

LAMPE

The Dragon of Wantley

edited by

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KING'S MUSIC

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Lampe – The Dragon of Wantley

Overture

Trumpet I & II in D

Horn I & II in D

Oboe I

Oboe II

Violin I

Violin II

Viola

Bass

6
5

6
4

5
3

5

6
5

6
4

5
3

6

10

Musical score for measures 10-14. The score is written for a guitar, with a treble clef and a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills (tr) are indicated above several notes. The bass line includes fret numbers 6, 7, and 6. The piece concludes with a sharp sign (#) at the end of the system.

15

Musical score for measures 15-19. The score continues with the same notation as the previous system. It includes trills (tr) and various rhythmic figures. The bass line features fret numbers 7, 6, and 6. The system ends with a sharp sign (#).

20 *ob. 1*

ob. 2

6 6 #1 6

24

6 6 6 6

28

6 [6] [5] 6

42

tr p tr [tr] tr p tr [tr] tr p tr [tr] p p p

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

49

Vln I, Ob. I [tr]

f

Vln II, Ob. II

53

57

[tr]

[tr]

4 2 6 2 4 2 7 6

61

6 6 6 5 6

64

tr

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

68

tr

4 2 6 4 5 3 6 4 5 3 6 4 5 3 5 6

55 vla: note 4 F. 68 vla: sharp before first note

72

4+
2

6 6 5
4 3

p

9 8
4 3

f

77

senza ob

6 6 # 6

81

senza ob

p

p

p

6 6 7 7

5 6 5 6

4 # 4

6 4+

6 6 # 6 4 # 6

[tr]

86

col ob

f

f

f

6 5

4 3

6 5

4 3

6 5

4 3

6 6

f

f

f

72 vla: note 4 C. 88 vln I: note 2 natural; no accidental before note 11

First Tune

Allegro

This system of the musical score includes parts for Horn I, Horn II, Trumpet I, Trumpet II, Violin I/Oboe I, Violin II/Oboe II, Viola, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with trills (tr) in the upper staves and a bass line with fingerings 4/2, 6, 6/5.

Horn I
Horn II
Trumpet I
Trumpet II
Violin I
Oboe I
Violin II
Oboe II
Viola
Bass

4 2 6 6 5

3

This system continues the musical score with parts for Violin I/Oboe I, Violin II/Oboe II, Viola, and Bass. It features a complex rhythmic pattern with sixteenth notes and a repeat sign. The bass line includes fingerings 4/2, 6/5, 6/5, 6/5.

4 2 6 5 6 5 6 5

A musical score for a woodwind ensemble, likely for saxophones or flutes. It consists of six staves. The top five staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music is in 4/4 time. The first measure is marked with a '6'. The second measure is marked with a '7'. The third measure contains a triplet of eighth notes and a trill (tr). Fingerings are indicated by numbers 3, 4, 5, and 6. The bottom staff has fingerings: 6/5, 6, 6/5/6, 6/4, 5/3.

Second Tune

A musical score for a string and woodwind ensemble. It features six staves: Oboe I, Oboe II, Violin I, Violin II, Viola, and Bass. The Oboe and Violin parts are in treble clef with a key signature of one flat (Bb). The Viola and Bass parts are in bass clef with the same key signature. The music is in 4/4 time. The first measure is marked with a '3'. The second measure is marked with a '6'. The third measure is marked with a '6'. The fourth measure is marked with a '#'. The fifth measure is marked with a 'p' (piano). The sixth measure is marked with a '6'. The bottom staff has fingerings: 6/4, 6, 6, #, p, 6.

The musical score is arranged in three systems, each with five staves. The first system (measures 4-6) features a treble clef with a key signature of one flat. The first two staves are for Violins I and II, the third for Violins III and IV, the fourth for Violas, and the fifth for Cellos and Double Basses. Measure numbers 4, 6, and 6 are indicated below the bottom staff. Trills (tr) are marked in measures 5 and 6 of the first two staves. The second system (measures 7-9) begins with a dynamic marking of *f* in measure 7. It includes a key signature change to two flats in measure 9. Dynamic markings *f* and *p* are used throughout. Measure numbers 7, 6, and 6 are indicated below the bottom staff. The third system (measures 10-12) continues with the *f* dynamic. It includes a key signature change to one flat in measure 11. Measure numbers 10, 6, and 6 are indicated below the bottom staff. The score concludes with the instruction "End with the 1st Tune".

Bar 4 vln I: note 4 A (a third lower)

End with the 1st Tune

Act I. A Rural Prospect.

1. Chorus

[Presto]

Oboe I

Oboe II

Soprano 1

Soprano 2

Bass

Violin I

Violin II

Viola

Bass

5

fly, Neigh - bours, fly, The Dra - gon's nigh, Save, save your Lives and

Fly, fly, fly, Neigh - bours,

6 6 6 6 6 6 6 6 6 6 #

8

fly, save, save your Lives, Fly, fly, Neigh - bours, fly, The
 fly, The Dra - gon's nigh, Fly, fly, Neigh - bours, fly, The
 Fly, fly, fly, The

6 6

11

Dra - gon's nigh, Save, save your Lives, save, save your Lives, save,
 Dra - gon's nigh, Save, save your Lives and fly, save, save your Lives and
 Dra - gon's nigh, Save, save your Lives and fly, save, save your Lives and

6 6 6

15

save your Lives and fly, save, save your Lives and fly,
 fly, save, save your Lives, save, save your Lives and fly,
 fly, save, save your Lives, save, save your Lives, and fly,

19

Fly, Neigh - bours, fly, The Dra - - gon's nigh, is
 Fly, Neigh - bours, fly, fly, Neigh - bours,
 Fly, Neigh - bours, fly, The Dra - gon's nigh, is

7 4 # 4 6 7 #

20 vln 1 note 4: G

22

nigh, Save, save your Lives and fly, save, save your Lives and
 fly, The Dra - gon's nigh, is nigh, Save, save your Lives and
 nigh, Save, save your Lives, save, save your Lives and

25

fly, The Dra - gon's nigh, Save, save your Lives and fly, fly, fly, The
 fly, The Dra - gon's nigh, Save, save your Lives and fly, fly, fly, The
 fly, the Dra - gon's nigh, save, save your Lives and fly, Neigh - bours, fly, The

6 # 6 6 5 # 7 # 6 5 #

4 6 6 6 6 6 #

2 6 6 6 6 6 #

27 3rd beat: all parts except S2 & B have dotted crotchet followed by appropriate rests.

28

Dra - gon's nigh, Save, save your Lives and fly, Save, save your Lives and fly.

Dra - gon's nigh, Save, save your Lives and fly, save, save your Lives and fly.

Dra - gon's nigh, save, save your Lives and fly, save, save your Lives and fly.

32

Dra - gon's nigh, save, save your Lives and fly, save, save your Lives and fly.

In 1738 score, followed by a 10-bar B section for bass & continuo then the chorus *da capo*.

2. The Dragon's March crossing the stage

Allegro

Oboe I

Oboe II

Violin I

Violin II

Viola

Bass

6

4
2

6

p *pp* *p* *pp* *p* *pp*

Scene, A Hall. Gubbins, Mauxalinda, and Chorus 3. Recitative

Gubbins

What wre-tched Ha-vock does this Dra-gon make! He sticks at no-thing for his Bel-ly's

[6]

4

Sake: Feed-ing but makes his Ap-pe-tite the stron-ger, He'll eat us all, if he 'bides here much lon-ger!

6

4. Air (Gubbins)

Andante

Violin I

Violin II

Viola

Bass

6 Gubbins

Poor Chil - dren three, poor Chil - dren three, De - vou - red he, de - vou -

p

10

red_ he, That could not with him_ grap - ple, grap

f

14

ple; And at one

p

Not in 1738 score. Voice part in treble clef in MS.

9, voice: last 2 notes a tone higher. 16 & 21: vla quaver crotchet

17

sup, He eat them up, he eat them up, As one would eat an Ap - ple, an Ap - -

22

ple, And at one sup, He eat them

27

up, As one would eat an Ap - ple, an Ap - - - - - ple.

32

27, 2nd beat: all parts except vln 1 have quaver rest and quaver note. 28: voice last note quaver. 30 bc: editorial addition.

