

Songs and duetto's in  
the Burlesque opera,  
call'd the Dragon of  
Wantley as perform'd at  
the theatre royal in [...]

Lampe / John Frederick / 1703?-1751 / 0220. Songs and duetto's in the Burlesque opera, call'd the Dragon of Wantley as perform'd at the theatre royal in Covent-Garden.... [ca 1746].

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SONGS and DUETTO's  
IN THE  
Burlesque OPERA, call'd,  
THE  
Dragon of *WANTLEY*  
IN SCORE.

COMPOS'D BY

JOHN FREDERICK LAMPE.



---

London. *Printed for I. Walsh in Catharine Street in the Strand.*

Of whom may be had Compos'd by M<sup>r</sup> Lampe.

1. The Overture and Choruses to the Dragon of Wantley, in Score.
2. The Dragon of Wantley Set for a German Flute or Guitar.
3. Margery, or the Sequel to the Dragon of Wantly, in Score.
4. The Overture and Choruses to Margery, or the Sequel to the Dragon of Wantley, in Score.
5. Pyramus and Thisbe, a Mock English Opera, in Score.
6. A Collection of Songs and Cantata, and a medley Overture in 4 Parts.
7. The Comic Tunes in Columbine Courtezan for the Harpſicord.
8. The Cuckow Concerto for Violins and German Flutes in Parts, also Set for the Harpſicord.
9. Six Solos for a German Flute and a Baſs.

*Res. V. S. 1230*

Sung by Miss Isabella Young in the Dragon of Wantley.

Haut  
1 & 2

Viol 1

*Larghetto*

Viol 2

Viola

Margery

Bass

The first system of the musical score includes parts for Haut 1 & 2, Viol 1, Viol 2, Viola, Margery, and Bass. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked *Larghetto*. The Haut part features two trills. The Viol 1 and Viol 2 parts have trills and slurs. The Viola part has a slur. The Margery part has a slur. The Bass part has a slur and a trill. The first system ends with a double bar line.

But to

Handwritten musical score for a song, featuring multiple staves with treble and bass clefs, lyrics, and musical notations like trills and ornaments.

hear the Children mutter, when they'd lost their Toast and Butter,

and to see my Sa-dy moan, oh! twould melt a heart of

6 5 4# 6 6 5 4#

6 6 4# 6

Stone a heart of Stone. But to hear the Children mutter, when they

6 # 6 # # 6 6

lest their Feast and Butter, and to see My La...dy moan, oh!

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

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

for

Stone.

*adagio*

*tr*

*tr*

*tr*

*tr*

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

6 5 4# 6 6 4# 6

allegro

Here the

Detailed description: This system contains the first five staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is a vocal line in treble clef. The tempo marking 'allegro' is placed above the fifth staff. The lyrics 'Here the' are written below the fifth staff.

Squire w<sup>th</sup> Servants wrangling, there the Maids and Mistres jangling, and the

Detailed description: This system contains the sixth and seventh staves. The sixth staff is a vocal line in treble clef with the lyrics 'Squire w<sup>th</sup> Servants wrangling, there the Maids and Mistres jangling, and the'. The seventh staff is piano accompaniment in bass clef. The lyrics are written below the sixth staff.

pretty hungry Dears all to... gether by the Bars, scrambling

Detailed description: This system contains the eighth and ninth staves. The eighth staff is a vocal line in treble clef with the lyrics 'pretty hungry Dears all to... gether by the Bars, scrambling'. The ninth staff is piano accompaniment in bass clef. The lyrics are written below the eighth staff.

for a Barley... Cake: oh! 'twould make one's heart to ache. D.C.

Detailed description: This system contains the tenth and eleventh staves. The tenth staff is a vocal line in treble clef with the lyrics 'for a Barley... Cake: oh! 'twould make one's heart to ache. D.C.'. The eleventh staff is piano accompaniment in bass clef. The lyrics are written below the tenth staff.



