

PYRAMUS *and* THISBE:

A

MOCK - OPERA.

The Words taken from SHAKESPEARE.

as it is Perform'd at the

THEATRE - ROYAL

IN

COVENT - GARDEN.

Set to Musick by

M^R. I. F. LAMPE.

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D. 6632

OVERTURE

Oboe e Violin 1^{mo}

Oboe e Violin 2^{do}

Viola

Basso

Allegretto

V V Soli

V V Soli

tutti

tutti

Pia.

Pia.

For.

Adagio e Piano

For.

Corno 1^{mo} e 2^{do}
Oboe e Violin
Viola
Basso

Allegro
Allegro

for
for
for
for

pia
pia

3

Poco Presto

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains melodic lines with trills (tr) and dynamic markings of *Pia* (piano) and *For* (forte). The middle staff is in treble clef with the same key signature and time signature, providing harmonic support. The bottom staff is in bass clef with the same key signature and time signature, also containing melodic and harmonic lines. The system concludes with a double bar line.

The second system of the musical score consists of three staves, continuing the piece. It features similar melodic and harmonic structures to the first system, with dynamic markings of *Pia* and *For*. The notation includes various rhythmic values and articulations. The system ends with a double bar line.

Oboe
i^{mo} e 2^{do}
Violins Unis
Viola
Basso

The third system of the musical score consists of four staves. The top staff is for the Oboe (i^{mo} e 2^{do}) in treble clef, key signature of two flats, and 3/4 time. The second staff is for Violins Unis in treble clef, also in two flats and 3/4 time, with the marking *Affettuoso*. The third staff is for Viola in alto clef, two flats, and 3/4 time. The bottom staff is for Bass in bass clef, two flats, and 3/4 time. This system provides the orchestral accompaniment for the piano part.

The fourth system of the musical score consists of four staves, continuing the orchestral accompaniment. It maintains the same instrumentation and key signature as the previous system, with various melodic and harmonic lines for each instrument. The system concludes with a double bar line.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The system includes various musical notations such as trills (tr), slurs, and dynamic markings. The word "Pia" is written above the second staff, and "For." is written below the second and fourth staves. There are repeat signs with first and second endings indicated by "1." and "2." above the notes.

Second system of musical notation, consisting of four staves. It continues the piece with similar notation to the first system. The word "Pia" appears above the second staff, and "For" appears below the second and fourth staves. Trills and slurs are used throughout the system.

Third system of musical notation, consisting of four staves. This system features more complex rhythmic patterns and trills. The notation is dense with many sixteenth and thirty-second notes.

Fourth system of musical notation, consisting of four staves. This system concludes with repeat signs and first/second endings. The word "Da Capo" is written above the second staff and below the fourth staff, indicating the beginning of the piece should be repeated from the start.

6 The Walls Song Sung by M^r Laquerre

Allegretto

P^o *F^c* *F* *F^e*

The wretched sighs and groans the ruefull fobs and moans with pi-ty I have seen and now con-

dole and now condole Ill now com- ply and give Asistance

without Refistance and give asistance without refistance if they will hey if they will

hie if they will hie to my whifpring whifpring

whifpring hole if they will hey if.

they will hie to my whif - - - pring hole

4/2 6 6 6 5 4 #

Sung by M^r. Beard

All.^o Sostenuato

And thou oh

Wall thou sweet and lovely Wall thou sweet and lovely Wall that stands be -

tween her Fathers Ground and mine Shew me thy Chink that

9

I may blink that I may blink that I may blink thro' with my Eyne

6 # 6 # # # 6 6 6 6 7 6 #

Shew me thy Chink that I may blink that I may blink thro' with my

4 6 6 # 6 6 8 2 6

Eyne

7 # 7 # 9 8 6 6

And thou o

5 6 # 6 6 6 5 # 7

Wall thou sweet and lovely Wall thou sweet and lovely Wall That

stands between her Fathers Grou - - nd and mine

Shew me thy Chink that I may blink that I may blink thro

with my Eyne Shew me thy chink that I may blink that I may

blink thro' with my Eyne

flew me thy Chink that I may

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

Ad^o

blink that I may blink thro' with my Eyne that I may bli - - nk thro' with my Eyne

