

PEEPING TOM

OF

COVENTRY,

A

Sonick Opera

In

TWO ACTS.

*As Performed at*

The

THEATRE ROYAL

In the

Hay Market.

Composed by

DR. ARNOLD.

London

*Printed for* HARRISON & CO. *N<sup>o</sup>. 18. Paternoster Row.*

Entered at Stationers Hall.



OVERTURE to PEEPING TOM.

Allegro  
maestoso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a rhythmic pattern of eighth and sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and includes several accents marked 'acc' above the notes in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff. Dynamic markings 'f' and 'ff' are present at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff. Dynamic markings 'f' and 'ff' are present at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are several accents marked 'acc' above the notes in the upper staff. Dynamic markings 'p' and 'f' are present at the end of the system.

Solo Hautbois.

tutti

Dim?

This page of musical notation is for a solo oboe part, indicated by the instruction "Solo Hautbois." at the beginning. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight systems of staves, each with a treble clef staff and a bass clef staff. The music is characterized by intricate melodic lines and complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics are marked throughout, including *lr* (largo), *f* (forte), *p* (piano), and *Dim?* (diminuendo). The instruction "tutti" appears in the second system, and "Dim?" appears in the eighth system. The notation includes various ornaments and slurs, and the overall style is that of a classical or romantic era woodwind score.

The first system consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs and accents, marked with *lr*. The bass staff contains a bass line with a similar rhythmic pattern.

The second system continues the piece. The treble staff has a dynamic marking of *f* (forte) at the beginning. Both staves feature complex rhythmic patterns with many slurs and accents, marked with *lr*.

The third system shows a change in texture. The treble staff has a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and slurs, marked with *lr* and *lr d*. The bass staff has a bass clef and a key signature of one sharp (F#), with a melodic line marked with *lr*.

The fourth system continues with complex rhythmic patterns. The treble staff has a treble clef and a key signature of one sharp (F#). Both staves are filled with slurs and accents, marked with *lr*.

The fifth system features a more melodic treble part with a treble clef and a key signature of one sharp (F#). The bass staff continues with a bass clef and a key signature of one sharp (F#), showing a melodic line with some rests.

The sixth system has a treble staff with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#), with dynamic markings of *p* (piano), *f* (forte), *p*, and *f* alternating.

The seventh system concludes the piece. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The system ends with a double bar line.

Andante.

Medley, from the Tunes used in the Opera.

Horns and Clarinets only.

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

Oboe Solo

Violini

This system contains two staves. The top staff is for the Oboe Solo, marked with '1st' and '2d' above the staff. The bottom staff is for the Violini. Both staves show melodic lines with various ornaments and dynamics.

Legati

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a forte 'f' dynamic and includes a piano 'p' dynamic marking.

Hautboy and Bassoon

tutti

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a forte 'f' dynamic and includes a piano 'p' dynamic marking. The word 'tutti' is written below the bottom staff.

Hautboy and Bassoon

tutti

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a forte 'f' dynamic and includes a piano 'p' dynamic marking. The word 'tutti' is written below the bottom staff.

Hautboy and Bassoon

tutti

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a forte 'f' dynamic and includes a piano 'p' dynamic marking. The word 'tutti' is written below the bottom staff.

Andante

Vio: & Bassoon

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a forte 'f' dynamic and includes a piano 'p' dynamic marking. The tempo marking 'Andante' is written above the top staff.

First system of musical notation, featuring a treble and bass staff with a key signature of one flat and a common time signature.

Vivace

Second system of musical notation, labeled "Small Flute", with a treble and bass staff.

Third system of musical notation, including a "Solo" section and a "tutti" marking.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, marked "tutti f Faster".

Sixth system of musical notation, including a "bells" section.

Seventh system of musical notation, ending with the word "German".

Flute Solo.

Trumpets and Kettle drum

Time of a March.

*tutti*

*p*

Allegro.

*f*



ACT. I.

Sung by EMMA.

Grazioso.