Sung by Miss Esther Young in the Dragon of Wantley.

Maurice  
Linda.

He's a Man very such I assure you, stout vigorous active and

tall, There's none can from Danger secure you like brave gallant Moore of Moor

*Sym.*  
*Hall.* no giant or Knight e'er

quell'd him he fills all their hearts w<sup>th</sup> alarms, no virgin yet e-ver be

held him, no virgin yet e-ver beheld him, no virgin yet e-ver be

*adag:*  
held him, but wish'd her self clasp'd in his Arms, wish'd her self clasp'd in his

*Sym:*  
*Arms*

Sung by Mr. Salway in the Dragon of Wantley.

allegro

*ppia*

*ppia*

*ppia*

*Mozart*

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

*ppia*

*for*

*tr*

*tr*

*ppia*

*tr*

*for*

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

*ppia.*

*for*

*tr*

*Leno, Platon, Aristotelle all mere Lovers of the Bottle.*

6 6 4 5 6 4 7 6 3 6 4

*rit.*

*Poets, Painters and Musicians Churchmen Lawyers and Phy-*

*For:*

*sicians, all admire a pretty Lass, all require a cheerful Glass:*

*Scow, Plato, Aristotelle all were Lovers of the*

*Bottle, Poets, Painters & Musicians, Churchmen, Lawyers and Physicians, all ad-*

*mire a pretty Lads all require a chearful Glass Poets, Painters and Illu-*

*sicians, Churchmen, Lawyers and Physicians, all admire a pretty Lads: all re-*

for

quiere a chearful glaſs

pua

pua

Ev'ry Pleasure has it's Season love & drinking

First system of musical notation, featuring treble and bass staves with a keyboard part. The key signature is one sharp (F#).

Second system of musical notation with lyrics: *Treason ev-ry Pleasure has its Sea son Love and*. The bass staff includes figured bass notation: 6 #, 6 4, 7 #, 6 #, 6 #.

Third system of musical notation, continuing the piece with treble and bass staves and a keyboard part.

Fourth system of musical notation with lyrics: *Drinking are no Treason Love and Drin...*. The bass staff includes figured bass notation: 5 #, 6 5 #, 6 #, 4 #, 7 #, 6 #.

Fifth system of musical notation, including treble and bass staves with a keyboard part. The system concludes with a double bar line and the marking *D.C.*

Sixth system of musical notation with lyrics: *...king love and Drinking are no Treason*. The tempo marking *adag* is present above the staff. The bass staff includes figured bass notation: 6 #, 4 #, 6 #, 4 #.



spure thee let a maidens Blushes

-re thee, let a maidens blushes fire thee

gentle knight all knights exceeding pink of provess and good

B. C. C. C.



breeding let a virgins Tears inspire thee  
 Let a maidens blushes

7 4 3 6 7 3

re thee let a

7 7 7

for

adag:  
 Maidens blushes fire... thee

6 6 6 7

*adagio* *tr* XV

for my father and my Mother for my

Sister and my Brother for my friends that stand before thee thus I

see thee thus Imple...

The first system consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#), containing dense chordal accompaniment. The bottom staff is a bass clef with the same key signature, containing a single melodic line.

The second system features a vocal line with lyrics: *-re thee* *thus I kiss thy* *valiant* *garment* *humbly*. The lyrics are written in a cursive hand. Below the vocal line are two staves of accompaniment. Fingerings are indicated by numbers 4, 6, 5, 7, and 6. A sharp sign (#) is placed above the final measure of the accompaniment.

The third system continues the accompaniment from the previous system, consisting of two treble staves and one bass staff, all in the same key signature.

The fourth system features a vocal line with lyrics: *hoping* *humbly* *hoping* *there's no* *harm*. The lyrics are in cursive. Below the vocal line are two staves of accompaniment. Fingerings are indicated by numbers 6, 6, 6, 4, and 5. A sharp sign (#) is placed above the final measure of the accompaniment.

