clarinets (Cl.).
- System 3: Horns (Corno), Trumpets (Tromba), and Trombones (Tromboni).
- System 4: Percussion (Perc.), Timpani (Timpani), and other instruments.

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked *Allegretto*. The page number 4 is visible in the top left corner.

Violins I

Oboe Solo

This page of a musical score, numbered 5, features six systems of music. Each system consists of a treble clef staff and a bass clef staff. The first system is labeled 'Violins I' and shows a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system continues this pattern. The third system introduces a new melodic line in the treble staff. The fourth system features a more complex melodic line with some triplets. The fifth system shows a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The sixth system is labeled 'Oboe Solo' and features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The score concludes with a double bar line and repeat signs.

Allegro, non troppo.
p *mf*
 The Sun's mounting high we

longer can stay then cheerfully work a way laf ses; then cheerfully work a way laf ses. *f* The Sun's mounting high we

longer can stay then cheerfully work a way laf ses. then cheerfully work a way laf ses. *f* Take comfort what 'tho he be

gone far a way take comfort what 'tho he be gone far a way Girl 'tis but a folly to be melancho ly Girl 'tis but a folly to

Pizz. *Cresc.*
 be melancho ly. A lafs did you know in my ho . som what paf ses a . las did you know in my ho . som what paf ses. *f*

Men.
 know well enough child for I've had my day I know well enough child for I've had my day. Yo ya.

Yes. land the haul. land the haul. By the weight by the weight we have caught a good freight by the

weight by the weight we have caught a good freight pull a way. pull a way. pull a way. pull a way zoms lads

Women.
 what a haul zoms lads what a haul. Born humble and cheerfull good humour and health are treasures to us beyond Power and

wealth born humble & cheerfull good humour & health are treasures to us beyond Pow. er & wealth with a prospect so charming hark

hark hark hark with a prospect, so charming hark hark hark hark on, ly hark the wood lark how it makes the air ring.

And the Black-birds but listen how sweet by they sing and the Blackbirds but listen how sweet by theysing Come the Tide...

... ebb's a . pare then each make , to his place . The fa . vor , ing breeze while we can let us feize the fa . vor , ing breeze while we

can let us feize and while the birds car . rol so sweetly a . round and the Rocks and the shores with loud ec . cho's re . spond se'll be

gratefull to heav'n for the good it hat sent and sing with good humour and toll with content . The tide . . . ebb's a . pare . then roll

Man . . to his place the fa.vo.ring breeze while we can let us seize and while the birds carrol so sweet.ly a .round and the

7
5
4
6
5
4
6
4
4

Rocks and the shores with loud ec.chos re.sound we'll be gratefull to heav'n for the good it has sent we'll be gratefull to heav'n for the

6
6
4
6
4
4

good it has sent & while the birds carrol so sweet.ly a .round and the rocks and the shores with loud ec.chos re.sound we'll be gratefull to

rit.

heav'n for the good it has sent & sing with good hu .mour and toil with con.tent and sing with good hu .mour & toil with con

for.

...tent.

for.

Allegro Moderato

P. T. S. F.

The Worlds a strange World Child it must be confid We all we all of Distress have our share Not

since I must struggle to live with the rest by my troth 'tis no great matter where no great matter where

p f

no great matter where by my troth 'tis no great matter where we all must put up with what Fortune has sent be

Mez. F. p f

therefore ones lot poor or rich So there is but a portion of ease and content by my troth by my troth 'tis no

p f

great matter which no great matter which no great matter which by my troth 'tis no great matter

p Mez. F.

Sy
 which A livings a living and fo theres an end if one ho - neft - ly ho - neft - ly
 gets juft e - now and fomething to spare for the wants of a Friend by my troth 'tis no great mat - ter

Sy
 how no great matter how no great matter how by my troth 'tis no great matter how in this
 Mez. F.

world we all buſied 'bout nothing appear and I've ſaid it again and a - - gain Since
 P. T. S.