Glitt'ring

tri - fle sport of fashion gaudy in - sect e - - - - - ver

rang - ing for some o - - - - - ther feign a pas - sion free me.

in thy fan - - - - - cy chang - ing for some o - - - - - ther feign a

pas - sion free me in thy fan - - - - - cy chang - ing.

Love ne'er

blooms where me-rit's wanting then how vain ty-ran-nic pow'r then how

vain ty-ran-nic pow'r is the soil un-kind for planting which can

raise the blooming flow'r - - - - - which - - - - - can

raise - - - - - the blooming flow'r

self-en-amour'd swains all

sighing gazing tender ad - - - - - mi - - - - - ra - - - - - tion in our eyes their i - - - - - mage

eyeing there they pay their a - - - - - do - - - - - ration in our eyes their i - - - - - mage

eveing there they pay their a--do--ra--tion

6 5 4 # 6 5 #

true to love I will be.

6 5 6 4 # #

...lieve you while you love your self so dear-ly while you love yourself so.

6 6 6 7 5

dear-ly if I hate I dont de-ceive you yet I fear I love sin-

6 5 4 3 6 6 4 4

cere-ly yet- I

6 6 6 6 6 ten:

fear...I love sin--cere..ly Sy

6 6 5 6 6 6

6 5 5 6 7 5 6 7

Sung by HAROLD.

Bold but not too fast. Paphian bowers

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

beds of flowers leave and prove a guide to me roving ranting wild gallanting.

*f p* *f p*

Cupid I will follow thee sy let the battlerage and rattle

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

heats shall beat to soft a...larms lips shall meet in kiss-es sweet

*pp* *pp*

when the field is Em-mas arms Paphian bow-ers beds of flowers

*p* *f p*

leave and prove a guide to me roving ranting wild gal-lant-ing

*f p* *f p*

Cupid I will follow thee sy charms assailing courage failing

*f p* *f* *p*

to her beauties all resign your cap-tive see an pi-ty me her

sil-ken chains my senses bind Paphian bowers beds of flowers

leave and prove a guide to me rov-ing ranting wild gal-lant-ing

Cupid I will follow thee Cupid I will follow thee.

Sung by MAUD and the MAYOR.

Vivace e Staccato.

**MAYOR.**  
The deuce o' one but you pret-ty

**MAUD. MAYOR.**  
Maud pret-ty Maud I love. In deed 'Tis true pretty Maud

MAYOR. MAUD. MAYOR. MAUD. MAYOR.

one kiss Nay prythee Hush I vow you make me blush A rose bud in a

*p*

bush pretty Maud pretty Maud A rose-bud in a bush pretty.

MAUD. MAYOR. I vow you make me blush Mister

*mez. f*

Mayor.

Maud.

*f*

MAUD.

Do let me go a way Mister Mayor Mister Mayor what will the people.

*p*

MAYOR.

say Mister Mayor. Of love I'll have my fill let them prattle as they

*f* *p*

will like a dove I'll coo and bill pretty Maud pretty Maud

MAUD.

You shall not coo and bill Mister May'r.

Like a dove I'll coo and bill pretty Maud.

*f*

*p*

MAUD.

chain and li-ly wand pretty Maud. 'Tis all of little use wand and chain I must re-

*f*

*p*

for the needle thimble

-fuse for the needle thimble goose Mister May'r Mister May'r will you wand & chain re-

goose Mister Mayor.

fuse pretty Maud.

*f*

Sung by PEEPING TOM, the MAYOR, and CRAZY.

Allegro. *p* *f*

bells T.S.

TOM CRAZY.

Merry are the bells and merry do they ring. Merry was my self and

MAYOR.

merry could I sing. Merry is your dingdong happy gay and free.

F.P. F.P.

TOM. Chorus.

Merry with a sing song. Merry let us be with a merry ding dong

*m.f.*

Sy

happy let us be with a mer-ry ding dong merry let us be.

*f*



MAYOR. TOM.

Waddle goes your gait And hollow are your hose

*p*

MAYOR. TOM. MAYOR.

