

G. H. S.
ENRAGED MUSICIAN,

a Musical Entertainment

FOUNDED on HOGARTH

Performed at the

Theatre Royal in the Haymarket,

Written by George Colman Esq.^r

Composed by

D.^R A R N O L D.

Ent.^d at Stationers Hall.

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L O N D O N

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A.



Overture adapted for the Harpsichord or Piano Forte &c.

OVERTURE

Allegro

The musical score consists of two systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#), with a common time signature (C). The tempo is marked 'Allegro'. The second system continues the piece, featuring dynamic markings of *p* (piano) and *f* (forte). The notation includes various rhythmic values, rests, and articulation marks.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. Dynamic markings *p* and *f* are present.

Second system of musical notation, continuing the piece. The treble staff shows more complex melodic patterns with slurs and accents. The bass staff continues with a steady accompaniment. Dynamic markings *p* and *f* are used.

Third system of musical notation. The treble staff features a melodic line with a prominent slur and a dynamic marking of *f*. The bass staff has a rhythmic accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The treble staff contains a melodic line with a dynamic marking of *f*. The bass staff has a rhythmic accompaniment with a dynamic marking of *p*.

Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking of *f*. The bass staff has a rhythmic accompaniment with a dynamic marking of *p*.

This page contains a handwritten musical score for a piano piece, consisting of six systems of two staves each. The music is in G major and 3/4 time. The right hand features intricate sixteenth-note passages, while the left hand provides a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*). The piece concludes with a double bar line.

Moderato

Corni

Violino

Violino

Corni

p

tutti

p

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte).

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of eighth and sixteenth notes. Dynamic markings include *p* (piano).

Handwritten musical score for piano, consisting of 12 staves. The score is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and piano (p). Performance markings include '8vo' and 'p'.

The score is divided into three systems of four staves each. The first system (staves 1-4) begins with a forte (f) dynamic. The second system (staves 5-8) includes a piano (p) dynamic and an '8vo' marking. The third system (staves 9-12) also includes a piano (p) dynamic and an '8vo' marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with notes and rests, marked with dynamics *p* and *f*. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system, marked with a dynamic of *f*. The lower staff continues the rhythmic accompaniment.

The third system of music consists of two staves. The upper staff features a more complex melodic line with some sixteenth-note passages. The lower staff continues the rhythmic accompaniment.

The fourth system of music consists of two staves. The upper staff shows a series of chords, indicating the end of a phrase. The lower staff continues the accompaniment and concludes with a double bar line.

Castruccio at the Harpichord instructing Castruccina and Piccolina

Castruccio

Ah? Bafta! Bafta! Bene Castruccina but Dibel take Sig-no-ra Pic-co-li-na?

all out of tune? my Ear you crack the Drum; with I was deaf, or with dat you struck dumb. but

let us try oncemore? Da Capo! come.

Castruccio

Still out of 'tune? your Notes all wild and skittish: nothing you fing fo well as Ancient

British: in ev'ry Tune some mountain tricks you bring; observe your Master, and learn how to sing?

Sung by Mr Chambers

Castruccio (falsetto) sym

Non te-mer bell I-dol mio contro il ciel re-fif-te A-mor bell I-dol mio con-tro-il

ciel re-fif-te A-mor con-tro-il ciel re-fif-te A-mor con-tro-il ciel re-fif-te Amor

Castruccio

Comenow begin your Air that feldom fails? so let us hear your madrigal from Wales.

b6 5 2/4

Sung by Mrs Plomer

legro
erato

Piccolina

Flut'ring Flut'ring Flut'ring spread thy purple

6 8 6 8 p f p f p

pinions gen - - - tle Cu - - - pid o'er my heart I a

f p 6 6 f

Slave to Loves do - minions nature must give way to art nature must give way to

f p 6 4 6 7 6 5#

art to art

f *p* *fp* *fp*

must give way to art must give way to art

6 4 4 6 6 5# 7 1s

Flut'ring Flut'ring Flut'ring spreadthy purple pinions gen - - - tle

pf

Cu - - pid o'er my heart I a slave to Loves do - -

6 8 *f* *p* 5 *f* 8 *p* 5

minions na - - ture must give way to art give way to art give way to art

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

na_ture must give way - - to art - - - give way - - to art - - - - - give

way - - to art

silence welchGoats? and peace extravaganza? come,Caftucina - - - tafteand eleganza?