Sy
 quit it one muſt if ones Conſcience is clear by my troth by my troth 'tis no great matter when
 P. T. S.

Sy
 no great matter when no great matter when by my troth 'tis no great matter when.

Affettuoso

Viol. 1^oViol. 2^o

Basso

Viol. 1^o and Viol. 2^o parts are in treble clef with a key signature of two flats and a 3/4 time signature. The Bass part is in bass clef. The music is marked 'Affettuoso'. Dynamics include 'F.' (forte) and 'P.' (piano).

Continuation of the instrumental parts. The Bass part includes the lyrics: "I have not the grace and I know not the". Dynamics include 'F.' and 'P.'.

Continuation of the instrumental parts. The Bass part includes the lyrics: "art - in fine words my poor mind my poor mind to ar - ray - but express ev'ry thought as it flows from the heart and as nature shall". Dynamics include 'P.'.

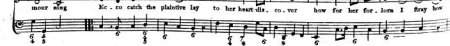
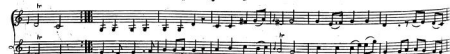
point out the way ex-press ev'ry word as it flows from the heart and as na-ture as nature shall point out the way

Yet yet will I write and am sure to pre-vail while to save my poor Father I try in the

language of nature I'll dress a-- plain Tale and duty the rest shall sup- ply and du-ty the rest shall sup- ply.

Accomp^t.

Andante.



Well how true I love her. Symph 1. st time. Symph 2. time.

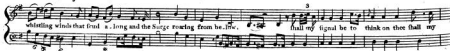
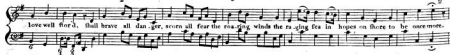
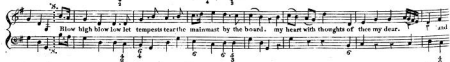
II Verse.

If forbidden to renew
 The vows which once we plighted;
 My Lydia's fate I will pursue,
 In death at least united;
 The latest breath that warms this clay,
 At parting, shall discover;
 How I sigh my soul away.
 How dear how well I love her.

Reef.

Mr. Reinhold.

Allegro.



Sig nall be to think on thee and this shall be my song. And on that night when all the crew the mem'ry of their

for me lives o'er flowing eans of Flip to new and drink their swothearts and their wives I'll heave a sigh I'll heave a

sigh & think on thee and as the ship rolls thro' the sea the burthen of my song shall be Blow high blow low let tempests tear the

mainmast by the board, my heart with thoughts of thee my dear, and love well for'd, shall brave all dan-ger

from all fear the roa- ging winds the ra- ging sea In hopes on shore to be once more, safe mood with thee.

Birds have their pride like human kind fume on their nose pre - fume Birds have their pride like
 human kind fume on their nose pre - fume fume on their form and fume you'll had fond of a
 gas - - dy plane fume love a hundred fume you'll meet will constant to their love. ♪ ♪ fume love a hundred
 fume you'll meet will constant to their love. ♪ ♪ are chattering chattering Sparrows half
 sweet as tender Cooing Cooing Cooing Cooing Doves as tender Cooing
 Doves as tender Coo - ing Doves

Accomp. *P.*

Andante. *P.*

F.

Have you not seen the da. mask rose as near the Vi. o. let it blows and

know ye not that both have birth from the same soil. since the same earth from the same soil . . . sure

the same earth that both a . soil a fragrance sweet are sou. . . rish'd by the self same heat and

f. p.

Both the one and t'other flow'r, and both the one and t'other flow'r sprung up fons of the same
 flow'r and both the one and t'other flow'r sprung up fons of the same flow'r

II Verse.

What cause t'admire, then can you find,
 That I am just as well as kind;
 I am 'tis true, Elmira's friend,
 But Lydia's empire's without end:
 Two passions each a different name,
 Sprung in my breast, their source the same;
 Till cherish'd in that soil they grew
 Friendship for her, and love for you.

Allegro.

