

The AIRS in the  
JOVIAL CREW

OR

MERRY BEGGARS

for the

Violin, German Flute, or Guittar.

As performed at the Theatre in

COVENT GARDEN.

Price 1. 6

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London Printed for *Thompson & Son* in St Pauls Church Yard, of whom may be had

Rozelli's ten Airs for two German Flutes or Violins Opera 2 <sup>d</sup> Price	1. 6 <sup>d</sup>	Jackson's Sonatas for 2 Violins & Bass	7. 6
Groneman's Duets for two German Flutes or Violins Opera 2 <sup>d</sup>	3. 0	Clarke's Songs	5. 0
		Abel's Overtures for French Horns	10. 6



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And he that will not merry merry be	1	O may your Mistress ne'er deny	11
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A broad we must wander	6	Oh! hear my Story gentle Lady	D <sup>o</sup>
Alas Sir, I have prov'd your Clown	18	Old Sack and old Songs	18
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Beggars Dance	8	See how the Lambs are sporting	3
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Come hither pretty Maid	11	<b>T</b>	
Can nothing Sir, move you	12	To Day let us never be Slaves	1
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In Nottinghamshire let 'em boast of their Beer	1	The tuneful Lark who from her Nest	13
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Let Pleasure go round, let us laugh & sing	7	We beg, but in a higher Strain	6
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My Daddy is gone to his Grave	14	Woe betide each tender Fair	9
<b>N</b>		Wou'd you hurt a tender Creature	12
No Woman her Envy can smother	10	What haste you were in to be doing	19
Now then tell 'em fairly	20		

*Travancore Secum.*



**ACT I.** To Day let us never be Slaves

HEARTY



In Nottingham shire, let 'em boast of their Beer

HEARTY



And he that will not merry merry be

RANDAL





Tho' all are discontented grown

BEGGAR  
WOMEN.



BEGGAR  
MEN.

We'll glad our hearts with the best of our Cheer.



In the charming Month of May

MERIEL





:S:



:S:



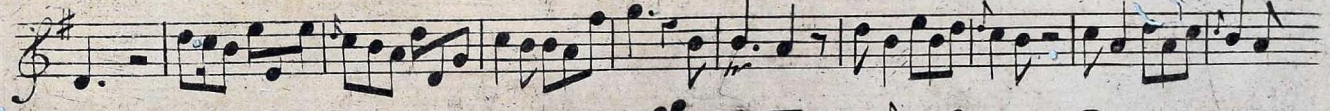
See how the Lambs are sporting

Sym

RACHEL



Song



Sym



How sweet is the Evening Air

Sy

:S:

RACHEL

*Andante*

Song

At Night by Moonlight on the Plain

Sy

RACHEL

*Moderato*

The mind of a Woman can never be known

Sy

HILLIARD

*Allegro*

Sy



How few like you would dare advise

5

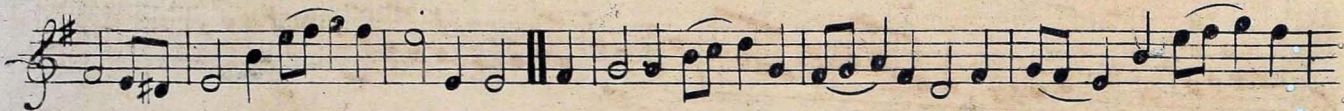
RACHEL





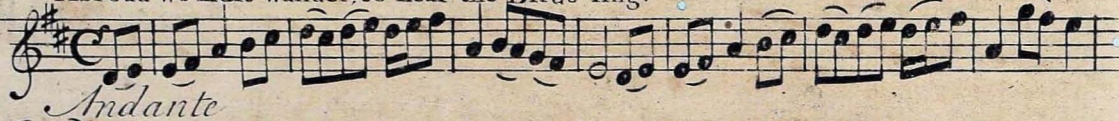
We beg, but in a higher Strain.

VINCENT  
and  
HILLIARD



RACHEL  
and  
MERIEL

Abroad we must wander, to hear the Birds sing.



RACHEL  
and  
MERIEL.

To you dear Father, and our Home.



The End of the first Act.



# ACT II.

Let Pleasure go round, let us laugh and sing.