Sung by Mrs Bannister

Sempre
Piano
Corni Soli

Castruccina

A - - las and woe to Fanny He has stole my heart a - - way do

what you will my Daddy he's - - - with me Night and Day his form is still be - -

- fore me e'en think of what I may a - - las and woe to Fanny? he has stole my heart a - -

sym

- - way

Ye sperits of the mountains,
 Whose View'd our harmless love;
 Ye rocks, ye woods, ye fountains,
 Where oft we've lov'd to rove;
 Ye blithsome, bounding birdlings,
 Whose head his melting lay,
 O sure ye cannot wonder,
 He has stole my heart away?

CASTRUCIO

bit^o

Di-vi-no! 'tis the Mu-fic of the spha-res! so ve-ry Chafte it ra-vi-fhes my

Ears, To day a day of thanks,with heart and voice, de common-al-ty and great folks re-joice give me de-

fcore,mine Ode shall be revif'd: England by me,like I-tal-ly is priz'd; I'm here John Bull, because I'm Naturaliz'd.

come Caf-tru-ci-na! Pic, my lofe chime in,both follow in due time,mind! I be-gin.

Trio Sung by M^r. Chambers. M^{rs}. Plomer. and M^{rs}. Bannifter.

Musical notation for the first system, featuring a treble and bass clef. Performance instructions include *Maestfo*, *pizz:*, *Col' arco*, and *Segue*.

Musical notation for the second system, including dynamic markings *p* and *f*.

CASTRUCCIO

Oh! vat a hap-py day is dis, dis, dis, Oh! vat a hap-py day is dis, dis, dis, each

fp *fp* 6 7

heart with Joy go Pit a pat, pit a pat, pit a pat, each heart with Joy go pit a pat. pit a pat all blifs. Oh

pizz: 7 6 Cannon

CASTRUCCINA
& PICOLINI

Dia--va--lo vat dat. oh Dia--va--lo vat dat. Such har--mo--ny to day we fee fuch'

Har--mo--ny to day we fee-- Reign o--ver Thames and

CASTRUCCIO

Tweed and Shannon Sweet Lo--yal--ty fweet

Lo--yal--ty O Damn the Cannon oh damn the Cannon,

Cannon

a - gain a - gain what a clat - ter run fly Caf - truc - ci - nia a =

T.S.

way Pic - co - li - na go fee what's the mat - ter go fee what's the mat - ter

run fly forbear your a - -larm you'll come to no harm for =

PICCOLINA

CASTRUCCINA

PICCO =

bear your a - -larm you'll come to no harm, a - -gain what a clatter go

=LINA

CASTRUCCINA

CASTRUCGIO

f p
6

h
6
b5

TRUCCINA I hafte to O_bey you and I I
 COLINA I hafte to O_bey you and I I
 TRUCCIO See what's the matter a-gain what a clatter go see what's the matter
 a fsi *f p* *6* *6* *7* Cannon *6* *6* *f p* *6* *6*
 hafte to o_bey you and I for bearyour alarm you'll
 hafte to o_bey you and I for bearyour a_larm you'll come to no harm, for bearyour a_larm you'll
 a-gain what a clatter go see what's the matter run fly Caf_trucci-na a-way Pic-co-li-na a-

come to no harm you'll come to no harm, you'll come you'll come to no harm for - - bear your a =
come to no harm you'll come to no harm, you'll come you'll come to no harm for - - bear your a =
- gain what a clatter go fee what's the matter go fee go fee what's the matter go fee go
- harm you'll come you'll come to no harm I fly I fly I fly I fly.
- harm you'll come you'll come to no harm I fly I fly I fly I fly.
fee what's the mat - ter go fee what's the mat - ter run fly run fly run fly run fly.