Noddle goes your pate. And purple is your nose. Mer-ry is your sing song

CRAZY. TOM. Chorus.

Happy gay and free. With a merry sing song Merry let us be

*m.f.*

with a mer-ry ding dong hap-py gay and free with a merry sing song

*f*

*Sv*

merry let us be.

## Sung by MAUD.

Moderato  
e  
Staccato

What plea - sure to think on the times we have seen 'twas

May - day I first saw my Tom on the Green so neat was he

dress'd and so sprightly his mien a king was my lo - ver and

I was his queen.

gar-land presented by Tommy how sweet from the hands of my

Tommy the garland presented by Tommy how

sweet from the hands of my Tommy

A side-look I threw on my lover by chance,  
 Which straight he return'd with as tender a glance;  
 My heart leap'd with joy when I saw him advance,  
 And well did I guess 'twas to lead up the dances,  
 For none danc'd so neat as my Tommy,  
 In all things compleat was my Tommy.

3.

Beneath a gay woodbine with myrtles entwin'd,  
 And cowslips and vilets one evening reclind;  
 So charming a place and the season so kind,  
 He artfully chose to discover his mind;  
 So sweet were the vows of my Tommy,  
 And I could not refuse my dear Tommy.

Sung by the MAYOR.

Musical notation for the first system, including treble and bass staves with a "Moderato" tempo marking.

The slender waist of a blushing glass my sweet

rosy lass my sweet rosy lass in finger and thumb you shall fold the waist while the

nectar lip you taste. Such joy will I sip from the

Burgundy lip and your waist will I grasp and your beauties I'll clasp and you

shant say no and my dear up you go such joy will I sip from the Burgundy lip then

up my dear you go The slender wait of a blushing glass my sweet

rosy lass my sweet rosy lass in finger and thumb you shall fold the waist while the

6 6 5 6 7

nectar lip you taste. Sy Our

5 6 7 *f* 5 6 7

bumpers shall kiss and jingle our bliss you nod and I'll blink you twinkle I'll wink my

*p* 7 7

toast a lass and a lack a day you nod and I'll blink you twinkle I'll wink a

- las and a lack a day the slender waist of a blushing glass my sweet

6 6 6 6 7

rosy lass my sweet rosy lass in finger and thumb you shall fold the waist while the

6 6 5 6 7

nectar lip you taste. Sy

5 6 7 *f* 5 6 7

## Sung by PEEPING TOM.

Allegro.

E-gad we had a glorious feast so good in kind so nicely drest our liquor too was.

*p*

To be spoken

of the best tillye. One leg of mutton two fat geese with beans and bacon

*f* *p*

drucks and peas in short we'd ev'ry thing could please. the belly. The

*f*

clock stuck twelve in merry chime the priest said grace in Sax. on rhyme says I to me this

*p*

is no time for playing. The room was full when I came in but

*f* *p*

soon I napkin'd up my chin with knife and fork I now begin to lay in.

*f*

Our curate who at such a rate of dues and tythe-pigs us'd to prate in  
*p*

silence sat behind his plate a peeping Most churchmen like the  
*f* *p*

vicar too a shepherd to his flock below like a ny wolf good mutton now

was deep in. We nodd'd health for no onespöke the cloth roll'd off we  
*f* *p*

crack a joke and drink the King and sing aud smoke Tobacco Our  
*f*

reckning out they call'd a whip I steals my hat and home I trip my pretty Maud your  
*p*

velvet lip To smack O.  
*f*

Sung by EMMA and HAROLD.

Andante

First system of piano introduction. Treble clef, key signature of one sharp (F#), time signature of 4/4. The music begins with a treble clef and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *f* and *mf*.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody continues with eighth and sixteenth notes. The bass line features a complex rhythmic pattern with sixteenth notes. Dynamics include *f* and *mf*. Fingering numbers 6, 4, and 5 are shown below the bass line.

EMMA.