7

HEARTY

There was an old Fellow at Waltham Crofs.

HEARTY



I once was a Poet at London

BEGGAR  
MEN

*Allegro*

Musical notation for 'BEGGAR MEN' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is marked 'Allegro' and consists of two staves of music.

BEGGARS  
DANCE

Musical notation for 'BEGGARS DANCE' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music.

What tho' these Guineas bright Sir

RANDAL

*Allegro*

Musical notation for 'RANDAL' in common time (C), featuring a treble clef and a key signature of one sharp (F#). The piece is marked 'Allegro' and consists of two staves of music.



Tho' Women 'tis true are but tender

# HILLIARD

Musical notation for Hilliard's part, first system. Treble clef, key signature of one sharp (F#), time signature of 9/8. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, 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B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E36



No Woman her Envy can smother

# RACHEL

*Sy*  
*Andante*

*Song*

*Sy*

*Sy*

*Song Vivace*

*Sy*

*Song*

*Sy*

*Song*





O may your Mistress never deny

RACHEL  
and  
MERIEL



*Andante*



Come hither pretty Maid

OLIVER



*Allegro*





Can nothing Sir, move you

RACHEL  
and  
MERIEL*together*

Sy

Would you hurt a tender Creature

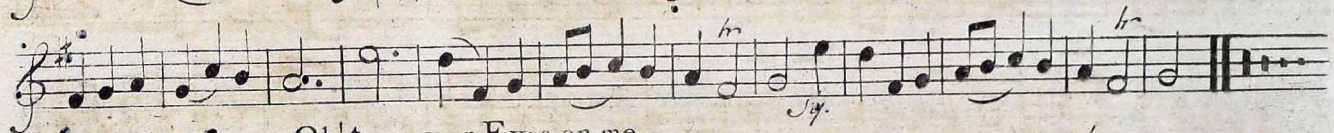
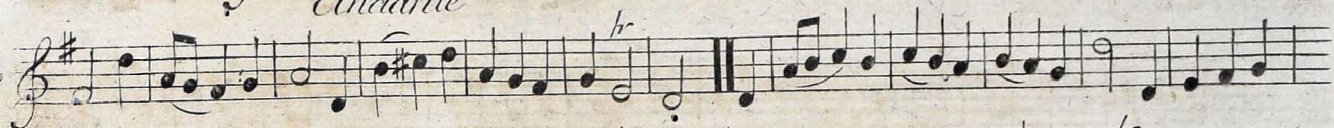
RACHEL  
and  
MERIEL*Moderato*

Sy



The tuneful Lark who from her Nest,

AMIE



Oh! turn your Eyes on me



Oh! hear my Story gentle Lady





I like a gentleman did live

VINCENT

Musical notation for the first system of 'VINCENT'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The tempo marking 'Andante' is written below the staff. The system concludes with a repeat sign and a fermata over the final note.

*Andante*

Musical notation for the second system of 'VINCENT'. The melody continues with eighth and quarter notes, maintaining the 'Andante' tempo.

Musical notation for the third system of 'VINCENT'. The melody continues with eighth and quarter notes, ending with a fermata.

Musical notation for the fourth system of 'VINCENT'. It includes a 'Sy' (Syllable) marking above the first note, a triplet of eighth notes, and a fermata over the final note.

My Daddy is gone to his Grave

RACHEL

Musical notation for the first system of 'RACHEL'. It features a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo marking 'Largo' is written below the staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

*Largo*

Musical notation for the second system of 'RACHEL'. The melody continues with quarter and eighth notes, ending with a fermata.

Musical notation for the third system of 'RACHEL'. It includes a 'Sy' (Syllable) marking below the first note, a fermata over the final note, and a repeat sign.



Is there on Earth a Pleasure

AMIE

*Allegro*

I made Love to Kate

HEARTY

*Sy*

*Sy*

Song

*Sy*

End of the 2<sup>d</sup> Act.



# ACT III Jealousy, like a Canker-worm

RACHEL

*Andante*

RACHEL

*Sy. Moderato* *hr*

The Ladies look gay, when of Beauty they boast.