6 b6 6 4 7 6 b b6 4

b6 b6 6 4 7

QUAVER

Scene Changes to the out side of Castruccio's house, as in Hogarth.

Here lives sweet Castruccio! my delight, who charms my hearing and transports my

fight, what if I now but help to fill a Chorus together Join'd we'd carry all before us;

top of the tree she is; and beats them all, in Winter here, in Summer at Vauxhall.

Sung by M^{rs} Iliff

Allegro Moderato

QUAVER

In Air Se-re-na-ta, plain Song or Can-ta-ta French English I-ta-lian or Dutch, French

English I-ta-lian or Dutch, the sweet liquid Note that thrills thro' her throat, That thrills thro' her

throat a Soul the most Savage most Sa-vage must touch a Soul the most Savage the most Savage must

touch - - - must touch - - - a Soul the most Savage must Savage must touch most Savage must

touch must Savage must touch. Lord

T.S.

p *mf* *p* *mf* *p* *f*

f

f *fp* *fp* *f*

6 6 6

6 6 6 4 3 6

6 4 6 4

Stentors still bawling shrill Misses still squalling may well patient fitters make you sick Castrucina who hears, or

p 6 4 8 7

melts in to tears or is wrapt to the skies with her music, Lord Stentors still bawling shrill Misses still

f 6 8 7 *f* *p* 6 4 *f* *p* 7 *f* *p*

sqalling Lord Stentors still bawling shrill Misses still squalling, may well patient fitters make you sick Castrucina

7 7 6 6

ci-na who hears, or melts in to tears. Castrucina who hears or melts into tears or is wrapt to the skies with her

b 6 6 6 b 6 6 b b4 2 b3 b6 4 b6 6

music or is wrapt to the skies with her Music, or is wrapt to the skies with her Music, Lord

7 8 7 8 T.S.

Stentors still bawling shrill misses still squalling may well patient filters make you sick Castruccio who hears or

Cres.

melt in - to tears or melts in - to tears or is wrapt to the skies with her music Castruccio who hears or

6 6 6 4 7 8 7 8 7

melts in - to tears or is wrapt to the Skies with her Music is wrapt, is wrapt to the Skies with her music is

8 7 8 7 6 6# 6 6 7 6 6#

wrapt is wrapt to the Skies with her music is wrapt to the Skies to the Skies with her music is wrapt to the

6 6 7 6 mf 6 7 6 f

Skies to the Skies with her music.

6 7 T.S.

QUAVER (Milkmaid without) QUAVER

cit: But who shall be the bearer of this letter? Milk be-low, Milk be-

6.

Milkmaid Enters

low Doll, I could not find a bet-ter. Sweet Curds and Cream! my dain-ty pail of

2
4

milk with skin, as white as snow and soft as silk to old Caf-truccio's while your pails you

6 b6 6 2
4

bear, Con-vey this let-ter to his daughter fair. to her my

6 b # 6

Ve-nus prove a gen-tle Dove, and bear sweet Doll, the Charming yoke of

Milk-maid

Love! Sig-nora Caf-truc-ci-na. I know well. in beau-ty and in

Voice she bears the Belle, and tho' a Nightin-gale she charms the throng she of-ten

lif-tens to my hum-ble Song.

Sung by Miss George

Amoroso

Milk-maid
Ye Nymphs & Syl - - van

Gods that love green feilds and woods when spring newly born love her self to a-dorn when

spring newly born loves her self to a-dorn with flowr's and blooming buds with flowr's and blooming

buds in Chearfull lays fing in the praise a-midit the pleasant vale of

those that chuse their sleep to loose and in cold dews, with Clou - ted clou - - ted

shoes still car - ry the milk - ing pail - - still car - ry the milk - ing pail.

