

639.

musique Française anglaise &c

The
Overture, Songs, Duetsts &c
in the Musical Farce of
THE LOCK AND KEY,
as performed at the
THEATRE ROYAL COVENT GARDEN,
Composed & Selected
by **M^r. SHIELD,**
Musician in Ordinary to his Majesty,
The Words by P. Hoare Esq^r.

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[Shield, The lock and key: Title page]

OVERTURE

By MR Wm Parke 1

Allegro

The musical score consists of five systems of two staves each. The first system includes the title 'OVERTURE', the composer's name 'By MR Wm Parke', the page number '1', and the tempo marking 'Allegro'. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the upper staves. The lower staves provide a harmonic and rhythmic foundation with various chordal and melodic lines.

2

This page contains six systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The notation is dense, with many sixteenth and thirty-second notes, suggesting a complex, rhythmic piece. The manuscript is written in dark ink on aged, slightly yellowed paper. A small number '2' is written in the upper left corner of the first system. The right edge of the page shows the binding of the book, with the edge of the following page visible.

This image shows a page of handwritten musical notation, identified as page 3. The page contains seven systems of music, each consisting of a treble clef staff and a bass clef staff. The notation is dense and complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, as well as rests and accidentals. The music is written in a historical style, with some notes beamed together in groups. A small number '3' is written in the upper right corner of the page. The paper shows signs of age, with some discoloration and wear at the edges.

4 Siciliano

The image shows a page of handwritten musical notation. It begins with the number '4' and the tempo marking 'Siciliano'. The music is written in two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line. Below this, the tempo changes to 'Allegretto', and the music continues in the same two-staff format. The handwriting is clear and professional, typical of a composer's manuscript.

5

Volti

The image shows a page of handwritten musical notation, page 5 of a manuscript. It contains five systems of music, each consisting of a treble clef staff and a bass clef staff. The notation is dense, with many notes, rests, and dynamic markings. The word "Volti" is written at the bottom right of the page. The page is numbered "5" in the top right corner.

6

The image shows a page of handwritten musical notation, page 6. It contains six systems of music, each consisting of a treble and a bass staff. The key signature is one sharp (F#). The notation includes various note values, rests, and ornaments. The page number '6' is written in the top left corner.

Handwritten musical score on page 7, featuring five systems of grand staves (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. A small number '7' is visible in the upper right corner of the page. The manuscript is written in dark ink on aged paper.

8

Sung by M^r. Inledon

Andante e Cantabile

cheerly
The star of Eve days

grate-ful clofe guides wea-ry la-bour to re-pose a-long the peace-ful

fz

dell a-long the peace-ful dell But not to me re-

Clarr: *fz*

Clarr: *fz*

- pose is near un-less that fai-er Star ap-pears that gives fo fweet farewel that

p. 8

gives fo fweet farewell farewell farewell but not to me repofe is near un lefs that fairer Star appears that

gives fo fweet that gives fo fweet farewell.

2^d Verfe

The fhad_dowy night on mant_ling wing fhall foon its dow_ny treafures bring while

lul_ling bree_zes fwell while lul_ling bree_zes fwell But

not to me comes bal_my reft un_lefs her Voice her Voice my ear have bleft that

bids fo fweet fare_well that bids fo fweet farewell fare_well fare_well but not to me comes balmy reft un_

_lefs her Voice my ear have bleft that bids fo fweet that bids fo fweet fare_well

Sung by M^r Incedon

Bold

Cheerly

When Britain on the foaming main bids her Sons their rights de - - - - - clare When Britain on the
foaming main on the foaming main her native reign bids her Sons their rights de - - - - - clare. When clare.

Soon as her fires have taught the foe have taught the foe a - - - - - gain to know who their dauntless Con-querors are
Soon as her fires have taught the foe have taught the foe a - - - - -

for

1.st 2.^d

Detailed description: This is a page of a musical score, page 10, titled 'Sung by M^r Incedon'. It features a vocal line and a piano accompaniment. The music is in a common time signature and a key signature of one flat (B-flat). The score is divided into five systems. The first system is an instrumental introduction marked 'Bold'. The second system begins with the vocal line, marked 'Cheerly', with lyrics: 'When Britain on the foaming main bids her Sons their rights de - - - - - clare'. The piano accompaniment provides a rhythmic and harmonic foundation. The third system continues the vocal line with lyrics: 'foaming main on the foaming main her native reign bids her Sons their rights de - - - - - clare. When clare.' and includes first and second endings. The fourth system has lyrics: 'Soon as her fires have taught the foe have taught the foe a - - - - - gain to know who their dauntless Con-querors are'. The fifth system concludes with the lyrics: 'Soon as her fires have taught the foe have taught the foe a - - - - -' and a final flourish marked 'for'.