6 6 6 5 6 6 7 2 8 5 4 3 7

9 8 4 7 5 7 8 5 6 6 6 5 6

6 2 6 5

Sung by M^r Beard

Allegro

Ad^o

Pia.

a tempo

P^o

wicked wall O wicked wicked wall through whom I see no Blifs

curft may you be for thus deceiving me curft may you be for thus de - ceiving

for. *Pia.*

me O wicked wicked wall O wicked wicked

wall O wicked wicked wall curft may you be for thus de-ceiv-ing me

curft may you be for thus de-ceiving me O wicked wicked wicked wall

Pia.

O wicked wicked wicked wall thro' whom I fee no Blifs

curft may you be curft may you be curft may you be for thus deceiving

for.

me curft may you be for thus de - cei - - ving me.

Ada^o

Sung by Mrs Lampe

Affettuoso

Pia.

Fly swift good Time with tri-ple Speed and bring the moment

for.

for

on Love wing the hours for hearts that bleed and for each o--ther moan

Pia.

The se - - - cret flame that wa - rms my breast and round my Heart does

move now gives me hope I shall - be blest and soon embrace my Lo - - - ve and soon embrace my

for.

Love.

The score consists of multiple systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two sharps (F# and C#). The tempo/mood is marked 'Pia.' (Piano). The lyrics are written below the vocal line. The piano part features various chordal textures and melodic lines, with some fingerings indicated by numbers 1-5. There are also some performance markings like 'tr' (trill) and 'w' (accidental).

The 1st whispering Duetto Sung by M.^r Beard & M.^{rs} Lampe 17

Larghetto

THISBE
PYRAMUS

Not Cephalus to Procris
Not Cephalus to Procris

was so true was so true as
was so true was so true as.

Cephalus to Procris I to you I to you
Cephalus to Procris I to you I to you

tr
pia.

Not Cephalus to Procris *tr* was so true was so true

Not Cephalus to Procris *tr* was so true was so true

for. *pia.*

as Cephalus to Procris I to you

as Cephalus to Procris I to you

for. *pia.*

tr
I to you.

tr
I to you.

6 5 7 6 5 4 6 6 4 5

6 4 5 6 5 4 3 6 6

6 6 6 5 4 3

6 6 6 5 4 3

6 6 6 5 4 3

6 6 6 5 4 3

Duetto Sung by M^r Beard & M^{rs} Lampe 19

Allegro *pia*

THISBE

PYRAMUS

I go without delay with-

I come without de- - - lay I come without delay without delay I come with-

out delay I go without de- - - lay I go with-

out delay I come I come I come without delay

out delay I go I go I go without delay with-

I come without delay I come I come I
 out delay I go without delay I go I go I
 for:
 come without delay I come without delay without de-lay.
 go without delay without delay I go without delay without de-lay.

Musical notation includes piano accompaniment with chords, triplets, and trills. The score is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are written below the vocal line.

The Lions Song Sung by M^r. Reinhold

Presto

pia.

Ladies don't fright ye o o o o o o h I will delight ye

oh I will delight you with gen-tle roa-

for.

I will de-light you with gentle roar

pia.

Let not a Creature o o o o o o h tho' fierce in

nature, o o o o o oh change any feature, I do im-plore,

for: *pia.*

oh change a-ny fea-ture, I do im-

pl- - - re, change a- - ny fea- - - ture,

I do im- - - plore, So tame a Lion, who can say fye on, so full of

Breeding, so far ex--ceeding, so far ex--ceeding all Lions before,

h 6 6 6 6 6 h

for. *pia.*

oh Ladies don't fright you, I will de--light you,

h 7 4 h 7 4 h

I will delight you with gen--tle roa--

6 6 6 6 6 h h

adagio *for.*

I will delight you with gen--tle roar.