Emma's vocal line and piano accompaniment. The vocal line is in treble clef, key signature of one sharp (F#), and 4/4 time. The lyrics are "Of Love sweet". The piano accompaniment is in bass clef, key signature of one sharp (F#), and 4/4 time. Dynamics include *f*, *p*, and *ten*. Fingering numbers 6, 4, and 5 are shown below the bass line.

Harold's vocal line and piano accompaniment. The vocal line is in treble clef, key signature of one sharp (F#), and 4/4 time. The lyrics are "Love... I've oft been told... it's pleas...ing pain... it's". The piano accompaniment is in bass clef, key signature of one sharp (F#), and 4/4 time. Dynamics include *f*, *p*, and *ten*.

Continuation of Emma's vocal line and piano accompaniment. The vocal line is in treble clef, key signature of one sharp (F#), and 4/4 time. The lyrics are "pure... de...light of love sweet love... I've oft been told... it's". The piano accompaniment is in bass clef, key signature of one sharp (F#), and 4/4 time. Dynamics include *f*, *p*, and *ten*. Fingering numbers 6, 5, 4, 3, and 2 are shown below the bass line.



pleas...ing pain... its pure... de...light... but yet my heart... has  
 pleas...ing pain its pure... de...light... but yet my heart... has

6 8 7 6 m<sup>o</sup> 5  
 6 5 4 3 p 6 7

still... been cold... till your dear i...mage bless'd my sight  
 still... been cold... till your dear i...mage bless'd my sight

6 8 7 6 6 5 f p 6 4 5 f T.S.

yet my heart has still been cold... till your dear i...mage  
 yet my heart has still been cold... till your dear i...mage

p 6 4 7 6 4 7 7 5 f p

bless'd my sight.  
 bless'd my sight.

6 4 5 3 f 8 6 6 6 4 p 5 3

Sung by the MAYOR, PEEPING TOM, MAUD, and the MAYORESS.

Allegro

MAYOR.  
Dear Wife forgive and

while I live I bid adieu to ro-ving so give a buss nor

6

make more fuss you'll find me true and loving. Sy

6 *f* 7

a wench to gain by rod and chain a--broad I'll ne- ver

*p* 6 6 6

scamper my tricks i'll drop no more I'll pop for a girl into a

6

## Chorus.

hamper Your tricks for..got no more you'll pop for a girl in..to a

ham..per. Sy

MAYORESS. 2.

So full of play, is this the way,  
 A broad you cut a puff, Sir;  
 No need to roam, of Love at home,  
 I think you've quite enough, Sir,  
 To serve you right, for very spite,  
 If thus again you do, Sir;  
 Upon my word, you'll be a bird,  
 The people call Cuckoo, Sir,  
 Cho<sup>s</sup> Cuckoo, cuckoo, cuckoo, cuckoo.  
 The people call cuckoo, Sir.

MAUD. 3.

Who would destroy domestic joy,  
 Be ever sham'd like, you Sir;  
 Then girls agree, to do like me,  
 Outwit each sly seducer:  
 The deuce may mend, and shame attend,  
 Who thus with virtue tamper;  
 Then, Master May'r, pray have a care,  
 Or again you'll get in a hamper.  
 Cho<sup>s</sup> Then Master May'r, pray have a care.  
 Or again you'll get in a hamper.

4.

TOM.

So pleas'd to find a wife so kind,  
 So cunning, and so clever;  
 The bells shall ring, her praise I'll sing,  
 For ever, and for ever:  
 With joy and glee, right merrily,  
 Your worship's wine we'll quaff, Sir;  
 And, as we drink, on you we'll think,  
 And that must make us laugh, Sir.  
 Cho<sup>s</sup> And as we drink on you we'll think,  
 And that must make us laugh, Sir.

ACT. II. Sung by PEEPING TOM.

Vivace

TOM.