While Seas are roll - ing mountains high our Boats we ply 'Tis a
fel-low Creature falls 'tis a fellow Creature falls While Seas are roll - ing
moun - tains high our Boats we ply 'tis a fel-low Creature
falls 'tis a fel-low Creature falls See him raise his hands in fear see him raise his
hands in fear And wondring hear the Chearing voice that his life here - - - calls The Sailors **S.** Dal Segno

Stoer & with Expre-
for
oboe
in time
for
S.

14.

good very near as a ripe melting Peach in September If she laugh and she chat play joke and all
that and with smiles and good humour she meet me she's like a nice dish of Venison or Fish that
cries from the table come eat me, She'll plague you and vex you distract and perplex you false hearted and
ranging un-fettled and changing What do you think she's then like what do you think she's then like

Like a fand or a rock like a book or a clock aye a clock that is always at frike aye a
clock that is always at frike like a clock that is al-ways at frike a clock that is al-ways at
frike Her head's like the Ifland like the
Bell Carrilons and Clock bell
Ifland folks tell on which no- - thing but Monkies which nothingbut Monkies can dwell on Her

16

heart like a lemon so nice the carves for each Lover a flice in short the's to me like the
wind like the sea whose raging will hearken to no man like a Mill like a Pill like a
Flail like a Whale like an Afs like a Glas whose Image is constant to no man whose
Image is constant to no man like a Flow'r like a Show'r like a Fly like a Pie like a

Witch like the Itch like a Sand Rock Book Clock Mill Pill Flail Whale Afs Glafs Fly Pie Sea Flea

Thief like a Sand a Rock a Book a Clock a Mill a Pill a Flail a Whale an Afs a Glafs a Flow'r a Show'r a

Speaks
Fly a Pie or little Thief. (Inbrief) She's like nothing on earth but a Woman but a Woman but a

Woman she's like nothing on earth but a Woman.

8

Siciliano con esprefsione

Laura
An Orphans voice thus humbly fues Ah will you ne--ver pardon never Un-yielding can you

Oboes
frill refuse Shall pitys ear be clofd for ever Shall pitys ear be clofd for ever Ah

no fay not never ah no fay not for ever In vain you tell me in vain compel me Loves pleasing anguith

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system is a piano introduction. The second system features a vocal line for Laura. The third system features an Oboe line. The fourth system features a vocal line. The lyrics are written below the notes.

19

ad lib. Sy

to fore-go Love's pleasing an-guish to forego,

Fine

The secret sigh my breast will heave Tho' words no more my

Oboe

pain discover The silent thought will constant grieve the tear steal softly for my Lover. Sy

Dal Segno

The musical score on page 19 consists of four systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a 'Fine' marking. The third system features an Oboe part and a vocal line with lyrics. The fourth system shows the piano accompaniment concluding with a 'Dal Segno' instruction. The page number '19' is located in the upper right corner.

20

Sung by M^{rs} Martyr.

Allegretto e Brillante

fz fz

mf Fanny
Eer since I found true love beginning and thought his hand was

worth the winning I call'd each little little art - ful aid in to spare the quef - tion from a Maiden

To Wake or Show when ask'd to go I fill de - nied all

Staccato
lads be - side and pray'd of Ralph to carrye carrye If seem'd so pat in tender chat to whisper to whisper

p. 20

Espressivo
Fanny will you marry me, Fanny will you marry me, It seem'd fo pat in tender chat in tender chat to whisper Fanny will you marry me,

molto Espressivo

hand was
Maiden
2^d Verse
In Ev'ning fine and Sum-mer weather when o'er the fields we walk'd to-gether tho I can trip it
like a Fai-ry I've oft pre-ten-ded to be weary Then
lean-ing on his Arm a-while I fl-ly ask him with a smile I'm tir'd I'm tir'd
pray will you car-ry me but on the way he ne'er would stay to whisper to whisper Fanny will you marry me
Fanny will you marry me but on the way he ne'er would stay he ne'er would stay to whisper Fanny &c

22

Sung by M^r. Munden and M^{rs}. Serres.