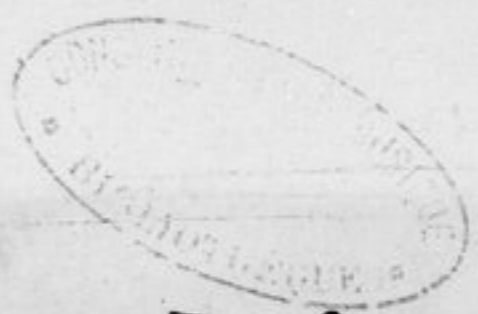
6 6 6 h 6 7 4 h

The Moon-Song: Sung by M^r. Robert.

All.^o

The Man in the Moon am I Sir and hither come from the Sky Sir to tell how we

people a -bove in joy our freedom pleasures and Love in joy our freedom



F^c

pleasures and Love to tell how we people a - bove in joy our freedom pleasures and Love

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

p^o

ever ranging ever changing ever drinking never thinking e - ver

7 6 7 4 5 8 4

f^e

drinking never thinking ever drinking never thinking thus we riot thus we rove

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

The Man in the Moon am I Sir and hither come from the Sky Sir to tell how we jovial

people above in joy our freedom pleasure and Love to tell how we jovial people above in

joy or freedom pleasures and Love

Ad^o F^z

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

6 6/5 4 8/3 6 4 8/3 7/5

6 5/3 6 7/4 8 6 6 7

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

Sung by M^{rs} Lampe

Affettuoso

Where is my Love my pyre dear come come my Love

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

my pyre dear come come my Love my pyre dear

5 6 5 6 6 2 6 6 5 7 6 5 6 6 7 7

P^o

The wheel of fortune guide thee with gentle Love be fide thee good fweet Moon fweet good

6 5 6 5 #

Moon bright sweet Moon good bright Moon co - - nduct him here conduct - him

6 6 6 6 4 5 #

Ad o
Adagio ad libitum

here condu - - ct him here

6 6 # 6 6 5 #

6 5 #

Sung by Mr. Beard

Presto & Furioso

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line begins with a *P* dynamic and includes the lyrics "Approa- ch ye Furies fell" and "oh". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *Fc* and *Po*.

Musical score for the second system. The vocal line continues with the lyrics "fates come come cut thread and thru cut thread and thru quail crush con-". The piano accompaniment continues with similar rhythmic intensity. Dynamics include *f*.

Musical score for the third system. The vocal line concludes with the lyrics "clude and quell quail crush conclude and quell". The piano accompaniment features a *tr* (trill) and ends with a *Ap-* dynamic.

proa ----- ch ye furies fell O fates come come cut

5b 6 6 4 5#

thread and thrum cut thread & thrum O fates come come come come cut thread & thrum cut thread & thrum come

6 4 5# 6 5# 6 4 5#

fates come come come come quail crush conclude and quell quail crush conclude & quell Ap -

6 4 # 2 6 7 b 4 2 6 7

proa ch ye furies fell O fates come come cut

2^o *f*

6 6 5 5 4^b

thread & thrum O fates come come come come O fates come come cut thread & thrum O fates come come come

5₄ 4^b 5₄ 4^b

come quail crush conclude and que - ll quail crush conclude & quell

Ad^o *ff*

4 3 2 3 6 6 6 5 4 3

ff

6 6 6 5 4 3

Sung by M^r Beard

Oboe 1 and 2

Violino 1^o

Violino 2^o

Viola

PYRAMUS

Baffo

pia. *for.* *pia.*

Lamentevole *S. pia.*

S. Now am I dead,

for. *pia.*

now am I fled, my Soul is in the Sky, Tongue lose thy light,

Moon take your flight, I die, I die, I die, die, die, die, die.

Sung by M^{rs} Lampe

The first system of music consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with various ornaments, including a trill (tr) and a mordent (s). The second and third staves are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The fourth staff is a vocal line with a long rest followed by a final note, with the word "These" written below it. The fifth staff is the piano accompaniment, with a bass clef and a key signature of one flat. It includes a trill (tr) and a mordent (s) above the final notes, and a fingering of 6 7 6 5 is indicated below the staff.

