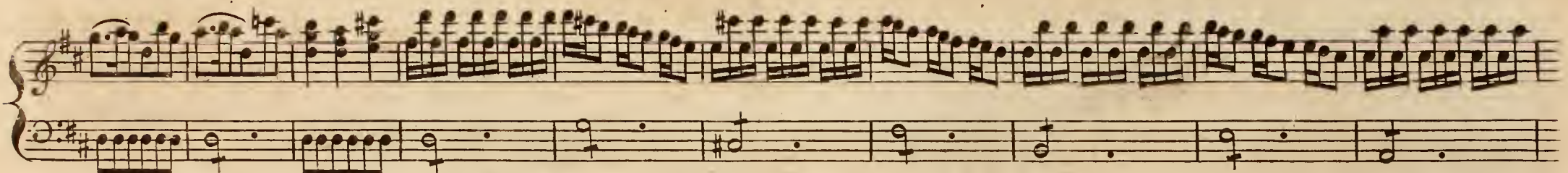
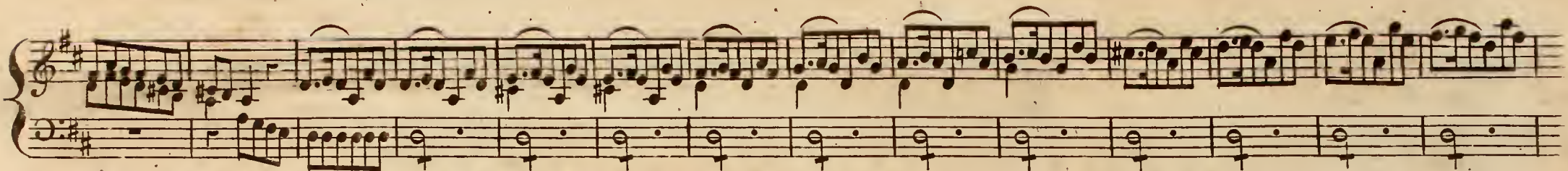
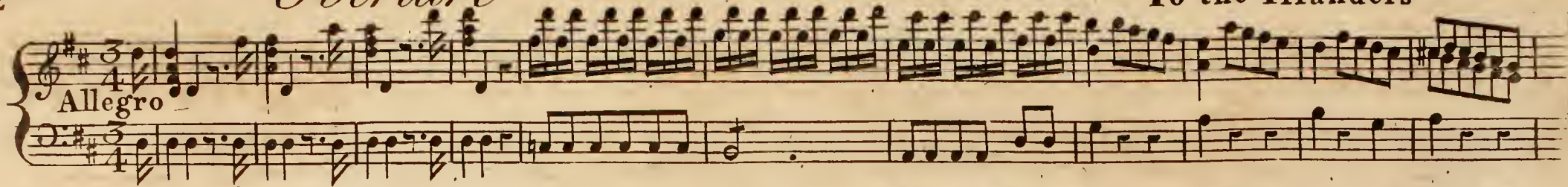


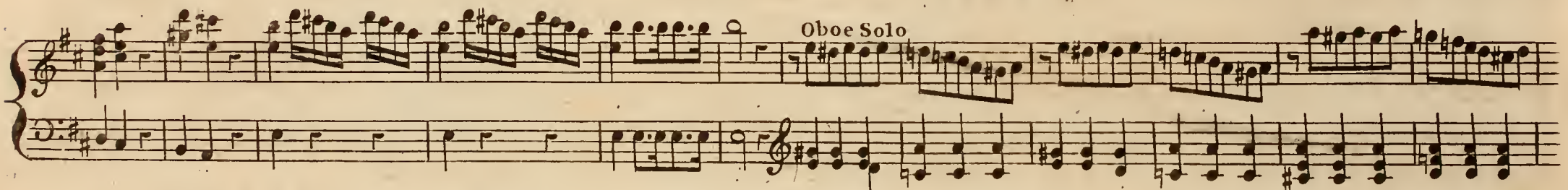
Overture

To the Islanders

Allegro



Oboe Solo



Tutti



First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a steady accompaniment.

Second system of musical notation, consisting of two staves. The upper staff continues the intricate melodic pattern, and the lower staff maintains its accompaniment.

Third system of musical notation, consisting of two staves. The upper staff is labeled "Horns" and contains a melodic line. The lower staff is labeled "Obo Solo" and contains a melodic line. The accompaniment continues in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

First system of musical notation, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Second system of musical notation, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a complex, rhythmic accompaniment.

Third system of musical notation, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a complex, rhythmic accompaniment.

Flute
Rondo
Allegretto
Violini

Musical notation for Flute and Violini. The Flute part is on a single staff with a treble clef, 2/4 time signature, and a key signature of one sharp (F#). It is marked 'Solo' and includes a dynamic marking of *f*. The Violini part is on a single staff with a treble clef, 2/4 time signature, and a key signature of one sharp (F#). It is marked 'Tutti' and includes a dynamic marking of *f*. Both parts feature complex, rhythmic patterns.