BRUMMAGEN

Andante

When left to themselves Girls are
mis - chiev - ous Elves, There's no mor - tal can guefs where they'll be, While they're
out of your view would you know what they do, You must trust to a Lock and a
Key To a Lock and a Key You must trust to a Lock and a
Key.

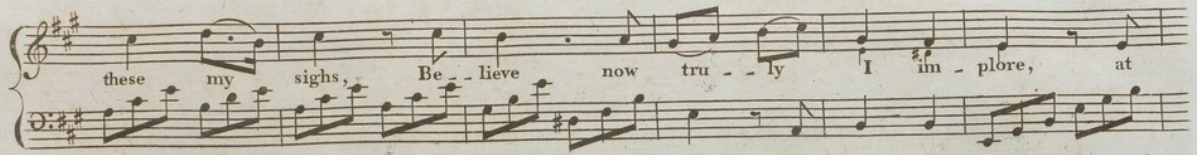
The same time and very Expressive

LAURA

By these my tears, by

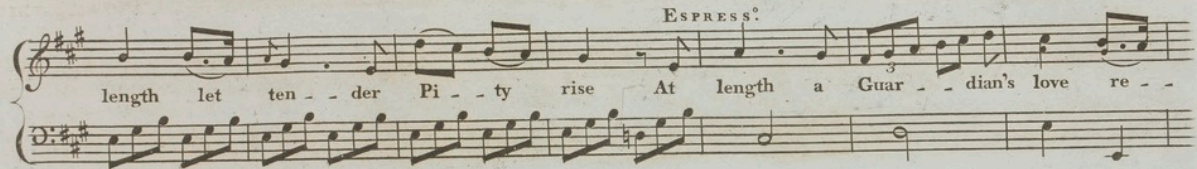
The image shows a page of a musical score. It features two main pieces of music. The first piece, 'BRUMMAGEN', is in 6/8 time and marked 'Andante'. It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'When left to themselves Girls are mis - chiev - ous Elves, There's no mor - tal can guefs where they'll be, While they're out of your view would you know what they do, You must trust to a Lock and a Key To a Lock and a Key You must trust to a Lock and a Key.' The second piece, 'LAURA', is in 2/4 time and marked 'The same time and very Expressive'. It consists of one system of music with a vocal line and a piano accompaniment. The lyrics are: 'By these my tears, by'. The page number '22' is in the top left corner. The title 'Sung by M^r. Munden and M^{rs}. Serres.' is at the top center. The name 'BRUMMAGEN' is above the first system, and 'LAURA' is above the second system.

these my sighs, Be - lieve now tru - - ly I im - plore, at



length let ten - - der Pi - - ty rise At length a Guar - - dian's love re - -

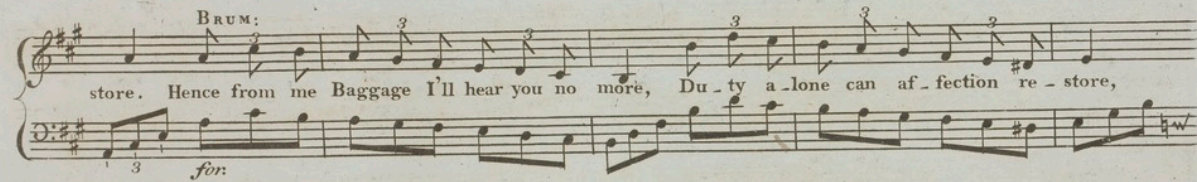
ESPRESSO



store. Hence from me Baggage I'll hear you no more, Du - ty a lone can af - fection re - store,

BRUM:

for



Be - lieve now tru - - ly I im - plore.