5. Chorus

Allegro

Soprano I  Hou - ses and Chur - ches, To

Soprano 2 

Bass 

Oboe I
Violin I 

Oboe II
Violin II 

Viola 

Cello 

Bass 

6  Him are Geese and Tur - kies, Hou - ses and Chur - ches, To Him are Geese and Tur - kies,



 Hou - ses and Chur - ches, To Him are Geese and Tur - kies,

Oboe colla Sop. I 









9

Hou - ses and Chur - ches, To Him are Geese and Tur - kies,

Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches,

Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches,

6 6 6 6 6 6 6 6 6 6

4

12

Hou - ses and Chur - ches, To Him are Geese and Tur - kies, to

Hou - ses and Chur - ches, To Him are Geese and Tur - kies,

Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches,

6 6 6 6 6 6 4 (#)

15

Him are Geese and Tur - kies, are Geese and Tur - - - kies, Hou - ses and
 are Geese and Tur - - - kies, Hou - ses and
 are Geese and Tur - - - kies, Hou - ses and

18

Chur - ches, Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and
 Chur - ches, Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and
 Chur - ches, Hou - ses and Chur - ches, To Him are Geese and Tur - kies, Hou - ses and

21

Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches, To Him are Geese and
 Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches, To Him are Geese and
 Chur - ches, To Him are Geese and Tur - kies, Hou - ses and Chur - ches, To Him are Geese and

6 6 6 7 6 6 6 6 6 6 6 b

24

Tur - kies, to Him are Geese and Tur - kies, to Him are Geese and Tur - kies, to Him are
 Tur - kies, to Him are Geese and Tur - kies, to Him are Geese and Tur - kies, to Him are
 Tur - kies, To Him are Geese and Tur - kies, To Him are Geese and Tur - kies, To Him are

6 6 6 4 6 6 6 6 6 6

4
2

Adagio

Ob. I col vln. I

27

Geese and Tur-kies. He eats up all, leaves

Geese and Tur-kies. He eats up all, leaves

Geese and Tur-kies. He eats up all, leaves

tr *f* *p*

tr *f* *p*

tr *f* *p*

f *p*

f *p*

6 6 6 6 FINE *p* 6 6 6

32

none be-hind But some stones, a - lack, which he can - not crack, And

none be - hind But some stones, a - lack, which he can - not crack, And

5 6 6 6 6 6

36

them on yon - der hill you'll find, and them on yon - der

them on yon - der hill you'll find, and them on yon - der

6 6 6^b 6 #

39

hill, on yon - der hill you'll find.

hill, on yon - der hill you'll find.

6 6 6 7 6 5 4 #

40 cello: note 10 marked flat.

Da Capo

To them Margery

6. Recitative

Margery

O Fa-ther! Fa-ther! as our no-ble 'Squire Was sat at Break-fast by his Par-lour Fire, With Wife and Child-ren,

all in plea-sant Tat-tle, The ta-ble shook, the Cups be-gan to Rat-tle; A dis-mal Noise was

heard wi-thin the Hall, A-way they flew, the Dra-gon scar'd them all: He drank up all their

Cof-fee at a Sup, And next de-vour'd their Toast and But-ter up.

attacca

7. Air (Margery)

Larghetto

Oboe I

Oboe II

Margery

Violin I

Violin II

Viola

Bass

6 5
4 #

6 6
5

4 #

6

6 6

B section (bars 36-48) and *da capo* not in MS version. Note in MS: *as it stands*.

6

But to hear the Child - ren mut-ter, When they

11

lost their Toast and But-ter, And to see my La - dy moan, _____ Oh! 'twould melt a Heart of

16

Stone, a Heart of Stone, But to hear the Child - ren mut-ter, When they lost their Toast_and

21

But-ter, And to see my La - dy moan, Oh! 'twould melt a Heart__ of Stone, a Heart of

23 voice: trill over note 1.

26

Stone, Oh! 'twould melt a Heart of Stone.

31

Fine

42

Da Capo

8. Recitative

Gubbins

This Dra-gon ve-ry mo-dish, sure, and nice is: What shall we do in this di-sas-t'rous

4

Margery

Gubbins

Cri-sis? A Thought, to quell him, comes in-to my Head; No way more pro-per than to kill him dead. O

8

Mi-ra-cle of Wis-dom! rare Sug-ges-tion! But how, or who to do it, that's the Ques-tion.

11 Margery

Not far from hence there lives a va-liant Knight, A Man of Pro-wess great, and mic-kle

14

Mauxalinda

Might: He has done Deeds St George him-self might brag on; This ve-ry Man is he shall kill the Dra-gon.

9. Air (Mauxalinda)

[Andante]

Violin I, II
Bass

3

Mauxalinda

He's a Man ev-'ry Inch, I as-sure you, Stout, vig'-rous, ac-tive and

Added in red in MS 'a 3d. higher in F'. Printd a 4th higher in 1738. Bass figures from 1738; none in MS.

5 tall; There's none can from Dan - ger se - cure_ you, Like_ brave_ gal - lant Moore of Moore-

7 -Hall. No Gi - ant or Knight_ ev - er

9 quell'd him, He fills_ all their Hearts with Alarms; No Vir - gin yet ev - er be-held him, No Vir - gin yet ev - er be-

12 -held him, No Vir - gin yet ev - er be-held him, But wish'd her - self clasp'd in his Arms, clasp'd in his

15 Arms.

attacca

10. Chorus

[Allegro]

Soprano 1

Soprano 2

Bass

Oboe I
Violin I

Oboe II
Violin II

Viola

Bassoons

Bass

8

Let's go to his Dwell-ing, With Yelp-ing and Yell-ing; And tell him, and tell him a sor-row-ful

15 bsn: dotted quaver, semiquaver, quaver

16

Dit-ty, and tell him, and tell him a sor-row-ful_ Dit-ty, Let's go to his Dwell-ing, WithYelp-ing and
 Let's go to his Dwell-ing, WithYelp-ing and Yell-ing; Let's go to his Dwell-ing, WithYelp-ing_ and_
 Let's go to_ his_ Dwell-ing, WithYelp-ing_ and_ Yell-ing; Let's go to_ his_ Dwell-ing, WithYelp-ing and

24

Yell-ing; And tell him, and tell him a sor-row-ful Dit-ty, Let's go to_ his_ Dwell-ing, WithYelp-ing_ and_
 Yell-ing; And tell him, and tell him a sor-row-ful Dit-ty, Let's go to_ his_
 Yell-ing; And tell him, and tell him_ a_ sor-row-ful Dit-ty,

32

Yell - ing; And tell him, and tell him a sor - row-ful Dit - ty, a sor -
 Dwell - ing, With Yelp - ing_ and_ Yell - ing, with Yelp - ing_ and_ Yell - ing; And tell him, and tell him a
 Let's go to_ his_ Dwell - ing, With Yelp - ing and Yell - ing; And tell him, and tell him a

39

- - row-ful Dit-ty, a sor - row-ful Dit-ty, a sor - row-ful,
 sor-row-ful Dit-ty, and tell him, and tell him a sor-row-ful Dit-ty, and tell him, and tell him a
 sor-row-ful Dit-ty, and tell him, and tell him a sor-row-ful Dit-ty, and tell him, and tell him a

47

sor-row-ful Dit-ty, Let's go to his Dwell-ing, With Yelp-ing and Yell-ing; Let's go to his Dwell-ing, With
 sor-row-ful Dit-ty, Let's go to his Dwell-ing, let's go to his Dwell-ing, With
 sor-row-ful Dit-ty, Let's go to his Dwell-ing, With

6 4 # 6

55

Yelp-ing and Yell-ing; And tell him, and tell him, and tell him a sor-row-ful Dit-ty, a sor-row-ful Dit-ty, a
 Yelp-ing and Yell-ing; And tell him, and tell him, and tell him a sor-row-ful Dit-ty, a sor-row-ful Dit-ty, a
 Yelp-ing and Yell-ing; And tell him, and tell him, and tell him a sor-row-ful Dit-ty, and tell him a sor -

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

Bar 63. Edition follows pencil correction in MS; original reading *sop & vln 1 g e*; *sop 2, vla e c.*

64

sor - - - row-ful, sor-row - ful Dit-ty, Let's go to hisDwell-ing, With Yelp-ing and Yell-ing; And tell him a

sor - - - row-ful, sor-row - ful Dit-ty, Let's go to hisDwell-ing, With Yelp-ing and Yell-ing; And tell him a

row-ful Dit-ty, And tell him, and tell him a sor-row-ful Dit-ty, a sor -

7
6
4
5
3
6
6
6
4

Adagio

73

sor-row-ful, sor-row-ful Dit-ty.

sor-row-ful, sor-row-ful Dit-ty.

row-ful Dit-ty.