Fourth system of musical notation, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a complex, rhythmic accompaniment.

This page of handwritten musical notation is for a multi-stemmed instrument, likely a harpsichord or spinet. It consists of ten staves, organized into five systems of two staves each. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring a variety of rhythmic values including eighth and sixteenth notes, often beamed together in groups. There are several instances of dynamic markings, with the most prominent being the *p* (piano) marking, which appears in the first system and again in the fourth system. The piece concludes with repeat signs (double bar lines with dots) and a final cadence in the tenth system. The paper shows signs of age, with some staining and wear, particularly at the top and bottom edges.

Two systems of piano accompaniment. The first system consists of a treble and bass staff with a forte (*f*) dynamic marking. The second system continues the accompaniment with similar notation.

CATCH in the Islanders

CATCH

1st Far from the World on a strange soil what should we do what should we do what should we do were

2^d Custom now has sweeten'd toil sweeten'd toil sweeten'd toil nor do we at

3^d Therefore left the liquor spoil drink drink push round the Bowl and

Three vocal staves (1st, 2^d, 3^d) with lyrics. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat).

we to think to think to think to think what should we do were we to think

peril shrink nor do we nor do we at peril shrink

at us drink drink drink drink push round the Bowl and let us drink

Three vocal staves (1st, 2^d, 3^d) with lyrics. The music continues in the same key and time signature.

Sung by Mr. Wilson

in the Islanders

7

Allegro

The musical score consists of four systems of music, each with a vocal line and a piano accompaniment. The first system is an instrumental introduction. The second system begins with the vocal line: "The Ladies faces now-a-days, Are various as their humours, And on complexions oft we gaze, Brought home from the per-". The piano accompaniment has a dynamic marking of 'p'. The third system continues the vocal line: "fomers. For hid as it were beneath a cloak, The beauty's false that wins you, Then pardon me, by". The piano accompaniment has dynamic markings of 'F.' and 'P.'. The fourth system concludes the vocal line: "way of joke, Then pardon me, by way of joke, If I prefer my Dingy." The piano accompaniment has a dynamic marking of 'p'.

2

A handkerchief can rub away
Your roses, and your lilies;
The more you rub, the more you may,
My Dingy, dingy still is.
Besides, her hair is black as jet,
Her eyes are gems from India;
Rail as you list then, I shall yet,
For joke's sake, love poor Dingy.

Sung by W. M. ...

in the Islanders

Andantino

Did

Fortune bid me chuse a state, From all that's rich, and all that's great, From all that oftentation brings, The splendor, pride, and

pomp of Kings; these gifts and more did she display, With health, that felt not life's decay, With health, that felt not life's decay, I'd

spurn with scorn the useles lot, Were my Camilla's name forgot. I'd spurn with scorn the useles lot, Were my Camilla's name forgot.

Were my Camilla's name forgot.

2
 But did she for my fate assign,
 That I should labour in a mine;
 Or with many wretches more,
 In slavery, chain me to an oar;
 Or from the sight of men exild,
 Send me to a Siberian wild,
 For this and more would she atone,
 Were my Camilla all my own.

Sung by M^r. Kennedy

in the Islanders

Moderato

ORRA

When Yanko dear, fight far away, Some token kind me fend; One branch of Olive - for dat fay, Me with de battle end. Me.

will de battle end. De poplar tremble, while him go, Say of dy life take care, Me fend no laurel, for me know, Of dat he find him

share. Me fend no laurel, for me know, Of dat he find him share. Of dat he find him share.

2

De ivy fay, my heart be true,
 Me droop, fay willow tree,
 De torn, he fay, me fick for you,
 De sun flower - tink of me.
 'Till laft me go weep wid de pine,
 For fear poor Yanko dead;
 He come, and I de myrtle twine,
 In chaplet for him head.

Sung by M^r Reinold

in the Islanders

Allegro

Musical notation for the first system, featuring a treble and bass clef with a common time signature.

S. YANKO
I'll mount the cliffs, I'll watch the coast,

S. P.
Anxious, some welcome tidings soon to bear, Nor let your fortitude be lost,

Confiding in Yank-o Confiding still in

honest Yank-o's care. Confiding still Confiding still In honest Yank-o's

M.F.

P.

care. Sy Tho' to my

F. P. 6

com - - rades I'm un - - true, Ho - nor shall in - - fi - - de - li - ty ap - plaud, And

6 6 4/2 6

call, in cha - ri - - ty to you, in cha - ri - - ty to you, My bro - - - ken faith my

6 5 6 5 6 6 7 7 6

bro - - ken faith to them, a pi - - ous fraud. My bro - - - - - ken

6 6 6 6

faith to them, a pi - - ous fraud.

6 6 6

Sung by M^r Quick

in the Islanders ²³

Allegretto

When

first I'm announc'd, be-lappeted, beflounc'd, be-friz'd and be-perriwigg'd, in vast sur-prize, the Governor aloud, will pro-

- claim to the crowd, this beauty is the fairest, and be her's the prize, be her's the prize, be her's the prize, be her's the

prize, be her's the prize, this beauty is the fairest and be won the prize.