LAURA

BRUM:

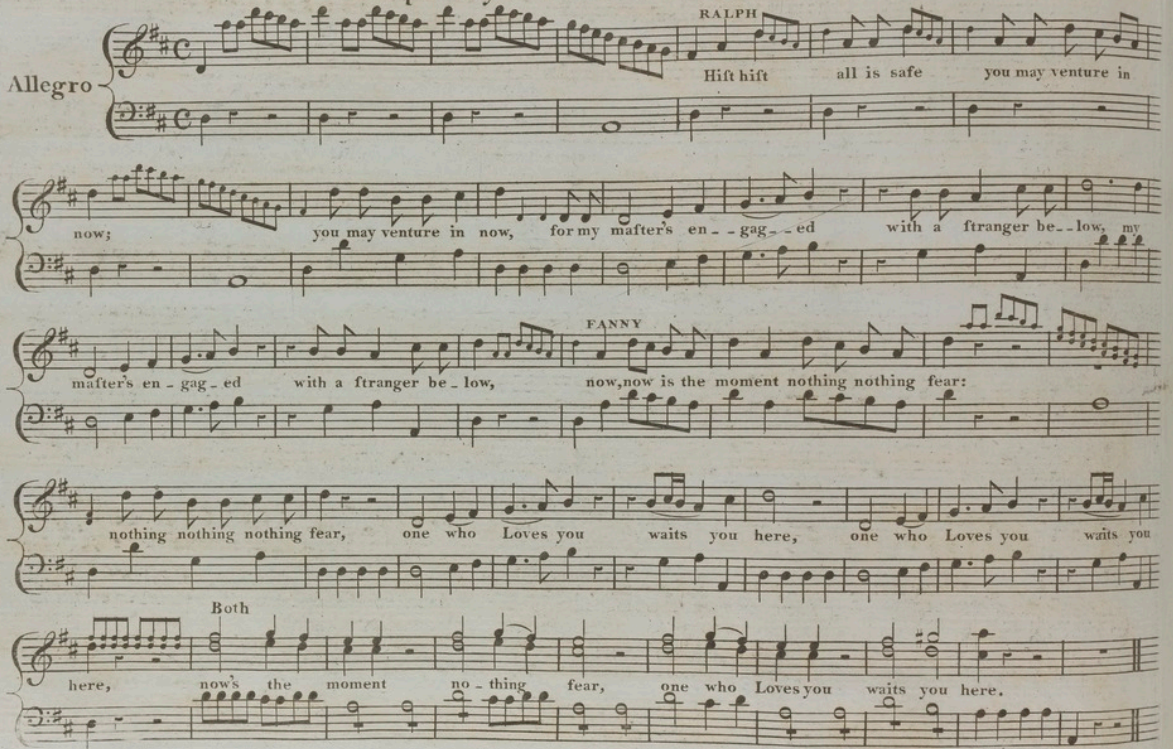
Go, go, I'll ne - - ver hear you more.



24

FINALE to FIRST ACT
The DUETTO in this FINALE Sung by M^r Inledon & M^{rs} Serres
is Composed by the celebrated PAISELLO.

Allegro



RALPH
Hift hift all is safe you may venture in

FANNY
mafter's en-gag-ed with a ftranger be-low, now, now is the moment nothing nothing fear:

Both
here, now's the moment no-thing fear, one who Loves you waits you here.

25

Andantino **DUETTO**

Cheerly
For mo - ments to view thee the transports pos - ses - sing the foes that pur -
sue thee va - lue no more
Thy faith while pos - ses - sing this Pri - son's a -
blefs - ing when con - stant I view thee all dan - ger is o'er thus hopes fond II -
thus hopes fond II -

LAURA

lu - sion these mo - ments en - dear - ing in ab - sence till chearing our bosoms shall
lu - sion these mo - ments en - dear - ing in ab - sence till chearing our bosoms shall

own, her flame e - ver lighting 'till duty and Love u - ning
own, her flame e - ver lighting 'till pleasure beyond measure re

our con - stancy crown our con - stancy crown
- quiting our con - stancy crown our con - stancy crown For

own our bosoms shall own thus hopes fond Illusion in absence still chearing our flame e-ver
own our bosoms shall own thus hopes fond Illusion in absence still chearing our flame e-ver

lighting 'till duty and Love u-niting our constan-cy crown - - -
lighting 'till pleasure beyond measure re- quiting our constan-cy crown - - -

our constan-cy crown, thus hopes fond Illusion in absence still chearing our
our constan-cy crown, thus hopes fond Illusion in absence still chearing our