6 5
4 3

6 5
4 3

6

5
3

attaca

11. Symphony

Allegro
-ob

Oboe I & II
Violin I & II

Viola

Bass

5

Fine

9

+ob

13

18

Da capo

12. Recitative Scene: Moore-Hall. Moore and his Companions.

Moore

Come, Friends, let's cir-cu-late the chear-ful Glass; Let each true To-per toast his fav'-rite Lass.

Sound all your In-stru-ments of Joy, and play: Let's drink and sing, and pass the Time a-way.

13. Air (Moore)

Allegro

Oboe I, Violin I, Oboe II, Violin II, Viola, Bass

Moore

Ze-no, Pla-to, A-ri-sto-tle, All were lo-vers of the Bot-tle;

Vla upbeat: dotted crotchet + quaver. Appoggiature in vln II bars 6 & 52 are editorial.

15

Po - ets, Pain - ters and Mu - si - cians, Church-men, Law - yers and Phy -

20

- si - cians; All ad - mire a pret - ty Lass, All re - quire a cheer - ful Glass,

26

Ze - no, Pla - to, A - ri - sto - tle, All were lo - vers of the Bot - tle; Po - ets, Pain - ters and Mu -

-ob

32

- si-cians, Church-men, Law - yers and Phy - si-cians; All ad - mire a pret - ty Lass, All re -

37

-quire a cheer-ful Glass, Po-ets, Pain - ters and Mu - si-cians, Church-men, Law - yers and Phy -

42

-si-cians; All ad-mire a pret-ty Lass, All re - quire a cheer-ful Glass.

48

53

Ev'-ry Plea-sure has its Sea-son, Love and

tr *-ob* *tr*

3 *p* *-ob* *p*

6 6 6 6 6 6 6 5 *p* 6 6 # 6 6 6 6

6 6 5 [Fine] 6 5

59

Drink-ing are no Trea-son, Ev'-ry Plea-sure has its Sea-son, Love and Drink-ing are no

tr *tr*

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

4 # 4 # 6 6 5

64

Trea-son, Love and Drink-ing, Love and Drink-ing are no Trea-son.

tr

6 5 # 6 4 7 6 4 # 6 4+ 6 4 #

2

Da capo

14. Chorus

Enter Gubbins, Margery, Mauxalinda, & others. Chorus kneeling [rising at bar 7, kneeling again at bar 42].

Adagio e piano

Soprano 1
O save us all! Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us [tr]

Soprano 2
O save us all! Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us [tr]

Bass
O save us all! Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us tr

Oboe I
Violin I

Oboe II
Violin II [tr]

Viola

Bass

7 6 6 4 6 6 6 7 #

5 4+

Allegro forte

6
all! Or else this cur - sed Dra - gon Will plun - der our Hou - ses, Our daugh - ters and Spou - ses, And

all!

all!

4

11

leave us the De-vil a Rag on, Or else this cur - sed Dra - gon Will plun - der our Hou-ses, Our

Or else this cur - sed Dra - gon Will plun-der our Hou-ses, Our daugh-ters and Spou-ses, And

6 4 4+ 6 6

2

16

daugh-ters and Spou-ses, And leave us the De-vil a Rag on, Or else this cur - sed

Or else this cur - sed Dra - gon Will plun-der our Hou-ses, Our

leave us the De - vil a Rag on, Or else this cur-sed Dra-gon Will plun-der our Hou-ses, Our

6 6 f 6 6 4+ 6 b

2

21

Dra - - gon, this cur - sed, cur - sed Dra - gon Will plun - der our Hou - ses, Our
 daugh - ters and Spou - ses, And leave us the De - vil a Rag on, Will plun - der our Hou - ses, Our
 daugh - ters and Spou - ses, And leave us the De - vil a Rag on, and leave us the De - vil a

6 6|b) 6 6 h 6 5 6 6

25

daugh - ters and Spou - ses, And leave us the De - vil a Rag on, Or else this cur - sed Dra - gon, this cur - sed, cur - sed
 daugh - ters and Spou - ses, And leave us the De - vil a Rag on, Or else this cur - sed Dra - gon, this
 Rag on, Or else this cur - sed Dra - gon, this

7 h h 6 6 6

24 bass: 1st note dotted, 2nd note quaver. 27 vln I: last note B natural.

Adagio

40

leave us the De-vil a Rag on. O save us all! Moore of Moore-Hall! O save us all!

leave us the De-vil a Rag on. O save us all! Moore of Moore-Hall! O save us all!

leave us the De-vil a Rag on. O save us all! Moore of Moore-Hall! O save us all!

7 4 4 6 7 5 6 4 6 b

45

Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us all!

Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us, save us all!

Moore of Moore-Hall! O save us all! Moore of Moore-Hall! O save us, save us all!

6 b7 6 5 6 4+ 6 7 6 4 4 4

15. Air (Margery) rising

Lento

Oboe solo

Violin I

Violin II

Viola

Bass

Adagio

Margery

Gen - tle Knight! all Knights ex - ceed - ing, Pink of

4

2

6 6

p

p

p

p

6 7

4 3

7

Prow-ess, and good Breed-ing, Let a Vir-gin's Tears in - spire thee; Let a Mai-den's Blu-shes

9 8

4 3

4 6

4 # b3

6 6 6

4+ 4 5

2 #

B section (bars 24-32) and da capo not in MS version. Printed version is a tone higher. Note in MS as it stands.

10

fire thee,

f

f

f

f

7 43 3 4 # f6 7 6 5

12

let a Mai-den's Blu-shes fire thee, Gen-tle Knight! all Knights ex-

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

#6 p 4+ 6 # f 6 6 6 # p 6 b7

15

-ceed-ing, Pink of Prow-ess, and good Breed-ing, Let a Vir-gin's Tears in -spire thee; Let a

p

6 6 7 b6 4 b6 5 4 3 b6 b6 7 6 4 4 3 5

18

Mai - den's Blu - shes fire

6 5
b7 4 7 # 7

20

Adagio

thee, let a Mai - den's Blu - shes fire thee,

f [tr]

7 6 6 4 5 3 f 6

22

Adagio A tempo

f [tr] f

6 7 f

Ob bar 23, note 2: no flat in MS.

24

For my Fa-ther and my Mo-ther, For my Sis-ters and my Bro-ther, For my Friends that stand be-

Fine

4 6 6 7 6 9 8 6 #5 4 # 6 b b7

2 6 4 3 5

27

-fore thee, Thus I sue thee, thus im-plore thee; Thus I kiss thy va-liant

6 7 7 7 4 # 6 6 5

30

Gar - ment, Hum - bly ho - ping, hum - bly ho - ping_ there's no Harm_ in't.

4 # 6 6 # 6 6 4 5 3

Da capo

16. Recitative

Moore *aside**To her*

Her looks shoot thro' my Soul, her Eyes strike Fire; I'm all a Con-fla-gra-tion of De-sire. Fair

4 Margery

Maid, I grant what-e'er you ask, The Deed is done, when once you name the Task. The

7 Moore

Dra-gon, Sir! the Dra-gon! Say no more, You soon shall see him wel-tring in his Gore.

10 Margery

Most migh-ty Moore! do but this Dra-gon kill, All that we have is whol-ly at your Will.

14 Moore

The on-ly Boun-ty I re-quire, is this, That thou may'st fire me with an ar-dent Kiss; That thy soft Hands may

'noint me ov-er Night, And dress me in the Morn-ing e'er I fight.

attacca

17. Air (Margery)

[Moderato]

Violin I

Violin II

Viola

Bass

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

Margery

6

If that's all you ask, My

p

p

p

6 5 7 *p* 6 4 5 3 6 4

12

Swee-test, My Fea-test, Com-plea-test, And Nea-test, My Swee-test, My Fea-test, Com-plea-test, And Nea-test, I'm

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

16

proud of the Task, If that's all you ask, My Swee-test, My Fea-test, Com-plea-test, And Nea-test, My

7 b7 6 b 6 4 b 6 4

21

Swee-test, My Fea-test, Com-plea-test, And Nea-test, I'mproud of the Task, I'm proud of the Task, If

h 6 4 h 6 4 h 7 h 7

Detailed description: This system contains five measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat). The bass line includes figured bass notation: h, 6/4, h, 6/4, h, 7, h, 7.