If it was not that such a meek
 creature as you they'd imagine to have a concern in't if it was not that such a meek creature as you they'd imagine to
 have a concern in't before I'd be pent like a bird in a mew before I'd be pent like a bird in a mew before I'd be pent like a
 bird in a mew I'd set it on fire and burn in't before I'd be pent like a bird in a mew I'd set it on fire and burn in't I'd

Set it on fire and burn in't. Why child what d'ye talk o-ver ev'ry thing here I

ab.so.lute hold a do.mi.nion why child what d'ye talk o-ver ev'ry thing here I ab.so.lute hold a do.min.ion and I'll

lay you my life let to .mor row ap.pear I'll lay you my life let to .mor row ap.pear let to .morrow to .morrow to .morrow appear & you'll

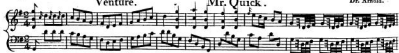
own yourself of my o.pi.nion you'll own yourself of my o.pi.nion. I com.mand at my will ev'ry slave ev'ry mote his re

ti nue & all his re ga lia His re ti nue and all his re. ga. lia and I'll come and I'll go fay.

Volte Presto

Yes and say no. He peevish or kind. Or al.ter my mind just as fan.cy or whim or ca.
 price it shall suit or I'll take ev.ry key let all the slaves free. Set all the slaves free and turn out of doors the fe.
 rag. Ho I'll come or I'll go say yes or fey no he pee.vish or kind or al.ter my mind just as fan.cy or whim or ca.
 price it shall suit or I'll take ev.ry key let all the slaves free and turn out of doors the fe.rag. Ho I'll take ev.ry key let
 all the slaves free and turn out of doors the fe. rag. Ho and turn out of doors the fe. rag. Ho and turn out of doors the fe.
 rag. Ho.

Allegro.



my drowning out I dread each breath of air I hear I dare not look
 O but what that I believe 'twas

nothing but my fear I believe 'twas nothing but my fear

what wretch would give life in my Coat this frolick dearly we shall rue I feel the bow-string at my throat what shall I

do what shall I do I feel the bow-string at my throat what shall I do what shall I do I feel the bow-string at my

throat what shall I do what shall I do I feel the bow-string at my throat what shall I do what shall I do what shall I

do what shall I do

Elmira.

How beautifull and how serene, how

Levita.

How beautifull and how serene, how

Andante

Pizzicato

beautifull and how serene shines yonder Night so splendid Queen, kindly to comfort those who roam, and lead the

beautifull and how serene shines yonder Night so splendid Queen, kindly to comfort those who roam, and lead the

Trav'ler to his home; O thou whose beams so sweetly play, be flow a-las one kindly ray, or

Trav'ler to his home; O thou whose beams so sweetly play, be flow a-las one kindly ray, or

Gymna-thetic gleam impart, to heal the Anguish in my heart, to heal the Anguish in my heart.

Gymna-thetic gleam impart, to heal the Anguish in my heart, to heal the Anguish in my heart.

Keef

These Swabs turrd in and fast a. sleep, poor Tom his midnight Watch to keep,

Alligro taffu Solo

Tom his midnight Watch to keep, now bends his course by Love inclidd, to think of her he left behind, Thiss

Swabs turrd in and fast a. sleep, poor Tom his midnight Watch to keep, now bends his course by Love inclidd, to

think on her he left behind. Murder, Murder, Oh dear. Mark Elmira did you not hear a

Venture Lydia

dreadfull cry of Murder? Yes, What means that signal of distress? What means that signal of dis-

Lydia Hafsan Keef Hafsan

ress? a Sail, I fear the worst, Come on Two three He cannot far be

Klm: & Lyd:

Hafan

Klm: & Lyd:

Hafan

follow, Oh Heavn! This is the place, follow, Oh Heavn! This is the place!

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

cha'd him by the light of the Moon, I cha'd him by the light of the Moon, A hoy shy he's a

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

Fleet in chace of one poor pi.ca.noon! A hoy shy he's a Fleet in chace of one poor pi.ca.noon! Well tald my Hoy.