The musical score consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *rinf* (rinfresco). The lyrics are written below the vocal staves.

flame e-ver lighting 'till duty and Love u-niting our con-fan-cy
flame e-ver lighting 'till pleasure beyond measure re- quiting our con-fan-cy

crown our constan- cy crown our con- stancy our constancy crown our constan- cy
crown our constan- cy crown our con- stan- cy our constancy crown our con- stan-

our constancy crown.
cy our constancy crown.

rit *radolceendo*

30

FANNY.
Tempo Primo. Hush, hush, away, away, a-way, be-gone, be-gone, be-
-gone, my Mas-ter's com-ing. We're all un-done,

BRUM^m
Sure I heard this way a humming, Fasten ev'ry door be-

RALPH.
-low, Hark I hear old square toes coming, Out the

SERVANT.
candles quickly blow, We'll re-main, while you're re-

p. 30

CHEERLY.
RALPH,
Hark

I hear old square toes coming, Which way which way shall I

SERVANTS:
We'll re - main while you're re -

-treating, If he chance the truth to know,

L. LAURA.
We'll re - main, while you're re - treat - ing. re - main, while you're re -

SERVANTS:
-treating, At the worst we gain a beat - ing, At the worst we gain a

SERVANTS:
We'll re - main, while you're re -

-treating, If he chance the truth to know, If he chance the truth to know.

-treating, If he chance the truth to know, If he chance the truth to know.

-treating, If he chance the truth to know, If he chance the truth to know.

32

BRUM^m
What the devil's here a doing, Not of light a fingle spark,

TUTTI. BRUM^m
Mifchief here is furely brewing, While I'm blund'ring in the dark, Some one
Mifchief here is furely brewing, While I'm blund'ring in the dark,

SERVANTS. BRUM^m SERVANTS. BRUM^m
near me, Some one near me, Seems to hear me, Seems to hear me, Ears are falfe or
Some one near me, Seems to hear me,

SERVANTS. BRUM^m FANNY.
Did you call Sir? Quickly anfwer, 'Tis your man Sir. If the Captain be de -
Did you call Sir? 'Tis your man Sir.

p. 32

SERVANTS. BRUM^m SERVANTS.
- tected, We shall surely be sus- pected, Varlets you deceive your Master, We shall pay for this di -

BRUM^m FANNY.
- master, Now the knaves I shall dis- cover, I suspect I've caught the lover, I'm afraid the Captain's

SERVANTS. BRUM^m RALPH.
caught, Guilty we shall all be thought, Ring the 'larum, bring a light here, Then Sir hold me not fo