26

that's all you ask, My Swee-test, My Fea-test, Com-plea-test, And Nea-test, My Swee-test, My

7 # 7 6 4 5 # #

Detailed description: This system contains four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat). The bass line includes figured bass notation: 7, #, 7, 6/4, 5, #, #.

30

Fea-test, Com-plea-test, And Nea-test, I'm proud of the Task, I'm proud of the Task,

6 4 # b6 6 5 7

Detailed description: This system contains four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat). The bass line includes figured bass notation: #, 6/4, #, b6, 6/5, 7.

34

If that's all you ask, My Sweet, My Fea-test, Com-plea-test, And Nea-test, I'm proud of the Task,

4 6 b7

39

I'm proud of the Task, I'm proud

7 6 6

43

Adagio

[A Tempo]

of the Task, I'm proud of the Task, I'm proud of the Task.

6 6 6 6 6 6 4 5 3 f 6 5 6

50

5 7 7 6 6 6 5 7 Fine

57

Of love take your fill, Past mea - sure, My Trea - sure, Sole Spring of my Plea - sure, As

61

long as you will, Past mea - sure, My Trea - sure, Sole Spring of my Plea - sure, As long as you

65

will, as long, long, long, as long as you will. _____

[Adagio]

da capo

18. Recitative

Mauxalinda *overhearing* Moore

A for - ward La - dy! she grows fond a - pace; But I shall catch her in a pro - per Place. Leave her with

5

me; con - clude the Dra - gon dead: If I don't maul the Dog, I'll lose my Head.

19. Duett (Margery, Moore)

[Allegretto]

Violin I

Violin II

Viola

Bass

6 # 6 6 6 6 6 6 7 6 # 6 p 7 #

6 5 4 6 6 5 4 # 6

11

I'll e-ver be near thee. To warm thee, to

Let my Dea-rest be near me, To warm me, to cheer me,

p

p

p

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

15

cheer thee, To fire thee, in - spire thee With Kis - ses and

To fire me, in - spire me With Kis - ses and Ale,

6 6 6 # 6 6 (b) (b)

Note in MS 'A Note higher'. Barring in 3/8 in MS. B section and *da capo* not in MS version; Dal segno to bar 5 in 1738 score. Cut from last quaver of bar 31 to third quaver of 48 in MS.

19

Ale, To warm thee, to cheer thee, To fire thee, in - spire thee With Kis-ses and
 To warm me, to cheer me, To warm me, to cheer me, To fire me, in - spire me With Kis-ses and

23

Ale, With Kis-ses and Ale. I'll
 Ale, With Kis-ses and Ale. Let my

f [tr]

29

e - ver be near thee, I'll e - ver be near thee, To warm thee, to cheer thee, To
 Dea-rest be near me, Let my Dea-rest be near me, To warm me, to cheer me, To fire,

34

fire thee, in - spire thee, in - spire thee With Kis-ses and Ale, With Kis-ses, with Kis-ses,

to fire me, in - spire me With Kis-ses and Ale, With Kis-ses, with Kis-ses,

6 5 # # # 6

38

To fire thee, in - spire thee With Kis-ses, with Kis-ses, with Kis-ses and

To fire me, in - spire me With Kis-ses, with Kis-ses, with Kis-ses and

7 6 5 # # # 6 5 # 6 5

42

Ale, To warm thee, to cheer thee, To fire thee. in - spire thee With Kis - - - ses, with Kis-ses and

Ale, To warm me, to cheer me, To fire me, in - spire me With Kis - - - ses, with Kis-ses and

6 7 6 5 #

46

Ale, To warm thee, to cheer thee, To fire thee, in -
Ale, To warm me, to cheer me, To fire me, in -

50

spire thee, To warm thee, to cheer thee, To fire thee, in - spire thee With Kis - ses, with Kis-ses and
-spire me, To warm me, to cheer me, To fire me, in - spire me With Kis - ses, with Kis-ses and

54

Ale, To fire thee, in - spire thee, With Kis - ses and Ale, With Kis - ses and Ale.
Ale, To fire me, in - spire me With Kis - ses and Ale, With Kis - ses and Ale.

MS has alternative an octave higher from here to end of bar 57.

58

f *f* *f* *f* *f*

tr *tr* *tr* *tr* *tr*

4 # 6 6 6 6 6 6 5 # #

63

f *f* *f* *f* *f*

tr *tr* *tr* *tr* *tr*

5 6 6 6 6 6 6 5

67

This Dra - gon de - mo - lish, Ay,
 Your Fears I'll a - bo - lish; I'll work him, I'll jerk him, I'll

tr *tr* *tr* *tr* *tr*

p *p* *p* *p* *p*

4 # Fine *p* 6 6 6 6 6 6 7 6 5

71

work him and jerk him, Ay, work - - - - - him and jerk him From
 work him, I'll jerk him, I'll work - - - - - him, I'll jerk him From

tr *tr* *tr* *tr* *tr*

p *p* *p* *p* *p*

6 5 6 5 7 7 7 7 7 7 7 7

75

Nos - tril to Tail. Thus Dra - gon de - mo - lish, Ay, work

No - stril to Tail, Your Fears I'll a - bo - lish, I'll work

6 5
4 4

79

him and jerk him, Ay,

him, I'll jerk him, I'll

#

82

work him and jerk him From Nos - tril to Tail, From No - stril to Tail.

work him and jerk him From No - stril to Tail, From No - stril to Tail.

[tr] [tr] [tr]

6 5
4 4

Da capo

75 vln II: last note A.

Moore leads off Margery; Mauxalinda enters, and pulls him back by the Sleeve.

20. Recitative

[Allegro]

Mauxalinda

Violin I

Violin II

Viola

Bass

O Vil-lain! Mon-ster! De-vil!

6

4

Base - ly base! How can you dare to look me in the Face? Did you not swear last

6 4+ 6 6

7

Christ - mas we should mar-ry? Oh, 'tis e-nough to make a Maid mis - car-ry! Wit-ness this Piece of

6

Dashes above notes editorial in vla: bar 2 note 1 and bass bars 1-2 & 12.

10 Moore

Six-pence, cer-tain To-ken Of my true Heart, and your false Pro-mise bro-ken. The De-vil's in the

13 Mauxalinda Moore

Wo-man! What's the Mat-ter? Now you in - sult me; Time was you cou'd flat-ter. Up-on my Soul, I

16 Mauxalinda Moore

don't know what you mean! Don't you know Mar-ge-ry of Roth'-ram-Green? Not I, up-on my

19 Mauxalinda

Ho-nour. That's a Lie. What d'you think I've nei-ther Ear or Eye? Vil-lain! I will be-lieve my Eyes and Ears!

23 *Sings mocking*

She whom you kiss'd, and call'd ten thou-sand Dears. Let my_ Dear-est be near me; To warm me, to

29

cheer me; to fire me, in - spire me; With kis - ses and Ale, with kis - ses_ and_ Ale.

attacca

21. Air (Mauxalinda)

Violin I, II
Viola
Bass

6

12

18 **Mauxalinda**

No Place shall con-ceal 'em No mer-cy I'll show, No

tr *p* *f* *p*

24

Place shall con-ceal 'em, No Place shall con-ceal 'em, No

f *p* *f* *p*

28

Place shall con-ceal 'em No mer-cy I'll show, I'll fol-low 'em down, I'll

Musical score for measures 28-32. The vocal line contains the lyrics: "Place shall con-ceal 'em No mer-cy I'll show, I'll fol-low 'em down, I'll". The piano accompaniment includes dynamics *f* and *p*.

33

fol-low 'em down, I'll fol-low 'em down to the Re-gions be-low,

Musical score for measures 33-37. The vocal line contains the lyrics: "fol-low 'em down, I'll fol-low 'em down to the Re-gions be-low,". The piano accompaniment includes dynamics *f* and *p*.

38

I'll fol-low 'em down to the Re-gions be-low, I'll fol-low 'em down to the Re-gions be-low, I'll

Musical score for measures 38-42. The vocal line contains the lyrics: "I'll fol-low 'em down to the Re-gions be-low, I'll fol-low 'em down to the Re-gions be-low, I'll". The piano accompaniment includes dynamics *p*.