2

When cold bleak winds loud roar,
 And flowers spring no more,
 The fields lately seen,
 So pleasant and green,
 By winter all candied o'er:
 O how the Town Lass looks with her white face,
 And her lips of deadly pale,
 But it is not so with those that go,
 Thro' frost and snow, with Cheeks that glow,
 To carry the milking pail.

3

The Mifs of Courtly mould,
 Adorn'd with pearls and Gold;
 With washes and paint,
 Her skin does so taint,
 She's wrinkled before she's old:
 Whilst she in comode, puts on a cart load,
 And with cushions plump up her tail;
 What Joys are found, in russet gown,
 Young plump and round and sweet and found
 Along with the Milking pail.

(Exit to Castruccio's with the Letter)

QUAVER

(Knives to grind without)

ecit:

This Note tells Castru - cina my in - tention. Here comes the Knife grinder to wet in - ven - tion.

6

Sung by M^r. Reeve

2
4

6

Allegretto

- Ad lib:

a tempo

Knives to grind Scifsars to grind Knives penknives to grind my good maffer knivespenknives to

grind my good maffer sweet Miftrefses scifsars to grind sweet Miftrefses scifsars to grind, sweet Miftrefses scifsars to

grind. fee - fater and fater and fater whrr - spins the

f p T.S.

6
6

wheel fitz - - - fitz - - - fitz - - - sparkles the steel, and I
f *fp* *fp* *fp* *sf*

let them to your mind. Knives to grind Scissors to grind penknives or scissors or
mf *p*

razors to grind scissors or razors or knives to grind Scissors or razors or knives to grind
 6 7 6 7

knives or razors to grind penknives or scissors to grind,
f

6 4 3 6 4 3 6 4 3

0

Knife Grinder (seeing young Quaver)

Ha! are you there? my pretty Master QU AVER, what mischief now? for you're a Cunning

QU AVER

Quaver, Long as that wheel you have been us'd to whirl, you ne'er found mischief in a pretty

Girl: To old Caf-truc-cio's daughter I as-pire who meets my hopes but dreads her Crafty Sire, Cou'd I but

Knife Grinder

throw him off his Guard to day 'faith be-fore night his ward would run a-way. Ah fay you

fo then I'll fe_cure the fair; I know Caf_truccio's humour to a hair: he's like an

Afs, all Ear; and on_ly thence blifs charms his Soul, or pain annoys his sense, for founds he's like BEN

JOHNSONS old Morofe; like him we'll plague him with a trick Jacofe. I'll fcour the streets and to his door bring

down, the various torments of this noi_fy Town, to Split his Ears and all his Senfes drown.

Exit Knife Grinder

QUAVER

A pleasant trick, our plots now firm-ly laid; this suits my own In-ten-ded Masquerade. but

now by gentle Se-renade I'll try to bring my love-ly Caf-tru-ci-na nigh. at York I play'd LE-

-ANDER, his Duett fung in the Padlock I can ne'er forget.

QUAVER

f O thou whose

Charms, whose charms enlave my heart, in pi-ty hear oh hear a Youth complain.

(Castruccina appears from the Balcony)

QUAVER

But see the Window opens let me run! 't is the East and Juliet is the

CASTRUCINA

Sun! I've read your lines and will be ever near, and soon to trim the lamp when you appear quick-ly down

stairs shall Castruccina glide your light and Hymen's Torch shall be my Guide,

we'll leave awhile Castruccio in the lurch, 'till Bride and Bridegroom we re - turn from Church.

DUETTO

Sung by M^{rs} Bannister and M^{rs} Iliff.