Your worship your wings may clap and think yourself the great city cock you'll

never my Maud entrap for she's the hen of a pretty cock Ha'd one w<sup>th</sup> y sweets & r dears for

Tom's a taylor that's knowin'g Sir I'll trim you myself with my sheers & then you'll have done w<sup>th</sup> y crowin'g Sir

your worship your wings may clap and think yourself the great city cock you'll

never my Maud entrap for she is the hen of a pretty cock my

wife is a white legged fowl can bill like a thrush or a dove in tree but never will pair w<sup>th</sup> owl my

worshipful Ma- yor of Coventry. your worship your wings may clap and

*f* *p*

think yourself the great ci- ty cock you'll never my Maud entrap for

*f* *p*

she is the hen of a pretty cock.

*f*

Sung by PEEPING TOM, CRAZY, and the MAYORESS.

Allegro

TOM.

Your lordship is welcome among us because you are a great man Your

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

ladyship ne'er did wrong us because you're a great Woman oh

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

this is joyful news well stick up our houses with hol- ly well

broacha tub of humming bub and welcome both with a rub a dub dub so neighbours lets all be

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

jol..ly well broacha tub of humming bub and welcome both with a rub a dub dub so.

7 *f* 2/4 6 6/5 2/4 6 7/5 1

neighbours lets all be jol..ly.Sy

6 7 *f* *fin* 7

**CRAZY.**  
Of our town let it be boasted that you find in our Guildhall and well have an ox-en

*p* 6 7 4 *f* *p* *f* 7 *p* 6 7

roasted with tail hoofs horns and all with custards puddings and pasties and well

4 3 *f* *p* 7 *f* *p*

stick up our houses with hol..ly well broacha tub of humming bub and welcome both with a

6 6/5 2/4 6 6/5

Chorus.

rub a dub dub so neighbours lets all be jol..ly well broacha tub of humming bub and

7 *f* 2/4 6 6/3 2/4

welcome both with a rub a dub dub so neighbours let's all be jol-ly Sy 3

6 5 7 *f* *mo*

With your cheer you'll be de-lighted the

7 *p* 6 7 4 *f* 3 *p*

bells shall ring merrily and when by my lord I'm knighted Sir Gregory Goose I'll

7 *f* *p* 6 7 4 3 6 7

be long life to my lord and la-dy and we'll stick up our houses with holly we'll

*f* *p* 2/4

broach a tub of humming bub and welcome both with a rub a dub dub so neighbours let's all be

6 5 2/4 6 5

Chorus.  
jol-ly We'll broach a tub of humming bub and welcome both with a rub a dub dub so

7 *f* 2/4 5 2/4 6 5

neighbours let's all be jol-ly. 3

7 *f* *mo*

## Sung by EMMA .

Grazioso

A dieu dearest friends and

home adieu for e - - ver is love the a - - mends can fate our loves dis-

- - se - - ver the thoughtless lamb forsakes its dam and tries like me a dis - - tant

flow - - - ry plain con - - tent - - with one dear partner thus to

roam - - his smiles her friends his bosom is her home the

careful swain may seek in vain she'll neer return a gain the thoughtless lamb for



sakes its dam the careful swain may seek in vain she'll ne'er she'll ne'er re-turn again she'll

ne'er return a -- gain she'll ne'er re-turn a -- gain -- content -- -- with

one dear partner thus to roam his smiles -- her friends his

bosom is her home the careful swain may seek in vain she'll ne'er return a --

-- gain the thoughtless lamb forsakes its dam the careful swain may seek in vain she'll

*f* *p*

ne'er she'll ne'er return again she'll ne'er return a -- gain she'll ne'er return a --

gain. Sy

*f*

Allegretto

Sung by HAROLD.

*p* *f* *p*

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

The soldier in his calm retreat while

social pow'rs a round him wait now talks with ease of former pain with

ease of former pain and free from guile or care re-clind in elbow

*mf* *f*

... chair with glass in hand he gives command he gives he gives com-

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

... mand and fights his battle o'er and o'er a gain and fights his battles

*f* *f* *p*

o'er and o'er a gain and fights fights his battles his

T.S.

bat...tles o'er and o'er a gain - - - gain - - - Trumpets soli

But hark but hark hark the

Sy  
Trum-pet from a - - far now swells its brazen throat big

big with the voice of war - - - the puny puny

Fife  
fife yet sharp and shrill from hill to hill yet sharp and shrill

sends back the wrangling note sends back the wrangling note the pu - ny pu - ny

fife  
fife yet sharp and shrill from hill to hill yet sharp and shrill Sy

sends back the wrangling note sends back y wrangling note.