43

fol-low 'em down to the Re-gions be-low.

Musical score for measures 43-47. The vocal line contains the lyrics: "fol-low 'em down to the Re-gions be-low." The piano accompaniment continues the accompaniment.

48

No Place shall con-ceal 'em No mer-cy I'll show, I'll fol-low 'em down to the

This system contains measures 48 through 52. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "No Place shall con-ceal 'em No mer-cy I'll show, I'll fol-low 'em down to the".

53

Re-gions be-low, to the Re-gions_ be-low.

[tr]

[tr]

f

f

f

This system contains measures 53 through 58. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats. The lyrics are: "Re-gions be-low, to the Re-gions_ be-low.". There are trill markings [tr] above the vocal line in measures 53 and 54. The piano part has a forte *f* dynamic marking in measures 55, 56, and 57.

59

tr

tr

This system contains measures 59 through 63. It features a piano accompaniment in the right hand and a bass line in the left hand. The key signature has two flats. Trill markings *tr* are present above the right hand in measures 60 and 61.

64

This system contains measures 64 through 69. It features a piano accompaniment in the right hand and a bass line in the left hand. The key signature has two flats. The music consists of continuous eighth-note patterns in both hands.

70

[tr]

This system contains measures 70 through 74. It features a piano accompaniment in the right hand and a bass line in the left hand. The key signature has two flats. A trill marking [tr] is present above the right hand in measure 71. The system concludes with a double bar line.

22. Recitative

Moore *aside*

speaking to her

By Jove! I'm blown. Zounds! how came this a - bout? How-ev-er, I'm re-solv'd to stand it out. I

5

on - ly out of Po-li-cy was ci-vil; But, 'faith, I hate her as I hate the De-vil. You're all I

9

Mauxalinda Moore

va-lue, wit-ness this close Hug, I'm yours, and on-ly yours... Ah coax-ing Pug! My pret-ty

13

Mauxalinda

Mau - xy, pri - thee don't be jea - lous. Dear me! you Men are such be - wit - ching Fel - lows; You

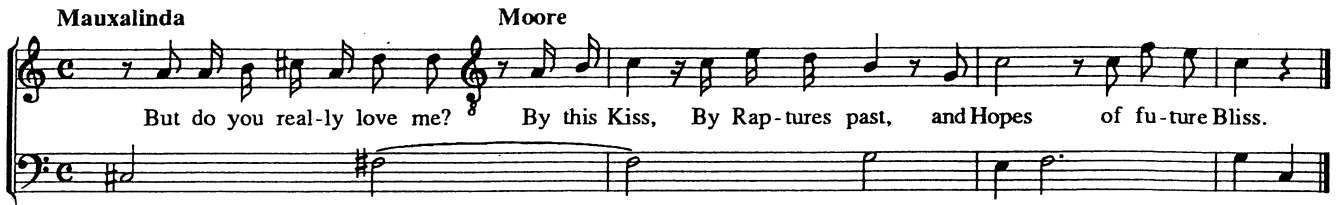
16

steal in - to our Hearts by sly De-grees, Then make poor Girls be - lieve just what you please.

In MS, written in red, 'a note higher'.

24. Recitative

Mauxalinda Moore



But do you real-ly love me? By this Kiss, By Rap-tures past, and Hopes of fu-ture Bliss.

25. Duetto (Mauxalinda & Moore)

[Andante]



Violin I

Violin II

Viola

Bass

11 Mauxalinda

Moore

Pigs shall not be So fond as we;

Pigs shall not be So fond as we;

20

We will out-cooe the Tur - tle Dove, out-cooe, out-cooe, out-cooe, out-cooe,

We will out-cooe the Tur - tle Dove, out-cooe, out-cooe, out-cooe,

7 4 2 7 5 3 7 6 5 4 4³ 6 5 4 4³

7 6 p 7 5 7 5

4 3 4 3

7 6 5 7 6 5 4 4³ 6 5 6 5

4 3 4 3

Staccato and slurs in bars 1-3, etc. from printed score; not in MS. 80-81: MS gives as alternative that the last three notes of the two voice parts be exchanged

57

Spar - rows we_will out-love, spor - ting Spar - rows we_will out-love, spor-ting Spar - rows we'll out -
 Spor - ting Spar - rows we_will out-love,

6 5 7 6 6 4 2

66

-love, spor-ting Spar - rows we'll out - love,
 spor-ting Spar - rows we'll out - love, we'll out love,

6 7 6 6 6

75

spor - ting_Spar-rows we'll out - love, we'll out - love.
 spor - ting Spar - rows we'll out - love, we'll out - love.

f f f

f 6 6 6 5 4 3

End of the First Act

In the last bar, the final two notes in the bass leading back to the repeat are deleted; indication of repeat only in printed score .

Act II. A Garden

26. Air (Margery)

[Adagio]

MS has repeat marks on both sides of the double bar at bar 49/50, implying that both sections of the 3/8 should be repeated; the consequential repeat marks at 32 & 71 are editorial. Printed score repeats only 32-49 and has a *da capo* of 1-31; the libretto cues 'Sure my Stays, &c.' at the end.

9

Heart quite crack with throb - ^{tr}bing. My poor eyes are red as Fer - ^{tr}rets, And I

6 5 4 6 6 6 6 6 4 5 6 4 2 4 6 6 6 6 4#

12

ha'n't a Grain of Spi-rits, Sure my Stays will burst with sob-bing, ^{tr}

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

16

And my Heart quite crack with throb-bing. My poor eyes are red as Fer-rets, And I ha'n't a Grain of

6 6 7^b 6 6 6 6 6 6 6 6 6 6 6 6

20

Spi - rits, My poor eyes are red as Fer - rets, Solo

6 6 6 4 5 b 7^b b

23

And I ha'n't a Grain, I ha'n't a Grain of Spi - rits.

[Tutti]

f

6 6_b 6

27

6 6 4 2[#] 6_b 5_b 6 6 4 6 6 6 6 6_b 7 4

[Andante]

32

O I would not for a - ny Mo - ney, This vile Beast shou'd kill my Ho - ney;

[p]

[p]

p6 6 6 6 6 7b 6 6 6 5 6 6 5 6 6 5

40

Bet - ter kiss me, gen - tle Knight, Than with Dra - gons fierce to fight,

6 7 6 6 6 7 6 6 5 6 6 5 4 6 7 6 4 2 6 6 4 3

50

O I would not for a - ny Mo - ney, This vile Beast shou'd kill my Ho - ney;

6 6 5 6 6 5 6 4# 2 6 6 6 6 6 6 6 6 4 #

58

Bet - ter kiss me, gen - tle Knight, bet - ter kiss me, gen - tle Knight, Than with

6 5 6b 6b 6# 6 6 6# 5 6 6 6 6 6 6 6 6 4 2

65

Dra - gons_ fierce to fight, than with Dra - gons fierce to fight.

27. Recitative

Moore — Margery

My Madge! my Ho-ney-Suc-kle, in the Dumps! Put your Hand here, and feel my Heart how't thumps.

5 Moore

Good lack a day! how great a Pal-pi-ta-tion! Tell me, my Dear the Cause of this Ve-

8 Margery

- xa - tion. An ug-ly Dream has put me in a Fright; I dreamt the Dra-gon slew my gen-tle

11

Knight; If such a thing should hap-pen un-to thee, O mi-se-ra-ble, mi-se-ra-ble,

14 Moore

Mar-ge-ry! Don't fright thy self with Dreams, my Girl, ne'er fear him, I'll work his Buff, if ev-er I come

17
 near him, I've such a Suit of spi-ked Ar-mour bought, Bears, Li-ons, Dra-gons, it sets all at

21
 nought: In which, when I'm e-quip'd, my Madge shall see, I'll scare the Dra-gon, not the Dra-gon

24
 me. But Time grows short, I must a whole a-way. Make haste, my Dear! My Duck! I will not stay.