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

Lyd: & Klm:

Reef

My Spirits fail I drip, I drip, They're crowding all their Sail they bear up faster

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

than he likes they've boarded him ah now he strikes, Ah me! And see this way they

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

flee, Well Shipmates what's the matter here, Well Shipmates what's the matter here? Strangle him Slaves. O pitteous

f. p. *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

Hafsan

31.
 Slow behind

plight By Heav'n he shall not see the light by Heav'n he shall not see the light & Sabre there.

Hafsan run

run. I will not yield. Ah woe un... done 'tis Fredricks Voice, 'tis Fredricks Voice.

Hafsan

Harf

Hafsan

Lydia

Fred:

He's bound at last drag him a... Meditates a vast. Struggle them back. Ah! My Lydia.

Allegro

Hafsan

Reed

Oh - - Good Heav'n what com-pli... ch... tid woe, Good Heav'n what com-pli... ch... tid woe. No Words You're all a -

-back I fly the Prizes and condemn'd, the Prizes and condemn'd till day clap them in Irons then and wait for

Hafsan

further orders. Right their fate till then we will for... pead, Come on and ere the veil of Night be drawn.

Segue Chorus

Chorus.

Raf.
Vocals. The great Ha-shaws fu-promo de-esse shall give them Death or Li-ber-ty.
Con Alto The great Ha-shaws fu-promo de-esse shall give them Death or Li-ber-ty.
Triples. The great Ha-shaws fu-promo de-esse shall give them Death or Li-ber-ty. **TRIPLES**
 The great Ha-shaws fu-promo de-esse shall give them Death or Li-ber-ty.

Death or Liberty. Death or Liberty.
 Death or Liberty. Death or Liberty.
 Death or Liberty. Death or Liberty.
 Death or Liberty. Death or Liberty.

Elmira.

Miss Wewitzer.

Clarinet, 1mo.

Clarinet, 2do.

Violin.

Allegretto.

Ah what a vail the brightest worth

- that in Ab-dal-lah's ho-som flows tho' truth and rea-son there have birth tho' there each ra-diant vir-tue grows

Ah what a vail.

the bright-est worth that in Ab-dal-lah's ho-som flows that

in Ab-dal-lah's ho-som flows the truth and rea-son there have birth, tho' there each ra-diant vir-tue grows

There each ra-diant vir-tue glows there each ra-diant vir-tue glows - there each ra-diant vir-tue glows

there each ra-diant vir-tue glows Fine

Must I at dis-tance plac'd fur-vey the beam that o-ther hearts in-spires while with un-kind a-ver-ter'd ray from

me its chea-ring warmth re-tires must I at dis-tance plac'd fur-vey the beam that o-ther hearts in-spires

while with un-kind a-ver-ter'd ray from me its chea-ring warmth re-tires. D. C.

Allegro.
non molto

I simply

wait for your commands fir is it peace or is it war! shall we quarrel or shake hands fir which good Seignior are ye

for! is it peace! or is it war! shall we quarrel or shake hands fir which good Seignior are you for

which good Seignior are you for! You've nought to do but speak your mind fir on ly give me thine eye out

If for frobbing youre in, blind fir I can frold as well as you, I can bold as well as you as well as I


you I simply wait for your commands fir is it peace or is it war! shall we quarrel or shake hands fir which good

Seignior are you for! But did you give a sin-gle hint that peace and qui-et you pre-ferred there'd be no ob-li-ga-tion but I would not speak a no-ther word but did you give a sin-gle hint that peace and quiet you pre-ferred there'd be no ob-li-ga-tion but I would not speak a no-ther word. I sim-ply wait for your com-mands fir-is it peace or is it war! Shall we quar-rel or shake hands fir-which good Seignior are you for which which which which good Seignior are you for which which which which good Seignior are you for which good Seignior are you for.