The fifth system shows the end of the piece. It consists of three staves (two treble, one bass) with a double bar line and the instruction *D.C.* (Da Capo) written in cursive.

The sixth system begins with the instruction *int.* (ritardando) in cursive. It consists of two treble staves and one bass staff, showing the beginning of a new section.

Sung by Miss Isabella Young in the Dragon of Wantley.

Margery

The musical score is written in 6/8 time and consists of several systems. The first system includes a vocal line and a piano accompaniment. The second system features a vocal line with the instruction *pia* and a piano accompaniment. The third system includes a vocal line with the lyrics "If that's all you ask, my" and a piano accompaniment. The fourth system features a vocal line with the lyrics "sweetest my featest compleatest and neatest my sweetest my featest compleatest and" and a piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments.

*neatest I'm proud of the Task if that's all you ask my*

*sweetest my featest completest and neatest my sweetest my featest com-*

*pleatest & neatest I'm proud of the Task I'm proud of the Task if*

*that's all you ask My Sweetest my feateft compleateft and neateft my Sweetest my*

*feateft compleateft & neateft I'm proud of the Task I'm proud of the Task*

*if that's all you ask my Sweetest my feateft compleateft and neateft I'm*

tr

*proud of the Task I'm proud of the Task I'm prou...*

7 6 6

*adag:*

*of the Task I'm proud of the Task I'm proud of the Task?*

6 6 6 5 6 6 6 5 4

6 5 6 5 7 7 6 6 6 5 7

of Love take your fill past Measure my Treasure sole spring of my

Pleasure as long as you will past Measure my Treasure sole spring of my

D.C.

Pleasure as long as you will as long long long as long as you will

D.C.



Sung by Miss Isabella Young & M<sup>rs</sup> Salway in the Dragon of Wantley.

XXII

The musical score consists of several systems of staves. The first system includes a vocal line with a trill (tr) and a piano (p) instruction. The second system features a bass line with various fingering numbers (6, #, 6, 6, #, 6, 6, 6, 7, 5, #, 7, #) and a trill. The third system includes a vocal line with trills and a piano (p) instruction. The fourth system features a bass line with fingering numbers (6, #, 3, 6, 6, 5, #, 6, #). The fifth system includes a vocal line with a piano (p) instruction and lyrics: "Let my dearest be near me to warm me to cheer me to". The sixth system features a bass line with lyrics: "I'll ever be near thee to warm thee to cheer thee" and fingering numbers (6, 6, #, 2, 6, 6, 5, 6, 2, 6, 6, 5, 6, 6). The score is written in a historical style with various musical notations including notes, rests, and ornaments.

B. Cole sculp.

fire me inspire me with kisses & alle  
 to fire thee inspire thee with kisses & alle  
 to warm me to cheer me to warm me to cheer me to fire me inspire me with  
 alle to warm thee to cheer thee to fire thee inspire thee with  
 for:  
 kisses and alle with kisses & alle  
 kisses & alle with kisses & alle

Let my Dearest be near me      Let my Dearest be near me, to  
 I'll ever be near thee      I'll ever be near thee.

warm me to cheer me to fire me inspire me w. kisses and  
 to warm thee to cheer thee to fire thee inspire thee inspire thee with kisses &

Alle with kisses      with kisses      to fire me inspire me w. kisses  
 Alle with kisses      with kisses      to fire thee inspire thee w. kisses

B. de la Font.

Handwritten musical score for voice and piano. The score is written on ten systems of staves. The top two staves of each system are for the voice, and the bottom two are for the piano accompaniment. The lyrics are written in a cursive hand below the voice staves. Performance markings such as *tr* (trills) and *w.<sup>th</sup> kisses* (with kisses) are present. The lyrics include: "w.<sup>th</sup> kisses & Alle to warm me to chear me to fire me in", "w.<sup>th</sup> kisses & Alle to warm thee to chear thee to fire thee in", "spire me with his...ses w.<sup>th</sup> kisses & Alle to warm me to", "spire thee with his...ses w.<sup>th</sup> kisses & Alle to warm thee to", "chear me to fire me inspire me to warm me to chear me to fire me in", and "chear thee to fire thee inspire thee to warm thee to chear thee to fire thee in". The piano part includes various chords and melodic lines with some figured bass notation (e.g., 6, 5, 4, #, 7, 6, 5, 4, 7, 6, 5, 4, 6, 6, 6, 6).