Margery *Moore* *Exit Moore*
Enter Mauxalinda

28 *Mauxalinda*
 So Ma-dam! have I found you out [a-lone] at last? You now shall pay full dear for all that's past. Were you as

32
 fine as e'er wore Silk or Sat-tin, I'll beat your Har-lot's Brains out with my Pat-ten Be-

35
 -fore you shall de-lude a Man of mine. Who in the Name of Won-der made him thine? D'ye laugh; you

Margery *Mauxalinda*

38
 Minx! I'll make you change your Note, Or drive your grin-ning Grin-ders down your Throat.

28. Duett (Margery & Mauxalinda)

[Allegro]

Violin I
Violin II
Bass

8 Margery *Scotch snap*

In - sul - ting Gip - sey, You're sure - ly tip - sy. Or non se ip - se,

tr *p* *tr* *p*

12 Mauxalinda

non se ip - se, To chat - ter so, to chat - ter so, to chat - - - - ter, chat - ter so. In

tr *tr* *tr* *tr*

Violoncello solo

16

sul - ting Gip - sey, You're sure - ly tip - sy. Or non se ip - se, non se ip - se, To -

9 & 16: demisiquavers are perhaps used for a general effect, and may well not be performed faster than the semiquavers on ipse in bars 11 & 18. 'Topsy' in bar 10 may be sung as quaver-crochet. 12: no vlc part in printed edition

20

chat-ter so, to chat-ter so, to chat - - - ter, chat-ter so,

6 4+ 2 6 6 5 6 4 5 # f# 6 5 # 5 # 6 4 #

24

Margery
In - sul - ting Gip - sey, In - sul - ting Gip - sey,

p f p f p f

6 p 6 6 f 6 6 p 4+ 2 6 6 p 6 4 f 6 6 6

28

Margery
You're sure - ly tip-sy. Or non se ip-se, or non se ip-se, To chat - - -

Mauxalinda
You're sure - ly tip-sy. Or non se ip-se, or non se ip-se,

p p

6 4 p 6 6 6 5 6 5 6 5 4 6 6

32

ter, to chat - - - ter, to chat - - -

To chat - - - ter, to chat - - - ter, chat - - -

6 6 6 6 6 6 6 6 6 6

36

ter, to chat-ter,
ter, to

40

to chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter,
chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter, chat-ter,
to chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter, to chat-ter, chat-ter,

43

chat - - ter, chat - ter so, to chat - -
chat - - ter, chat - ter so, to chat - -

36, Maux., note 9 F in MS.

29. Recitative

Margery

Mauxalinda

Lauk! what a mon - strous Tail our Cat has got? Nay, if you brave me, then you go to

pot. Come, Bod - kin, come! take Mau - xa - lin - da's Part, And stab her ha - ted Ri - val to the Heart.

Goes to kill Margery, she swoons. Enter Moore, takes away the Bodkin

8

Moore

Mauxalinda

Moore

Why, what the De - vil is the Wo - man do - ing! To put an End to all your Wor - ship's Woo - ing. 'Tis

11

well I came, be - fore the Whim went fur - ther; Had I stay'd lon - ger, herre had sure been Mur - der. This cur - sed

15

Margery recovers.

Margery

Moore

Jade has thrown the Girl in - to Fits. How do'st, my Dear? Frigh - ted out of my Wits. But fear her

19

not, for by her own Con - fes - sion, I'll bind her o - ver to the Quar - ter - Ses - sion.

30. Air (Mauxalinda)

[Adagio]

§

Mauxalinda

O give me not up to the

4

Law, I'd much ra-ther beg on Crut-ches, I'd much ra-ther beg on Crut-ches,

7

give me not up to the Law, I'd much

10

ra-ther beg on Crut ches, give me

13

not up to the Law; Once in

16

a Sol - li - ci - tor's Paw, You ne'er get out, you ne'er get out, you ne'er get

18

out of his Clut ches,

20

You ne'er get out of his Clut ches.

dal §

B section (bars 16-22) and *dal segno* not in MS version. Ms has note in red 'a 4th higher in G' (it is a 5th higher in the 1728 score) and has three blank staves above the voice with a note 'No part to be wrote on this line'.

20

rare, to find a true Man, Not so oft as one in ten, in ten, in ten,

7 # 6 5 6 6 5 4+ 6 6 4 # 6 5

26

9 8 6 6 6 5 3 3 3

29

Oh how rare, to find a true Man, Not so oft as one in ten, as one in ten,

6 # 6 6 7 # 6 6 5 4 # 6 5 7 6 4 # 6 f f f

36

in ten, in ten, Oh how rare, to find a true Man, Not so oft as one in

6 [p] [p] [p] [p] 6 7 6 6 4 5 3

43

ten, as one in ten.

49

Moore

Oh how char - ming is a Wo - man, Form'd to cap - ti - vate us Men;

54

57

Yet so ea - ger to sub - due Man, For each one she co - vets ten, ten, ten, ten,

63

ten! Yet so ea-ger to sub-due Man, For each one she co-vets ten, she

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

6 6 *p* 6 6 4 5 6 7 6 6 5 3

70

co - vets ten, ten, ten, ten, ten! Yet so ea-ger to sub-

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

6 4 5 3 6 # *f* 6 # 6 6

77

- due Man, For each one she co - vets ten, ten, ten, ten, ten!

f *f* *f* *f*

6 6 5 # 6 6 5 # 6 4 5

106

a - gain, a - gain, But if they de - ceive and cheat us, Let us

p

p

p

p

6 7 6

112

cheat them a - gain, a - gain, a - gain.

f

f

f

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

f

119

Margery

Let's re - ward them as they treat us, Wo - men prove sin - cere as Men; But if they de - ceive and

Mauxalinda

Let's re - ward them as they treat us, Wo - men prove sin - cere as Men; But if they de - ceive and

Moore

Let's re - ward them as they treat us, Wo - men prove sin - cere as Men;

p

p

p

6 6 6 6 5

125

cheat us, if they de - ceive and cheat us, Let us cheat them a - gain, let us cheat them a -

cheat us, if they de - ceive and cheat us, Let us cheat them a - gain, let us cheat them a -

But if they de - ceive and cheat us, Let us cheat them a - gain, let's cheat them a -

6 6 6 6 6 4 5

131

-gain, let's ___ cheat them a - gain, let's cheat them a - gain, let's cheat them a -

-gain, let's ___ cheat them a -

-gain, let's ___ cheat them a - gain, let's cheat them a -

6 6 6 6

Enter Gubbins

33. Recitative

Gubbins

Now, now, or ne-ver save us, va-liant Moore! The Dra-gon's com-ing, don't you hear him

5 Moore

roar? Why let him roar his Heart out, 'tis no mat-ter: Stand clear, my Friends, this is no Time to chat-ter.

9 Gubbins

Moore

Here take your Spear. I scorn Sword, Spear, or Dart; I'm arm'd com-pleat-ly in a va-liant Heart.

13

But first I'll drink, to make me strong and migh-ty, Six Quarts of Ale, and one of A-qua Vi-tae.

34. Chorus

[Allegro]

Moore

Fill, fill, fill, fill, fill the migh-ty Fla-gon, Then I'll kill, I'll kill this mon-strous Dra-gon.

33. Ms has note in red 'Song here' after bar 5, note 1. 11-12 bc: orig. #C a 6th lower. 34. Vocal parts labelled Margery, Mauxalinda & Gubbins, but Libretto distinguishes between No. 32 as Trio and No. 34 as Chorus. Strokes for strings in 1, 3 & 7 from printed score; at 5 in MS.

5

Horn I

Horn II

Trumpet I

Trumpet II

Violin I
Oboe I

Violin II
Oboe II

Viola

Bass

Senza oboe

Tutti

9

Senza oboe

Tutti

tr

[tr]

13 **Soprano 1**

Soprano 2 Fill, fill, fill, fill, fill the migh - ty Fla-gon, fill,

Bass Fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore, Moore will kill this mon-strous Dra-gon, fill,

6 6 6 7 6 7

17

fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore, Moore, Moore will kill this mon-strous Dra-gon, fill,

fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore, Moore will kill this mon-strous Dra-gon,

Fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore will kill this mon-strous Dra-gon,

6 6 6 7 6

21

fill, fill, fill, fill, fill, fill the migh - ty Fla - gon, fill,
 Moore, Moore, Moore, Moore, Moore, Moore, fill,
 Moore, Moore, Moore, Moore, Moore, Moore will kill this mon - strous Dra - gon, Fill,

6 6 6 6 # 6

25

fill the migh-ty Fla-gon, Moore, Moore will kill this mon-strous Dra-gon, fill, fill, fill, fill, fill, fill,
 fill the migh-ty Fla-gon, fill, fill the migh-ty Fla - gon, Moore, Moore, Moore, Moore,
 fill the migh-ty Fla-gon, fill, fill the migh - ty Fla-gon, Moore, Moore, Moore, Moore,

6 6 6 6 4 # 6 6

30

fill, fill, fill the migh - ty Fla-gon, fill, fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore will
 fill, fill, fill, fill, fill the migh-ty Fla-gon, Moore, Moore will
 Moore will kill this mon-strous Dra-gon, fill, fill, fill the migh-ty Fla-gon, Moore, Moore will

34

kill this mon-strous, this mon-strous, mon - strous Dra-gon.
 kill this mon-strous, this mon-strous, mon - strous Dra-gon.
 kill this mon-strous, this mon-strous, mon - strous Dra-gon.