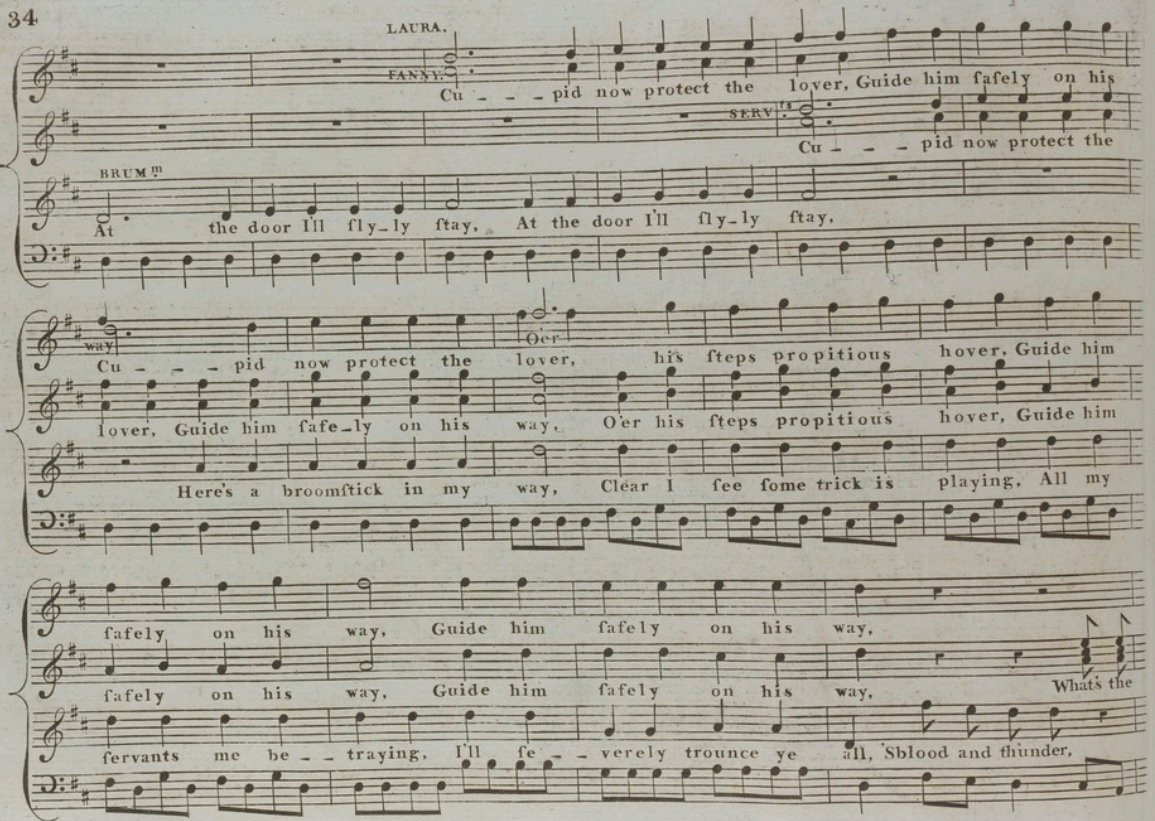
BRUM^m SERVANTS. BRUM^m
tight here, Is it you, I'm strangely puzzled, If the mastiff be un- muzzled, Is it you, I'm strangely

SERVANTS.
puzzled, If the mastiff be unmuzzled, By his barking he'll betray, Captain Cheerly on his way.

34

Laura.
Fanny.
SERV.
BRUM^o

Cu - - - pid now protect the lover, Guide him fafely on his
At the door I'll fly-ly ftay, At the door I'll fly-ly ftay,
Cu - - - pid now protect the lover, his fteps propitious hover, Guide him
lover, Guide him fafe_ly on his way, Oer his fteps propitious hover, Guide him
Here's a broomftick in my way, Clear I fee fome trick is playing, All my
fafely on his way, Guide him fafely on his way, What's the
fafely on his way, Guide him fafely on his way,
fervants me be - - traying, I'll fe - - verely trounce ye all, 'Sblood and thunder,



35
SERVANTS

RALPH. SERVANTS FANNY. SERVANTS RALPH. SERVANTS

wonder, We are ready. Here to aid you. We come running at your call. We are ready, Here to aid you, We are

ready. Here to aid you, And come running at your call, We come running at your call, All betraying, We are ready, None o-

SERVANTS RALPH. SERVANTS

-beying, Here to aid you, Tho' we now your anger meet, Still the lover's flight concealing, All denying, Nought re-vealing,

This good fortune to com-pleat All de-nying, Nought re-vealing, This good fortune to com-

This good fortune to com-pleat All de-nying, Nought re-vealing, This good fortune to com-

-pleat, This good fortune to com-pleat.

-pleat, This good fortune to com-pleat.

on his
protect the
Guide him
Guide him
All my
What's the
under,

BRUMMAGE

36

DIALOGUE. Sung by M^r Fawcett and M^{rs} Martyr.

Sprightly

for

RALPH

Hey, dance to the Fid_dle and Ta_bour, And none shall have reason to laugh at his neighbour, For
our wedding shall fol_low soon af_ter, Ful, lal de ral, lal de ral, lal de ral, la. *figm.*
Wits and Phi_lo_sophers, Scholars and Con_ju_rors, Statesmen and Mi_nisters,
Judges and Coun_sellors, Doc_tors and Bar_ris_ters, Bi_shops and Chancel_lors, Great Dukes and

for.
Em - pe - rors Mitred and Crown'd. All have danc'd to the Fid - dle and Ta - bor, Fal

lal de ral lal de ral fal lal de ral de ral, All danc'd to the Fid - dle and Ta - bor, Fal

lal de ral lal de ral lal de ral la. *fpm.* for:

FANNY. Hey, dance to the Fiddle and Tabor!
Welcome each Lads, and shake hands
with each Neighbour,
How little care I for their laughter!
Fal de ral, lal de ral, la.
Sunday and Holiday,
Working and weary day,
Feasting and jolly day,
Singing the merry day,
Rainy or fair the day,
Never know care a day,
Happy we'll ev'ry day,
Live the year round;
Dancing oft to the Fiddle and Tabor!
Fal de ral, lal de ral, la.