B. de la Roche





*Tail - y' fears I'll abolish - I'll wo.....*

*Tail This Dragon demolish - ay! wo.....*

*rk him I'll jerk him I'll*

*rk him I'll jerk him ay*

*work him I'll jerk him from Nostrill to Tail, from Nostrill to Tail*

*work him and jerk him from Nostrill to Tail from Nostrill to Tail*

D.C.

Sung by M. Salway in the Dragon of Wantley

Violin  
viola:

By the Beer as brown as Berry by the Cyder

and the Perry) which so oft has made us merry) with a

hy down ho down de

with a hy down ho down derry.

Mauvelinda's I'll re main true

blue will never stain Mauve.....linda's I'll re-



mus

true blue will never stain true

blue will never stain



First system of musical notation, featuring treble and bass staves with notes, rests, and trills (tr).

*oo the Turtle Dove*

*Fondly toying still en*

Second system of musical notation, including treble and bass staves with notes, rests, and trills.

*oo the Turtle Dove*

*Fondly toying*

Third system of musical notation, including treble and bass staves with notes, rests, and trills.

*joying Spar ting Sparrows we will out love*

*fondly toying*

Fourth system of musical notation, including treble and bass staves with notes, rests, and trills.

*Still enjoying*

*Spar ting Sparrows we will out love*

Fifth system of musical notation, including treble and bass staves with notes, rests, and trills.

*Still enjoying*

*Spar... ling Sparrows we will out*

Sixth system of musical notation, including treble and bass staves with notes, rests, and trills.

*fondly toying*

*Still enjoying*

love Spor- ting Sparrows we will outlove. Sporting Sparrows well outlove. Sporting

Spor- ting Sparrows we will outlove 6 4 2 6 Sporting

Sparrows well out lo...

Sparrows well outlove well outlo ve

Sporting Sparrows well outlove well outlove

Sporting Sparrows well outlove well outlove

Sporting Sparrows well outlove well outlove



Handwritten musical notation for the first system, featuring treble and bass staves with various chords and melodic fragments.

*Eyes are red as Ferrets*  $\overset{6}{4} \overset{5}{\#}$  and *I han't a Grain of Spirits*

Second system of musical notation with lyrics and guitar-style chord numbers (6, 4, 5, #) written above the notes.

Third system of musical notation, continuing the piece with treble and bass staves.

*Sure my Tears will burst w<sup>th</sup> sobbing and my*

Fourth system of musical notation with lyrics and guitar-style chord numbers (5, 6, 6, 4, 5) written below the notes.

Fifth system of musical notation, continuing the piece with treble and bass staves.

*Heart quite crack with throbbing my poor Eyes are red as Ferrets and I han't a grain of*

Sixth system of musical notation with lyrics and guitar-style chord numbers (6, 7, 6, 6, 6, 6, 6, 6, 6) written below the notes.