36 vln 2: note 3 minim, no rest

39

Senza oboe Tutti Senza oboe Tutti

Senza oboe Tutti Senza oboe Tutti

6 6 6 6 6

43

7 6 5 4 6 7 6 6

The End of the Second Act

Act III

35. Recitative

A rural Prospect near the Dragon's Den. Enter Moore in Armour, and Margery

Moore Margery Moore

One Buss, dear Mar-ge-ry, and then a - way. I can-not go, my Love! You must not stay, Get up, sweet

5 *Margery gets up into the Tree*

Wench, get up in yon-der Tree, And there se-cure-ly you may hear and see. Come, Mas-ter

9

Dra - gon, or by Jove I'll fetch you; I'll trim your Ras - cal's Jac - ket, if I catch you.

36. Aria (Moore)

Allegro

7

7

h

35. Bar 11 bc: small notes editorial alternative. 36. Note in MS at bar 90 'Note. This Second Part not to be wrote', so perhaps omit. Neither 1738 nor MS imply a *da capo*, though the libretto does. 1738 edition omits from the middle of 56 to the middle of 63.

12

17 4 3

23

Moore

Dra-gon! Dra-gon! thus I dare

6 4 3 6 6

29

thee: Soon to A-toms thus I'll tear thee,

6 6 6 5 6 4 6 6 f

35

soon to A-toms thus I'll tear thee;

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

6 4 5 3 6 5 6 6 4 2 6 6 6 6 6 5 *f* 6 6 5

41

Thus thy In-so - lence sub - due, soon to A-toms thus I'll tear thee; thus thy

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

6 5 6 6 7 # 6 6 6 6 6 #

47

In-so - lence sub-due. Dra-gon! Dra-gon! thus I dare thee: Soon to

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

6 5 4 # *f* 6 4 6 # 6 6 4 6 6 6 6 5 4 2 6

53

A - toms thus I'll tear thee, soon to A-toms thus I'll tear

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

6 *f* 6 4 6 *p*

tasto solo

59

thee; Thus thy In-so-lence sub-

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

6 *tasto solo* 6 *f* 6 6 *p* 6 6

65

-due, Thus thy In-so-lence sub-due.

f *f* *f* *f* *f* *f*

6 3 4 3 *f* 6 6 6

71

Musical score for measures 71-75. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, while the bass line provides harmonic support. Fingering numbers 6, 6, 7, 4, 6, 6, 7 are indicated below the bass line.

76

Musical score for measures 76-80. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The melody continues in the upper staves. Fingering numbers ♭, 6, ♭5, 4 are indicated below the bass line.

81

Musical score for measures 81-85. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The melody continues in the upper staves. A fingering number 3 is indicated below the bass line.

86

Musical score for measures 86-90. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The melody continues in the upper staves. Fingering numbers 6, 5, 7 are indicated below the bass line.

Largo

But re - gar - ding where my Dear is, Than, a - las! I feel what Fear is, Sweet - est

Mar - ge - ry for you, sweet - est Mar - ge - ry for you. But re - gar - ding where my Dear is,

Than, a - las! I feel what Fear is, Sweet - est Mar - ge - ry for you, sweet - est Mar - ge - ry for you.

Da capo ad lib.
The Dragon roars

37. Recitative

Moore

It is not Strength that al - ways wins; Good Wit does Strength ex -

-cel. Con - found the Ras - cal, how he grins, I'll creep in - to this Well. Gets into the Well.

attacca

38. Symphony

Enter Dragon, and goes to the Well, as to drink.

Slow

Violin I

Violin II

Viola

Cello

39. Recitative

Dragon

What na - sty Dog has got in - to the Well, Dis - turbs my Drink, and makes the Wa - ter smell.

37 bars 4-5: cadence modified: orig. finishes in C major. 38. Dashes in bass part not in MS.

Moore within cries Boh!

[Andante]

40. Air (Dragon)

Dragon

Oh ho! Mas-ter Moore, You Son of a Whore, I wish I had known your Tricks be-fore, I

wish I had known your Tricks be-fore. Oh ho! Mas-ter Moore, You

Son of a Whore, I wish I had known your Tricks be-fore, You Son of a Whore,

Note in red in MS: 'A third lower'. Viola part editorially added to unison section (bars 1-22). 4 beat 2: only instr. bass dotted. 10 beat 2: voice not dotted. 12 instr bass note 2 F

16

I wish I had known your Tricks be-fore, be- fore, I

7 7 6 6 5 4 # 6

Detailed description: This system contains measures 16 through 20. It features a vocal line with lyrics and four instrumental staves (two treble clefs and two bass clefs). The key signature has two sharps (F# and C#). The bass line includes fingering numbers: 7, 7, 6, 6, 5, 4, #, 6.

21

wish I had known your Tricks be-fore.

f *f* *f*

[tr] tr [tr] [tr] [tr]

6 6 5 4 # *f* 7 7 #

Detailed description: This system contains measures 21 through 25. It features a vocal line with lyrics and four instrumental staves. The key signature has two sharps. The bass line includes fingering numbers: 6, 6, 5, 4, #, f, 7, 7, #. Trills are marked with [tr] and tremolos with tr. Dynamics include *f*.

26

[tr] tr

6 6 6 # 7 # 4+ 6 6 5 6 4 5 #

Detailed description: This system contains measures 26 through 30. It features four instrumental staves. The key signature has two sharps. The bass line includes fingering numbers: 6, 6, 6, #, 7, #, 4+, 6, 6, 5, 6, 4, 5, #. Trills are marked with [tr] and tremolos with tr.

41. Battle Piece

Moore gets out of the Well, encounters the Dragon, and kills him by a kick on the Back-side.

[Alla marcia]

Musical score for measures 1-3. The score is for six instruments: Trumpet I, Trumpet II, Oboe I / Violin I, Oboe II / Violin II, Viola, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and trills.

Musical score for measures 4-8. This system continues the piece with measures 4 through 8. It includes a measure rest in measure 4. The instrumentation and key signature remain the same. The music continues with complex rhythmic patterns and trills.

Musical score for measures 9-12. This system contains measures 9 through 12. The music features dense rhythmic textures and trills across all instruments.

Heading in MS: 'While Moore & the Dragon, Encounters, play this Battle Piece'. Central double bar with dots both sides, but no repeat mark at end.

42. Recitative (Dragon)

Dragon **Slow** **Allegro**

Oh! oh! The De-vil take your Toe, your Toe,

Violin I *p* *f* *p*

Violin II *p* *f* *p*

Viola *p* *f* *p*

Bass *p* *f* *p*

5 *Dies*

the De - vil take your Toe.

Margery enters, in a Rapture.

43. Recitative

Margery Moore Margery Moore

Oh, my Cham-pion! how d'ye do? Oh, my Char-mer! how are you? Ve-ry well, thank you; I'm so

4

too. Your Eyes were li-vid, and your Cheeks were pale; But now you look as brisk as bot-tled

7 Margery Moore

Ale. Come, give's a Buss. Ay, twen-ty if you please. With all my Heart, and twen-ty af-ter these.

43. bars 7-8: text in libretto 'Give me a Buss. Ah twenty'

44. Duet (Margery, Moore)

[Andante]

Violin I

Violin II

Viola

Cello

4

9

Margery

Moore

[Adagio]

[Allegretto]

My sweet Ho-ney-suc-kle,

My sweet Ho-ney-suc-kle,

Not in MS score. Crotchets have been changed to quaver + quaver rest in bars 17, 23, 25, 37, 39, 47. Bars 34 & 42 vln 1: notes 2 & 3 dotted sq & demisq.