RALPH. I'm Master, and rule house and table.
FANNY. I'm Mistrefs, and you may rule me
if you're able.
RALPH. Who's Master?
FANNY. Who's Mistrefs we'll settle soon after,
BOTH. But now we'll sing Fal de ral, la.
RALPH. I'll make you jealous,
And romp with the Pettycoats.
FANNY. I'll kiss the Fellows,
And flirt with the pretty coats.
RALPH. I'll not submit to it.
FANNY. Yes, you'll submit to it
BOTH. Spite of your wit to it,
I'll keep my ground.
Fal lal de ral lal de ral &c.

38

Sung by M^r Incedon

Octave Flute

Bold

fz *fz* *fz* *fz*

Cheerly

Come all ye Jol-ly

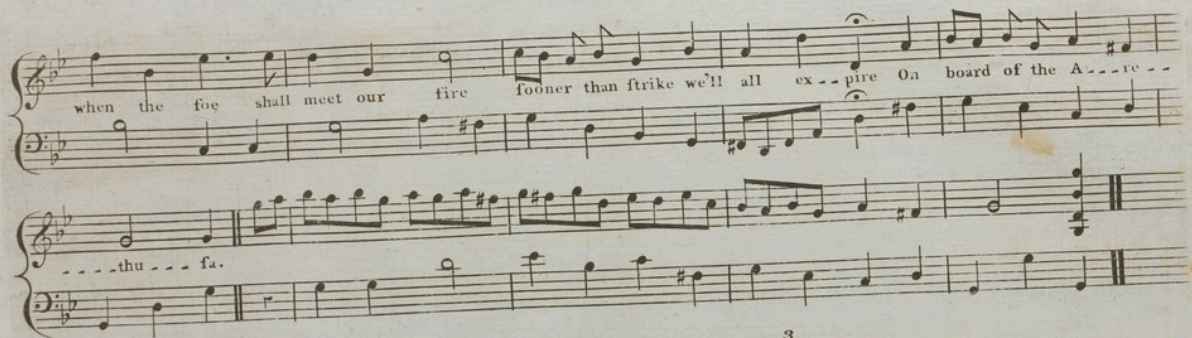
Sai-lors bold whose hearts are cast in ho-nours mould while En-glish glo-ry I un-fold Huz-

za to the A-re-thu-fa She is a Fri-gate

tight and brave as e-ver stemm'd the dash-ing Wave Her Men are staunch to their fav'rite Launch And

Detailed description: This is a page of a musical score, page 38, featuring an Octave Flute and a vocal line. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score is arranged in five systems, each with a treble clef staff for the flute and a bass clef staff for the vocal line. The first system is marked 'Bold' and 'Octave Flute'. The second system includes dynamic markings 'fz' and the instruction 'Cheerly'. The lyrics are: 'Come all ye Jol-ly Sai-lors bold whose hearts are cast in ho-nours mould while En-glish glo-ry I un-fold Huz-za to the A-re-thu-fa She is a Fri-gate tight and brave as e-ver stemm'd the dash-ing Wave Her Men are staunch to their fav'rite Launch And'. The music concludes with a double bar line.

p. 38



2
'Twas with the spring-fleet she went out,
The English Channel to cruise about,
When four French sail, in show so stout,
Bore down on the Arethusa.
The timid Belle Poole straight a head did lie,
The Arethusa seem'd to fly
Not a sheet or a tack
Or a brace did she slack
Tho' the Frenchmen laugh'd, and thought it stiff,
But they knew not the handful of men, how tough,
On board of the Arethusa.