Song

*hr* *hr* *hr* *hr* *hr* *hr*

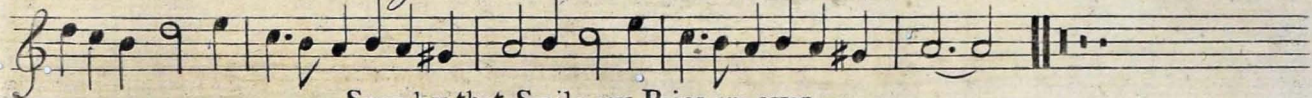
Sy. So. Sy. So.



That all Men are Beggars you plainly may see

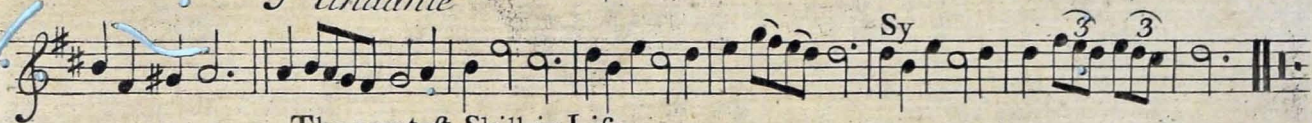
17

HILLIARD  
&c.



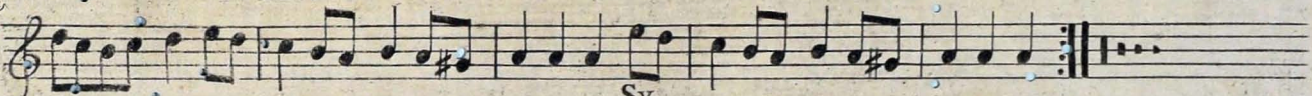
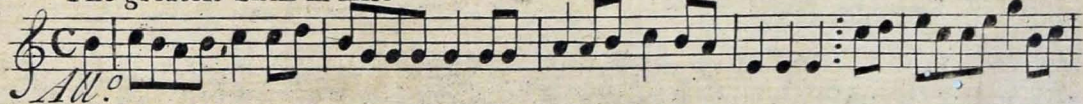
HILLIARD  
and  
RACHEL

Sure by that Smile my Pains are over



The greatest Skill in Life

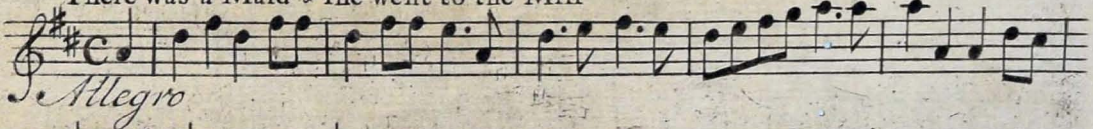
RANDAL



HEARTY  
and  
CLACK

There was a Maid & she went to the Mill

Sy





To Knight and Squire

BEGGAR

*Adagio*

Old Sack and old Songs

BEGGAR

*Sy.*

Alas Sir, I have prov'd your Clown

AMIE

*Allegro* *br*



Sy.

MERIEL  
and  
RACHEL

What Haste you were in, to be doing

*Allegretto* *sy*

Song

Sy

*sy*



Now then tell 'em fairly

# HEARTY

*Vivace*

The first staff of music for 'HEARTY' is written in treble clef with a common time signature (C). It begins with a key signature of one sharp (F#). The tempo marking 'Vivace' is written below the staff. The melody consists of eighth and sixteenth notes, with some slurs and accents. There are two 'tr' markings above the staff, indicating trills.

The second staff of music continues the melody from the first staff. It features similar rhythmic patterns and includes a 'tr' marking above the staff.

The third staff of music continues the melody. It includes a key signature change to two sharps (F# and C#) and a 'tr' marking above the staff.

The fourth staff of music continues the melody. It includes a repeat sign and a '54' marking below the staff.

Country Dance

The first staff of music for 'Country Dance' is written in treble clef with a 6/8 time signature and a key signature of one sharp (F#). The tempo is not explicitly marked but the style is characteristic of a country dance.

The second staff of music for 'Country Dance' continues the melody with various rhythmic patterns and includes a repeat sign.

The third staff of music for 'Country Dance' continues the melody and concludes with a double bar line and repeat dots.