T.S. *f*

Ee'n Ec--cho

*p*

scolds Sy e'en Echo scolds Sy and to the rattling

*f*

drum the rattling rattling drum in mimic sounds cries come

*f p f*

the rattling drum cries come come come the rattling drum cries come come

come the drum cries come the drum cries come come come

*ff*

Our vet'ran hears forgets his fears his soul with generous ardour.

*f/p*

glows his soul with ardour glow his

soul with ardour glows with ardour glows with ardour glows and

in his country's cause once more the sword he draws and dauntless to the

field the gallant hero goes and dauntless to the field the

gallant hero goes and dauntless to the field the gallant hero goes the hero

goes the hero goes.

Sung by PEEPING TOM.

Smart and

Tripping

TOM.

When I was a yonker and liv'd with my dad the

*p* 6/4 5/3 6 6

neighbours all thought me a smart little lad my mammy she call'd me a

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

white-headed boy be-cause with the girls I lik'd to toy Sy

6 8 6/4 5/3 *f*

there was Ciss Priss Let-ty and

*p*

Bet.ty and Doll with Meg Peg Jenny and Winny and Moll I  
 flatter their chatter so sprightly and gay I rumble 'em tumble 'em  
 that's my way.

One fine frosty morning, a going to school,  
 Young Moggy I met, and she call'd me a fool,  
 Her mouth was my primmer, a Lesson I took  
 I swore it was pretty, and kiss'd the book.

But school,

Fool,

Primmer,

and Trimmer,

and Birch,

And Boys for the Girls I have left in the lurch.

I flatter. &c.

3.

'Tis very well known I can dance a good jig;  
 And at cudgels, from Robin, I won a fat pig:  
 I wrestle a fall, and a bar I can fling;  
 And, when o'er a flaggon, can sweetly sing.

But pig,

Jig,

Wicket,

And Cricket,

And Ball,

I'd give up to wrestle with Moggy, of all.

I flatter, &c.

Fr. 40. Finale. Sung by HAROLD, CRAZY, the MAYOR, PEEPING TOM, the MAYORESS. EMMA.

Vivace

HAROL.

Let envy care and tumults cease bands of love unite us kind friendship joy and

*p*

Chorus.

lasting peace ever shall delight us kind friendship joy and lasting peace

*f*

ever shall unite us.

*ff*

EMMA. 2.  
 With joy and pride my love I own,  
 Since a parent's blessing  
 Does all my fondest wishes crown,  
 Bliss supreme possessing.

Chorus. Does all, &c.

MAUD. 3.  
 I wish you joy of your disgrace;  
 Let his wife alone, Sir,  
 For, since by her you've lost your place,  
 Better kiss your own, Sir.

Chorus. For since, &c.

MAYORESS. 4.  
 But if, my dearest dear, I find,  
 You to Maud go from me;  
 I swear, I'll fit you in your kind,  
 With her little Tommy.

Chorus. I swear, &c

MAYOR. 5.  
 I've brought it to a pretty pass,  
 By my gay gallanting,  
 Tho' late a May'r, I'm now an Ass,  
 This is gallivanting.

Chorus. Tho' late, &c.

CRAZY. 6.  
 Why, what the deuce is all this rout?  
 Cease your idle singing;  
 Or, by this hand, I'll put you out,  
 And set the bells a ringing.

Chorus. Or by this, &c.

TOM. 7.  
 Though you have, as our Poet's fee,  
 Rod in pickle steeping;  
 Forgive poor Tom of Coventry,  
 And pardon him for his peeping.

Chorus. Forgive, &c.

FINIS.



# DRAMATIS PERSONÆ.

## MEN.

Peeping Tom.

Mayor.

Harrold.

Crazy.

## WOMEN.

Emma.

Mayoress.

Maud.

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