3
On deck five hundred men did dance,
The stoutest they could find in France;
We with two hundred did advance,
On board of the Arethusa.
Our Captain hail'd the Frenchman, ho!
The Frenchmen then cry'd out, hallo!
"Bear down, dye fee!"
"To our Admiral's lee!"
"No, no," says the Frenchman, that can't be!"
"Then I must lug you along with me,"
Says the saucy Arethusa.

4
The fight was off the Frenchman's land,
We forc'd them back upon their strand,
For we fought till not a stick wou'd stand
Of the gallant Arethusa.
And now we've driven the foe ashore,
Never to fight with Britons more
Let each fill a glass
To his favorite lass!
A health to our Captain, and Officers true,
And all that belong to the jovial crew,
On board of the Arethusa!

40

Sung by M^{rs}. Serres.

Andante Grazioso

Could I bid the fond Pa-sion to cease, Which so
long ev'-ry thought has em-ploy'd, Could I bid the fond Pa-sion to
cease, Which so long ev'-ry thought has em-ploy'd; Or could

p. 40

41

mo - ments re - store the soft peace Which the an - guish of hours has de - -
- stroy'd, From my Love I would cheer - ful - - ly cheer - ful - - ly part, But a
- las! it lies deep Ah! it lies deep in my heart.

ESPRESSO

Sim.

42

Sung by M^r. Munden

Brummagem.

Horns
Scherzando

Nobody came here last night to
put the wholehouse in a fright nobody came here last night while nobody saw very clear My caution is
usefule's no doubt If ev'ry time that I go out there's sure to be nobody here there's sure to be no-body
here. When Vagabonds prowl at my Gates no body takes care of my
plates when Vagabonds prowl at my Gates no body looks after my beer In vain all my anger and grief dear

fz

Maffer who can be the thief were fure there was nobody near were fure there was nobody near no body here to
fteal the beer were fure no body was near, The Paramour ftealing away creaking
rhoes will often be - tray the Paramour ftealing away and the Hufbands in wonderful fear who's there like a Lion he
cries while his fweet little Lambkin replies I'm fure it was nobody dear I'm fure it was nobody dear twas only the
Hufbands wonderful fear there furely was nobody there.

44

FINALE.

Sung by M^{rs} Serres M^r Incedon M^r Munden M^r Fawcet and M^{rs} Martyr.

The musical score is written in 2/4 time and consists of four systems. The first system is marked "Sprightly" and features a vocal line for Laura and a piano accompaniment. The lyrics for Laura are "Dear". The second system continues the vocal line for Laura with the lyrics "Sir a trembling bride forgive still in your favour let me live Dear Sir a trembling bride forgive still in your favour let me live". The third system features a vocal line for Brum and Laura, with the instruction "(In a supplicating manner, to Brum)". The lyrics for Brum are "What are you wed." and for Laura are "Behold the King your blessing to our Prayr afford your blessing to our Prayr afford Dear". The piano accompaniment is marked "Piano Forte". The fourth system features a vocal line for the Chorus with the lyrics "Sir a trembling Bride forgive still in your favour let me live Dear Sir a trembling Bride forgive still in your favour let me live".

What arms does Cheerly bear what arms does Cheerly bear A Sword to ferve Old England and my King Old En -

land and my King Dear Sir Dear Sir your faithful slave forgive still in your service let me live and with my Mistrefs flay The Arms

bear you fee are two you may command all they can do fo turn me not a way fo turn us not a way The arms he bears you fee are two you

may command all they can do you may command all they can do fo turn him turn him not a way Dear Sir your faithful slaves forgive still in your service

may command all they can do you may command all they can do fo turn me turn me not a way Dear Sir your faithful slaves forgive still in your service

let live the Arms bear you fee are two you may command all they can do.

let live Dear Sir your faithful slaves forgive still in your service let us live.

Brum *Cheerly* *Fanny* *Ralph* *ad lib* *Fanny* *Ralph* *Cho^s* *V. S.*

From
Well well know not what to say I fan- cy I must let you stay and must your faults for- give And must
your faults for- give For Ti- tles wed- ded or for love for Ti- tles wed- ded or for love the
wifest they at last will prove who shall the happiest live Who shall the happiest
live For Ti- tles wed- ded or for love the wifest they at last will prove the wifest they at

fz

ad lib.

3

3

Cheerly