*Spirits my poor Eyes are red as Ferrets and I*

*hanta grain I havt a grain of Spi... rits*

*Solo*

*Violinis:*

oh I would not for any Money this vile Beast should

kill my honey - better kiss me gentle knight y<sup>n</sup> with

Dragons fierce to fight

oh I would not for any Money this vile Beast should

kill my honey better kiss me gentle - knight better

kiss me gentle - knight then w<sup>th</sup> Dragons fierce to fight then w<sup>th</sup>

Dragons fierce to fight

*D.C.*

*Handwritten signature or initials*





tipsey or non te ip se non te ip se to chatter so to

chatter so to chat ter chatter so

Insulting Gipsy you're

Sure... by tipsey or non te ip se non te ip se to chatter so to

*chatter so to chat.....ter chatter so*

*pia for pia*

*In.....sulting Gipsy*

*In.....sulting Gipsy*

*For pia*

*you're surely tipsy or non te ipse or non te ipse to*

*you're surely tipsy or non te ipse or non te ipse*

chatter to chatter to chatter to chatter

chatter to chatter to chatter to chatter

tutti forte

*For:*

*to chatter to chatter to chatter chat...ter chatter so  
chatter to chatter to chatter chatter chat...ter chatter so*

*pia;*

*to chat*

*to chat*

*ter to chatter to chatter*

*ter to chatter to*

to chatter to chatter to chatter to chatter to chatter chat.....ter  
 chatter to chatter to chatter to chatter to chatter chatter chat.....ter

*ada:*  
 chatter so to chatter so.  
 chatter so to chatter so.

Your too much feeding has spoild y' breeding y' too much feeding has spoild y' breeding

go Trollop go Trollop go Trollop go Trollop Trollop

Trollop go Trollop go Trollop go Trollop Trollop Trollop

Trollop Trollop Trollop Trollop go go Trollop Trollop go

Trollop Trollop Trollop Trollop go go Trollop Trollop go

D.C.

Sung by Miss Esther Young in the Dragon of Wantley. <sup>45</sup>

Mauxalinda

*Largo*

Oh.....

give me not up to the Law I'd much rather beg on

Crutches I'd much rather beg on Crutches

give me not up to the Law I'd much

rather beg on Cru... tches give me

not up to the Law I'd much rather beg on



*Cru* ..... *tches* give me not up

to the Law

Once in a Soli... citors paw you neer get

out you neer get out you neer get out of his Clu

*tches* you neer get out of his

Clu ..... *tches* D.C.

Sung by M. Salway in the Dragon of Wantley.

*all:*

*Moore*

This is a handwritten musical score for a piece titled "Sung by M. Salway in the Dragon of Wantley." The score is written on ten systems of staves, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking "all:" is present at the beginning. The word "Moore" is written on the left side of the score, likely indicating the composer or arranger. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a clear, legible hand.

This is a handwritten musical score on a single page, numbered 48 in the top right corner. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several performance markings: a '3' above a measure in the second system, a '6' above a measure in the fourth system, and a 'Pia.' marking in the fifth system. The lyrics 'Dragon Dragon thus I dare' are written in a cursive hand across the bottom two staves of the fifth system. The paper shows signs of age, with some staining and wear.

Dragon Dragon thus I dare

thee, *Soon to Attoms thus I'll*

6 6 6 6 7 6 6

4 6 6 6

tear thee, *Soon to Attoms thus I'll*

6 6 6 6 7 6 6

4 6 6 6

tear thee,

6 6 6 6 7 6 6

4 6 6 6

tr

thus thy Insolence subdue soon to atoms thus I'll tear thee thus thy

tr

insolence subdue Dragon Dragon

thus I dare thee soon to atoms thus I'll tear thee

Handwritten musical score for a piece with vocal line and piano accompaniment. The score consists of 15 staves. The vocal line is on the 4th staff, with lyrics "thus thy insolence sub due thus thy insolence sub due". The piano accompaniment includes treble and bass clefs with various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-7. The tempo marking "adag." is present above the vocal line. The key signature has two sharps (F# and C#).

This page contains a handwritten musical score for a piece, likely a vocal and piano work. The score is organized into systems of staves. The upper systems feature a vocal line (treble clef) and a piano accompaniment (bass clef). The lower systems feature a vocal line (treble clef) and a piano accompaniment (bass clef). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "pia." and "Largo". The lyrics "But regarding where my Dear is then alas I know what" are written in cursive below the vocal lines.