*Fine*



MARCH, for the Wedding Procefsion.

A handwritten musical score for a wedding march, consisting of ten staves. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is arranged in five systems, each with two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several instances of the letters 'lr' written above notes, likely indicating a specific performance instruction or a correction. The score concludes with double bar lines and repeat signs. The paper is aged and shows some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *tr* (trills). The piece is divided into several sections:

- The first section is a melodic line with a trill marking *tr*.
- The second section is labeled **Chorus.** and features a trill marking *tr*.
- The third section is labeled **Skirmish.** and includes a trill marking *tr*.
- The fourth section is another melodic line with a trill marking *tr*.
- The fifth section is labeled **Chorus.** and contains a trill marking *tr*.
- The sixth section is a rhythmic passage with a trill marking *tr*.
- The seventh section is labeled *sym.* (symphony) and consists of a series of beamed notes.
- The eighth section is a final melodic line ending with a double bar line.



## VAUDVILLE.

Allegretto

Henry.

Handwritten musical score for "VAUDVILLE". The score is written on eight staves of music, all in treble clef with a key signature of one sharp (F#). The tempo is marked "Allegretto".

The score is divided into several sections:

- Henry:** The first two staves are labeled "Henry." and contain a melodic line with various ornaments and slurs.
- Chorus:** The third staff is labeled "Chorus." and features a more rhythmic, accompaniment-like melody.
- Louisa:** The fourth staff is labeled "Louisa." and contains a melodic line similar to Henry's.
- Chorus:** The fifth staff is labeled "Chorus." and includes a triplet of eighth notes.
- Ruffet:** The sixth staff is labeled "Ruffet." and contains a melodic line.

The score includes numerous musical notations such as slurs, ornaments (marked "lr"), and dynamic markings. There are also some white ink scribbles and corrections on the manuscript.





The two foregoing songs, in the manner of Duet. M<sup>r</sup>. Dibdin & M<sup>r</sup>. Parsons





Women and Wine.

Mr Parsons.

Allegro

Handwritten musical score for "Women and Wine" by Mr Parsons. The score is written on ten staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked "Allegro". The music features various dynamics including "f", "s.", "p", "sym", and "ff". There are several instances of white ink scribbles over the notation, particularly on the right side of the page. The paper is aged and yellowed.





The Miner's daughter.

*sym pia*

*pia/s:*

M<sup>r</sup>. Dibdin.

Allegretto.



*sym*



22. To die is nothing.

Mr Vernon.

Andante  
affettuoso.

Handwritten musical score for "To die is nothing." by Mr. Vernon. The score is written on eight staves of music, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as "Andante affettuoso." The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Performance markings such as "hr" (hairpins) and "Jo." (likely a dynamic marking) are present throughout the piece. The manuscript shows signs of age and damage, with several white ink scribbles obscuring parts of the notation.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves, arranged in five pairs. Each pair is connected by a brace on the left side. The notation is written in black ink and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The paper shows signs of wear, including several white ink scribbles and blue ink markings, particularly on the left side and between the staves. The music appears to be a single melodic line, possibly for a violin or flute, given the range and articulation. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes many sixteenth and thirty-second notes, often beamed together. There are several trills marked with 'tr' and some triplets marked with a '3' and a bracket. The piece concludes with a double bar line at the end of the tenth staff.



A page of handwritten musical notation on aged, yellowed paper. The page is numbered "20." in the top left corner. The music is written in black ink on five systems, each consisting of two staves joined by a brace on the left. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The paper shows signs of wear, including white ink smudges and small holes. The handwriting is clear and consistent throughout the page.







Ah cease this affliction.

Mrs Smith.

Fine.

*sym pia for*

DC



Tho to have a bout at drinking .

Mr Parson's .

Allego  
maestoso

A handwritten musical score on aged paper, consisting of ten staves of music. The title is "Tho to have a bout at drinking ." and the composer is "Mr Parson's .". The tempo is marked "Allego maestoso". The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. The word "Fine." is written above the eighth staff, and "DC" (Da Capo) is written above the tenth staff. There are some ink stains and foxing on the paper.

*f*  
*lr*  
*sym.*  
*Fine.* *f*  
*lr* *DC*