The second system of music consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with various ornaments, including a trill (tr) and a mordent (s). The second and third staves are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The fourth staff is the vocal line with lyrics: "lilly Lips, this cher-ry Nose, these Yellow Cowflip Cheeks, are gone, are gone,". The fifth staff is the piano accompaniment, with a bass clef and a key signature of one flat. It includes a trill (tr) and a mordent (s) above the final notes, and a fingering of 6 7 6 4 5 4 3 is indicated below the staff.

The third system of music consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with various ornaments, including a trill (tr) and a mordent (s). The second and third staves are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The fourth staff is the vocal line with lyrics: "lovers make Moan, his Eyes are Green as Leeks,". The fifth staff is the piano accompaniment, with a bass clef and a key signature of one flat. It includes a trill (tr) and a mordent (s) above the final notes, and a fingering of 6 7 6 5 6 is indicated below the staff.

Sis- - ters three, come, come to me, with Hands as pale as Milk,

7b 6 8 6 5 4 2 6 6 6 4 5

lay them in Gore, since you have shone, with sheers his

5 4 5 8 6 5 * 4 2 6 6 5

thread of filk.

4 6 6 6 4 5

Duetto, Sung by M^r. Beard and M^{rs}. Lampe 35

Corno

Viol. 1

Viol. 2

Viola

Pyramus

Baffo

Thus folding beholding ca=refsing poffeffing my

This be my dear we'll live our the Year, and with its renewing continue our woeing till ages when past shall as.

hours appear, Thus folding beholding ca=refsing poffeffing my.

Pyre my Dear well live out the Year and with its renewing continue our woeing till ages when past shall as.

Figured Bass: $4 \quad 6 \quad 6 \quad 6 \quad 6 \quad 4 \quad 6$

hours appear and happy my Pyre each minuit shall prove a

and happy my Thisbe each minuit shall prove a

Figured Bass: $6 \quad 4 \quad 4 \quad 6 \quad 5 \quad 4 \quad 4$

bounding with Pleasures oer flowing with Love, and happy my Pyre each minuit shall prove a bounding with Pleasure oer

bounding with Pleasures oer flowing with Love, and happy my Thisbe each minuit shall prove a bounding with Pleasure oer

Violonc. $7 \quad 6 \quad 5 \quad 4 \quad 4 \quad 7 \quad 6 \quad 5 \quad 4 \quad 4 \quad 5 \quad 6 \quad 5 \quad 6$ *tutti*

Trills (tr) and triplets (3) are present in the first system. The music is written in a key with one flat (B-flat) and a common time signature.

flowing with Love,

flowing with Love,

and happy my Thisbe each

Fingerings (6 4 5) and dynamics (P^o) are visible in this system. The lyrics continue across the staves.

Lyrics: "and happy my Pyre each minuit shall prove, a bounding with." Fingerings (6 5 4) and dynamics (P^o) are present.

and happy my Pyre each minuit shall prove,

a bounding with.

minuit shall prove,

a bounding with Pleasures oer flowing with Love,

Fingerings (6 5 4 3) and (6 5 4 3) are shown. The lyrics continue across the staves.

Lyrics: "Pleasures oer flowing with Love, beholding my Pyre my Dear, Possessing well live out the Year, and" Dynamics (P^o) are present.

Pleasures oer flowing with Love,

beholding my Pyre my Dear,

Possessing well live out the Year, and

thus folding,

my Thisbe my Dear careffing,

we'll live out the Year,

Fingerings (4 2 3) and (b) are shown. The lyrics continue across the staves.

with its renewing, till ages when past, and hap-py my Pyre each
 con-ti-nue our woeing, shall as hours appear,

Minuit shall prove,
 and happy my Thisbe each Minuit shall prove, each Minuit shall prove, each

6 5 4 3

Minuit shall prove a-bounding with Pleasures oer flowing with Love, oer flowing with Love,
 Minuit shall prove a-bounding with Pleasures oer flowing with Love, oer flowing with Love,

6 5 7 5 6 6 6 6 6 4 5 Ad^o 6

4 3 2 3

6 5 7 5 6 6 6 6 6 4 5

4 3 2 3