Accomp: 

Violin I: 

Tender 



The pl. oas pil. grm who from far has jour. ney'd weak and faint, the




hal. low'd fa. brick to re. vere that holds some fa. v'rite faint. Not deep. er plun. ges in des. pair if



All his toil is vain that does the hope, lefts full, rer here nor feels se . ve . rer pain.

II Verse.

Depriv'd of Lydia's heav'nly sight,
 Life is not worth my care,
 Each flatt'ring prospect of delight,
 Is lost in empty air;
 Is this the fate fond truth must prove?
 Is this affection's need?
 Behold me then impetuous Love,
 Thy ready victim bleed.

Violin. 1 *me* *f* *ma.* *for.*

Violin. 2 *do*

Andantino.

P *Accomp.* *Fin.*

My true love the cru ci fea from me did te. ver then my poor heart was

rent in twain for much I fear'd, ah woe to me, that we should ne. ver. Ne. ver ne. ver meet a. gain

The image shows a page of a musical score. At the top, it is numbered '40' and has the title 'Polly.' followed by 'Miss Dayes.' and the publisher 'Ditt's.' The score is for Violin 1, Violin 2, and Andantino. It includes a piano introduction with 'P' and 'Accomp. Fin.' markings. The lyrics are: 'My true love the cru ci fea from me did te. ver then my poor heart was rent in twain for much I fear'd, ah woe to me, that we should ne. ver. Ne. ver ne. ver meet a. gain'. The music is in common time (C) and features various musical notations such as notes, rests, and dynamics.

Ne . ver ne . ver meet a . gain, no . ver ne . ver meet a . gain, *p* *f*

What must I feel then at this hour If I love If I es . teem him to see him bound and have no

pow'r but fight and with . es . to re . deem him but fight and with . es . to re . deem . him. *D. C.*

Allegro.



Ready. Keep boys a good look out d'ye hear tis for Old England's ho-nour just as you've brought your lower tier broadside to

bear up on her just as you've brought your lower tier broadside to bear up on her All hands then lads . . . the ship to

clear. All hands then lads . . . the ship to clear. Load all your Guns and Mortars. Sl . . . lent as

death th'at tack pre-pare, and when you're all at quarters . . . and when you're all at quarters The sig-nal to en-

-gage shall be a whistle and a hol-low a whistle and a hol-low a whistle and a hollow the sig-nal to en-gage shall be a

whistle and a hol-low be one and all but firm like me and conquest soon will fol-low.

Take Solo.

F.

F/2

F.

Vivace

Allegro
A. *viv* with *f*

ty, rant laws that check the na tive rights of hu. man kind a way with force that aims to break the vi. gour of the freeborn mind

He bell con. troul's his sub. ject land who o'er the mind his pow'r maintains he boasts a.

lose fu. preme com. mand who o'er a wil. ling people reigns.

troul's his sub. ject land who o'er the mind his pow'r maintains he boasts a, lose fu. preme com. mand who o'er a wil. ling people

Chorus
He bell con.

Frederick.

Helena. He, neath her kind protect. ting eye fair com. merce spreads her golden

Lavinia.

wings and science lifts her ban. ners high and rag. ged la. bor toils and flags. The virtuous maid and constant youth their mu. tal

wish. es free ob. tain and love and in. no. cence and truth in un. dis turb'd en. joy. ment reign & love & in. no. cence & truth in un. dis

Chorus repeated. *Reed.*

- turb'd en joyment reign. The rea. dy fal. lor quits the shore his lov. reign's ho. nor

to maintain and when the dang'rous du. ty's o'er partakes the blessings of the plain when the dang'rous du. ty's o'er par.

Volt.

...take the chief sings of the plains There with a mid the su ral through the tri umphs of his pow'r in parts & carols from

thousand tongues speak lively thoughts and gratefull hearts and carols from a thousand tongues speak lively thoughts and grate full

hearts. He best con.trouls his sub.ject land who o'er the mind his

pow'r maintins he boasts a lone supreme com.mand who o'er a sit,ling peo.ple reigas.