15

mysweet Ho-ney-suc - kle, my Joy and De-light, I'll

mysweet Ho-ney-suc - kle, my Joy and De-light, I'll

tr *p*

20

kiss thee all Day, and I'll hug thee all Night, I'll kiss thee all Day, and I'll hug thee all Night.

kiss thee all Day, and I'll hug thee all Night, I'll kiss thee all Day, and I'll hug thee all Night. My

24

Mysweet Ho-ney-suc - kle, my Joy and De-light, I'll kiss thee all Day, and I'll

sweet Ho-ney-suc - kle, my Joy and De-light, I'll kiss thee all Day, and I'll

29

hug thee all Night, I'll kiss thee all Day, and I'll hug thee all Night. My sweet Ho-ney-suc-kle, my
 hug thee all Night, I'll kiss thee all Day, and I'll hug thee all Night. My sweet Ho-ney-suc-kle, my

33

Joy and De-light, I'll kiss thee all Day, and I'll hug thee all Night, I'll kiss thee all Day, and I'll
 Joy and De-light, I'll kiss thee all Day, and I'll hug thee all Night, I'll kiss thee all Day, and I'll

37

hug thee all Night. Mysweet Ho-ney-suc-kle, my Joy and De-light, I'll
 hug thee all Night. My sweet Ho-ney-suc-kle, my Joy and De-light, I'll

42

kiss thee all Day, and I'll hug thee all Night. My sweet Ho-ney-suc-kle, my Joy and De-light, I'll

kiss thee all Day, and I'll hug thee all Night. My sweet Ho-ney-suc-kle, my Joy and De-light, I'll

46

kiss thee all Day, and I'll hug thee all Night, my Joy and De-light, I'll

kiss thee all Day, and I'll hug thee all Night. Mysweet Ho-ney-suc-kle, my Joy and De-light, I'll

51

kiss thee all Day, and I'll hug thee all Night, I'll hug thee all Night.

kiss thee all Day, and I'll hug thee all Night, I'll hug thee all Night.

55

59

Fine

[Andante]

My Dear - est is made of such ex - cel - lent Stuff, I think I shall

My Dear - est is made of such ex - cel - lent Stuff, I think I shall

67

ne - ver have Kiss - ing e - nough, I think I shall ne - ver have Kiss - ing e - nough,

ne - ver have Kiss - ing e - nough, I think I shall ne - ver have Kiss - ing e - nough,

71

I think I shall ne - ver have Kiss - ing e - nough, No, no, no kiss - ing e - nough.

I think I shall ne - ver have Kiss - ing e - nough, No, no, no kiss - ing e - nough.

Da Capo

Enter Gubbins

45. Recitative

Gubbins

Most migh-ty Moore, what Won-ders hast thou done? De-stroy'd the Dra-gon, and my Mar-g'ry won.

The Loves of this brave Knight, and my fair Dau-ghter, In Ro-ra - to - rios shall be sung here-

-af-ter. Be-gin your Songs of Joy; be-gin, be-gin, And rend the Wel-kin with har-mo-nious Din.

46. Chorus (Finale)

[Allegro]

Trumpet I
Horn I

Trumpet II
Horn II

Tympani

Oboe I & II
Violin I & II

Viola

Bass

9

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall.

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall.

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall. ^[tr]

5 6 6 # 6 7 # 20 6

17

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall. ^{tr}

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall. ^{tr}

Sing, sing, and ro - ri - o, An O - ra - to - ri - o To gal - lant Mo - ri - o, Of Moore - Hall.

2 4 6 6 6 5 6 6 6 5 6 6 6 5 10 7

25

6 6 6 5 6 6 6 6

6 5 2nd time to bar 56

33

To Mar-ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and

To Mar-ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and

To Mar-ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and

6 b 7 6 6 6 6 6 5 6

40

bawl, _____ bel-low and bawl, to Beau-ty's bright Quee - ni - a, bel-low and bawl,

bawl, and bawl, bel-low and bawl to Beau-ty's bright Quee - ni - a, bel-low and bawl,

bawl, _____ and bawl to Beau-ty's bright Quee - ni - a, bel-low and bawl,

6 # # 6 6 # 6 5

48

to Mar - ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and bawl.

to Mar - ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and bawl.

to Mar - ge - re - ni - a Of Roth'-ram Gree - ni - a, Beau-ty's bright Quee - ni - a, Bel-low and bawl.

Da capo e poi 56
(play bars 1-32, then on to 56)

56 [Allegro]

Soli

Huz - za! Huz - za! Huz - za! Huz-za! Huz-za! Huz-za! Huz-za! Huz

Huz - za! Huz - za! Huz-za! Huz-za! Huz-za! Huz

Huz - - - za! Huz - - - za! Huz - - - za! Huz-za! Huz-za! Huz-za! Huz-za! Huz

Violin 1

Violin 2

Bc scales work if a demisemiquaver #C is played for the two hemidemisemiquavers, while the repeated D helps the voice to articulate the cheer.

59

Musical score for measures 59-60. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: -za! Huz - za! Huz - - za! Huz - za! -za! Huz - za! Huz - - za! -za! Huz - - - za! Huz - - - za! The piano part includes a *Soli* section in measure 60. Fingerings 6 and 5 are indicated at the end of the piano part in measure 60.

61

Musical score for measures 61-63. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment. Measure 61 has a treble clef with a key signature change to G major. Measures 62 and 63 have a bass clef. Fingerings 7 and 6 are indicated at the end of the piano part in measure 63.

64

Musical notation for measures 64-65. The vocal line and piano accompaniment are marked with a piano (*p*) dynamic. The vocal line consists of quarter notes, and the piano accompaniment features a steady eighth-note pattern.

Musical notation for measures 66-67. The section is marked *Tutti*. The vocal line and piano accompaniment are marked with a forte (*f*) dynamic. The vocal line features the phrase "Huz - - za!" repeated three times. The piano accompaniment includes a complex rhythmic pattern with sixteenth notes.

Musical notation for measures 68-71. The vocal line and piano accompaniment are marked with a piano (*p*) dynamic. The piano accompaniment is highly complex, featuring sixteenth-note runs and chords. The vocal line consists of quarter notes.

Musical notation for measures 72-75. The vocal line and piano accompaniment are marked with a piano (*p*) dynamic. The piano accompaniment continues with complex sixteenth-note patterns. The vocal line consists of quarter notes.

Musical notation for measures 76-79. The section is marked *Soli*. The vocal line and piano accompaniment are marked with a piano (*p*) dynamic. The vocal line features the phrase "Huz - - za!" repeated four times. The piano accompaniment includes a complex rhythmic pattern with sixteenth notes.

Musical notation for measures 80-83. The vocal line and piano accompaniment are marked with a piano (*p*) dynamic. The piano accompaniment continues with complex sixteenth-note patterns. The vocal line consists of quarter notes.

68

Musical score for measures 68-70. The score is arranged in three systems. The first system consists of three staves: the top staff is a treble clef with a melodic line of eighth notes and sixteenth notes, the middle staff is a vocal line with a single note and a dash followed by "-za!", and the bottom staff is a bass clef. The second system consists of four staves (treble, alto, tenor, and bass clefs), all containing eighth-note accompaniment. The dynamic marking *p* (piano) is placed at the beginning of each staff in this system.

71

Musical score for measures 71-76. The score is arranged in three systems. The first system (measures 71-73) consists of three staves (treble, alto, and bass clefs) with eighth-note accompaniment. The dynamic marking *f* (forte) is placed at the beginning of each staff. The second system (measures 74-76) consists of four staves. The top two staves are vocal lines with the lyrics "Huz - za! Huz - za! Huz - za! Huz - za! Huz -". The third staff is a bass clef with the lyrics "Huz - za! Huz - za! Huz - za! Huz - - - - za! Huz - - - -". The fourth staff is a bass clef with eighth-note accompaniment. The dynamic marking *f* is present at the beginning of the system. The word "[Tutti]" is written above the first vocal line. The bottom system (measures 77-79) consists of four staves (treble, alto, tenor, and bass clefs) with eighth-note accompaniment. The dynamic marking *f* is present at the beginning of each staff. The bottom staff includes the numbers "6" and "6" under the notes.

73

-za! Huz - za! Huz - za! Huz - za! Huz - za!

-za! Huz - za! Huz - za! Huz - za! Huz - za!

-za! Huz - za! Huz - za! Huz - - - za! Huz - - - za!

6