Mez: f. f

2

Then straight at the found,
A whisper goes round,
She's surely an angel, what heav'nly eyes!
While the girls at the sight,
Are bursting for spight,
That my brighter beauties should have won the prize.

Sung by M^r Leoni

in the Islanders

Andantino

If

while contending passions rise, to gaze with transport on her eyes, to wish her beauties to defend, to be her Champion, and her friend, to

be her champion, and her friend, if these & like emotions prove love's impulse I Ju - li - na love, if these if these & like sensations

prove, loves Impulse I Ju - li - na love.

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

2

If, while transported with delight,
 Fault'ring trembling in her sight,
 Timid respectful to appear,
 To feel alternate hope and fear,
 If these, and like emotions prove
 Love's impulse I Flametta love.

Sung by Mrs Kennedy

25
in the Islanders

Moderato

ORRA no

talk, no say fine word, no drefs him, no look gay; vay little fing, you hear von bird, him mate be gone a

way. him mate be gone a - - way. ORRA tell true, she have no grace, of la - - dy for him part, dare beauty, all be in him

face, and OR--RA, and ORRA in him heart. ORRA do

ORRA do little all she do,
Forgive, for she no gall;
To every ting she promise true,
Love Yanko, and dat all.
But ORRA have no charm.&c.

Sung by M^{rs} Kennedy — in the Islanders

Andante

Orra

Poor Orra tink of Yanko dear, do he be gone for e-ver, For

he no dead, he still live here, and he from here go ne-ver. Like on a Sand me mark him Face, the

wave come roll him o-ver, de mark he go but still de place, 'tis ea-sy to dis-co-ver. 'tis

ea-sy to dis-co-ver.

Poc: f.

I see forenow de Tree de Flower,
 He droop like Orra, surely,
 And dat lym bye dere come a shower,
 He hold him head up purely:

2

And so some time me tink me die,
 My heart so sick, he grieve me,
 But in a lilee time me cry
 Good deal, and dat relieve me.

Sung by M^r Reinhold — in the Islanders.

Andantino

Yanko
Tell me,

when did I de-lay, to run, to risk, to toil. The Panther, of those Garments fay did

this right hand des-poil. did this right hand despoil. I dare of danger claim my share, I dare of danger claim my

share, In battle dare be first, In battle dare be first, Dare face a Lyon,

these I dare but dare not be un-just: but dare not be un-just. but

dare not be un-just.

2

Tell me, did I danger mock,
 When labouring I did hew
 A dwelling from yon pondrous Rock,
 To shelter these and you .
 I dare of danger &c .

For the Ger: Flute or Guittar

Allegretto

FLAMETTA

f. P.

Paffion is a torrent rude, Which rapid bears down

ev'ry height, Which rapid bears down ev'ry height, A tur-bu-lent, un-ru-ly flood, Which with the o-cean

would unite. A turbu-lent, un-ru-ly flood, Which with the o-cean would u-nite. Which with the o-cean

would u - - nite. A tur - bu - lent, un - - ru - - ly flood, Which with the o - cean would u - nite.

mf.

f. P. f.

Reason's a fountain, calm, serene, Which near gay fields, and laughing bow'rs

P.

While it reflects th'enchanting scene, While it reflects th'enchanting scene, Is borne among a bed of flow'rs

While it reflects th'enchanting scene, Is borne among a bed of flow'rs Is borne among a bed of flow'rs. D.C.

Julina

Allegretto *f.*

p.
bed of mofs well frait prepare, where near him gently creeping, Well pat his Cheeks & stroke his hair, and watch him while he's

sleeping. A bed of mofs well frait prepare, where near him gently creeping, Well pat his Cheeks & stroke his hair, and

watch him while he's sleeping, and watch him while he's sleeping. and watch him while he's sleeping. Well pat his Cheeks &

stroke his hair, and watch him while he's sleeping

2
Sweet flowers of every scent and hue,
Pinks, Violets, and Roses,
And blooming Hyacinths well strew,
As sweetly he repofes.

3
And well with fond emotion start,
And while with admiration,
We foftly feel his fluttering heart,
Partake its palpitation.

Come

courage lads and drink away, a Man upon his wedding day ought rarely well his part to play at Stingo or Oc-tober, For

who would be that stupid elf, for whim, caprice, or love, or pelf, to poison, hang, or drown himself, to poison, hang, or drown himself, or

Marry when he's fober. For who would be that stupid elf, for whim, caprice, or love, or pelf, to poison, hang, or drown himself, or

Marry when he's fober.

For Madam's will at nothing stops,
 She must have Balls, and routs, and fops,
 And often ranfacks all the Shops,
 In gay attire to robe her :

2

Then drink — the day you take a Wife,
 As the last Comfort of your life,
 For ever after noise and strife,
 Are sure to keep you fober .