The score is divided into several systems. The first system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The second system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The third system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The fourth system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The fifth system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The sixth system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The seventh system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef). The eighth system consists of four staves: two vocal staves (treble clef) and two piano staves (bass clef).

The lyrics are written in cursive below the vocal lines: "But regarding where my Dear is then alas I know what". The lyrics are written in cursive below the vocal lines.

*Haut.* *tr* *Viol.*

*fear is gentle Margery for you gentle Margery for*

*Haut.* *tr* *Viol.* *tr* *Haut.* *Viol.*

*you but regarding where my Dear is then a*

*lasp I feel what fear is gentle Margery for you gentle Margery for you.*



Sung by M<sup>r</sup> Reinholds in the Dragon of Wantley. 54

Dragon

Oh hoh Master Moore you son of a whore I wish I had  
known your Tricks before I wish I had known your tricks before  
Oh hoh Master Moore you son of a whore I  
wish I had known your tricks before you son of a whore

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The music features a series of eighth and sixteenth notes. A dashed line with the number '7' is drawn across the bass staff. The lyrics *I wish I had known your* are written in cursive across the middle of the system.

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The music continues with similar rhythmic patterns. The lyrics *tricks before before I wish I had known your tricks be...* are written in cursive across the middle of the system. A dashed line with the number '7' is drawn across the bass staff.

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The music includes trills, indicated by 'tr' above notes. The lyrics *fore.* are written in cursive at the beginning of the system. A dashed line with the number '7' is drawn across the bass staff.

Handwritten musical notation for the fourth system, consisting of a treble staff and a bass staff. The music concludes with a double bar line. The lyrics *fore.* are written in cursive at the beginning of the system. A dashed line with the number '7' is drawn across the bass staff.



*Pia*

*My*

*My Sweet Honey Suckle my Joy and Delight*

*Sweet Honey Suckle my Joy and Delight I'll kiss thee all Day & I'll hug thee all Night I'll*

*I'll kiss thee all Day & I'll hug thee all Night I'll*

*kiss thee all Day & I'll hug thee all Night*

*kiss thee all Day & I'll hug thee all Night my Sweet Honey Suckle my Joy and Delight*

*B. Cole fecit*

*Sweet Honey Suckle my Joy and Delight I'll Kiss thee all Day and I'll hug thee all*  
*I'll 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 sweet honey Suckle my*  
*Night I'll Kiss thee all Day and I'll Hug thee all Night my Sweet Honey Suckle my*

*Joy and Delight I'll Kiss thee all Day & I'll hug thee all Night I'll Kiss thee all*  
*Joy and Delight I'll Kiss thee all Day & I'll hug thee all Night I'll Kiss thee all*

Day & I'll hug thee all Night

Day & I'll hug thee all Night my sweet Honey Suckle, my Joy and Delight

Sweet Honey Suckle, my Joy & Delight I'll kiss thee all Day and I'll hug, thee all

I'll kiss thee all Day and I'll hug thee all

Night my Sweet Honey Suckle, my Joy and Delight I'll kiss thee all Day & I'll

Night my Sweet Honey Suckle, my Joy, and Delight I'll kiss thee all Day & I'll

hug thee all Night my Joy and Deli...ght I'll  
 hug thee all Night my Sweet Honey Suckle my Joy and Deli...ght I'll

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.

B. Cole, comp.

*Pia*

*Pia*

*Pia*

*for.*

*My Dearest is made of such*

*My Dearest is made of such*

*excellent Stuff I think I shall never have kissing enough I think I shall never have*

*excellent Stuff I think I shall never have kissing enough I think I shall never have*

*kissing enough I think I shall never have kissing enough no no no kissing enough De*

*kissing enough I think I shall never have kissing enough no no no kissing enough De*

\* FINIS

B. de la Roche