RUCCINA

VER

si

Amoroso

The musical score is written in 3/4 time and consists of several systems. The top system shows the vocal line for 'RUCCINA' and the piano accompaniment. The tempo is marked 'Amoroso'. The piano part includes dynamic markings such as *p* and *f*, and fingering numbers like 6, 7, and 8. The lyrics are: 'Painfull to part pain - full to part yet sweet yet sweet yet sweet sooon again to pain - full to part Sooon to meet so soonto meet yet sweet sooon again to'. The score concludes with a 'T.S.' (Tutti Segue) marking and a final chord with fingering 9 8 7 6 5 4 3 2 1.

meet, once gain the happy shore, once gain the happy shore, we meet to part no more we meet we

meet, once gain the happy shore, we meet to part no more we meet we

Fingerings: 6 4 5 3, 6, p^b, 7, 6, 2 6 6, 4

meet to part no more we meet to part to part no

meet to part no more no more we meet to part to part no

Fingerings: 6 6 5 4 3, b7, 6 6 5 4 3

more to part no no to part no more to part no more to part no more.

more to part no no to part no more to part no more to part no more.

Fingerings: 7, 7, mf, 6 6 5 4 3, f, 6 6 5 4 3, f, 6 7

Enter Men & Women with different
Cries, some with Baskets, some with
Trays, Wheel barrows &c, &c,

CASTRUCCIO throwing up the Window)

it: Confound your noifes! Choak your Throats! to difcord you turn all my notes: I'll trounce you all:

Enter QUAVER with a ladder puts it againft the lamp under the Window, and in Castruccios Face.

O curfe your ladder, fuch impudence makes me fill madder, but you fhall know you fting an Adder.

Sung by M^r. Chambers M^r. Reeve M^r. Mathews M^r. Chapman
M^r. Johnson and Miss George .

The Various Cries

CASTRUCCIO

O Curfeyour dinyou'veshut me

Milk be .low Milk be .low,
in but you shall know A Consta .ble a Con .sta .ble I will have Justice

Flummery Maids rare flummery, Milk be .low Milk be .low
Summa - ry . but you shall know but you shall know . The

Matches matches the ve-ry best matches Knives to
Villain who my Daughter snatches. the rafcal fhall find
grindscifsars to grind. Pots to mend Kettles to mend. Pans to
to Bridwell the rafcal I'll fend. To Bridewell I'll fend.
mend bellows to mend. New Mackarel new Mackarel. new
O Curfe your knell. Dam-nation Hell Damnation Hell

The musical score consists of ten staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment, with the left hand playing a bass line and the right hand playing chords and moving lines. The fifth and sixth staves continue the vocal and piano parts. The seventh and eighth staves show a change in tempo and meter, with the piano part becoming more rhythmic. The ninth and tenth staves conclude the piece with a final vocal line and piano accompaniment.

Mac-ka-rel new Macka-rel new Mac-ka-rel new Mac-ka-rel Macka-rel Macka-rel
 Oh ve-ry well oh very well Oh ve-ry well ve-ry well vile

Fine Col-ches-ter Oyf-ters Flounders Thames Flounders
 Reptiles vile Roysters. Ye wretched ye wretched con-founders By

fine New-cas-tle Salmon Sweep sweep sweep sweep
 Ju-pi-ter Ammon by Jupiter Ammon the noifes the noifes you keep the rascals shall know to

NB. all the various cries join here, and continue to the end of the piece.

The musical score consists of five systems of music, each with a vocal line and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are as follows:

System 1: *Bride_well they go vile Reptiles rude Roysters ye wretched Con-founders the Rascalls fhall rascalls fhall*

System 2: *know to Bridewell to Bridewell they go vile Reptiles rude Roysters ye*

System 3: *wretched ye wretched Con-founders ye wretched con-founders ye wretched con-founders to Bridewell ye*

System 4: *go.*

The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, and time signature of 4/4. There are also some numerical markings (7) below the bass lines in the first three systems.