

5187
T U R N O U T,
A Musical Farce
in Two Acts,

as performed with unbounded applause at the
Theatre Royal, Covent Garden,

Written by
James Kenney Esq.

Composed by
M. P. King

LONDON,

Price 8^s

Printed for & Sold by W.^m Dale,

at his Music & Instrument Warehouse N^o 8 Poultry.

Andante

Allegro

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in brown ink and includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music is written in a cursive, handwritten style. The paper shows signs of age, including foxing and some staining.



Overture.

ALLEGRO

First system of musical notation, consisting of two staves. The upper staff begins with a treble clef, a common time signature (C), and a dynamic marking of *ff*. The lower staff begins with a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *mezza voce*. The lower staff begins with a bass clef. The music continues with a similar rhythmic pattern.

Third system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *p*. The lower staff begins with a bass clef and a dynamic marking of *ff*. The music continues with a similar rhythmic pattern.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *mezza voce*. The lower staff begins with a bass clef. The music continues with a similar rhythmic pattern.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and a dynamic marking of *cres:* followed by *ff*. The lower staff begins with a bass clef. The music continues with a similar rhythmic pattern.

Turn out.

(Milley Eng^r)

V. S.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex texture with many beamed notes and chords. A dynamic marking of *fp* is present in the right-hand part.

Second system of musical notation, continuing the complex texture. It includes dynamic markings of *fp* in both the treble and bass staves.

Third system of musical notation, featuring intricate rhythmic patterns and chords. Dynamic markings of *fp* are visible in both staves.

Fourth system of musical notation, showing a transition in dynamics. The right-hand part is marked *cres.* and *ff*, while the left-hand part has a *ff* marking.

Fifth system of musical notation, characterized by rapid sixteenth-note passages in the right hand. A dynamic marking of *fz* is present in the right-hand part.

Sixth system of musical notation, continuing the rapid sixteenth-note passages in the right hand and complex chordal textures in the left hand.

Seventh system of musical notation, featuring a *ff* dynamic in the right hand and a *p* dynamic in the left hand. The system concludes with a *rinf.* marking.

Turn out.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals (flats, sharps, naturals) and dynamic markings including *ff*, *p*, and *rinf.*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *ff*, *p*, and *rinf.*

Second system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *ff*, *fp*, *f*, and *p*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *ff*, *fp*, *f*, and *p*.

Third system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *f*, *p*, and *rf*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *f*, *p*, and *rf*.

Fourth system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *ff* and *fx*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *ff* and *fx*.

Fifth system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *fx*, *p*, *f*, and *p*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *fx*, *p*, *f*, and *p*.

Sixth system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *fp*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *fp*.

Seventh system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various accidentals and dynamic markings including *fp*. The bass staff contains a complex accompaniment with many beamed notes and dynamic markings including *fp*.

Turn out.

fp *fp* *cres.* *ff* *fz* *fz* *fz*

RONDO *p* **ALLEGRETTO**

f

Turn out.

p

Cadenza

cres. *dim:* *p*

f

8va alta *p*

rinf: *f/p*

Turn out.

8^{va}

hr

hr

loco

f

f^p

rf rf rf rf f ff

rf rf f rf

fz ff ff

Turn out.

HEIGHO, Duetto,

Sung by
Mr Philipps & Mr Knight

IN THE FARCE OF

Turn Out,

as Performed at the THEATRE ROYAL, LYCEUM.

The Words by James Kenney Esq.

THE MUSIC BY M. P. KING.

London, Printed for & Sold by W^m Dale & Poultry

Price 1/6

MODERATO

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, followed by a *rf* (ritardando) section, and then returns to *p*. A fermata is placed over the final notes of the piano part.

The second system of music continues the vocal and piano parts. The vocal line has a whole rest. The piano accompaniment features a forte (*f*) section followed by a *rf* section.

Turn Out.

Somerville

With not one line her truth to prove, will MARIAN bless my sight, Can she who learns so

p *rf* *p*

well to love, so quickly learn to slight, so quickly learn to slight, With

Forage

rf *cres: f* *rf* *p*

not one line her truth to prove, will PEGGY bless my sight, For she who learnt so

rf

well to love, could ne-ver learn to write, could ne-ver learn to write,

f *rf*

Even Out.

Somerville

Heigh-o! Heigh - o! heigh-o! heigh-o! Two am'rous

Forage

Heigh - o! Heigh - o! heigh-o! heigh-o! Two am'rous

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features dynamic markings *fp*, *rf*, and *p*.

wanderers we go, Thro' the wide world to sigh, heigho, Thro' the wide world to sigh,

wanderers we go, Thro' the wide world to sigh, heigho, Thro' the wide world to sigh,

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings *rf*, *fp*, *rf*, and *fp*.

heigh - - - o!

heigh - - - o!

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features dynamic markings *p*, *f*, *f*, and *rf*.

Turn out.

SECOND VERSE

Somerville

Yet here like lo-ver true I swear, and heav'n my wit-ness be, should

fate for me a Crown prepare, I'd share that Crown with thee, I'd share that Crown with

Forage

thee, And I e-ter-nal truth will swear, but heav'n my wit-ness be, That

I shall share sweet Maid I fear, scarce half a Crown with thee, scarce half a Crown with

Turn Out.

Heigh - o! Heigh - - o! heigh - o! heigh o!

thee. Heigh - o! Heigh - - o! heigh - o. heigh o!

f *p* *fp*

Two am'rous wanderers we go, Thro' the wide world to sigh, heigh o! Thro' the wide world to

Two am'rous wanderers we go, Thro' the wide world to sigh, heigh o! Thro' the wide world to

p *fp* *rf* *fp*

sigh, heigh - - o!

sigh, heigh - - o!

p *f* *rf* *f* *rf*

Turn Out.

12 ALL THE WORLD WAS BORN TO VEX ME

Sung by M^r Downton

IN THE FARCE OF

Turn Out,

as Performed at the THEATRE ROYAL LYCEUM

The Words by James Kenney Esq^r The Music by M^r L. King.

London, Printed for & Sold by W^m Dale & Poultry.

Price 4s.

ALLEGRO

f *rf* *rf*

Restive.

All the world was born to vex me,

rf

wor - ry flur - ry, and per - plex me, wor - ry flur - ry, wor - ry flur - ry, and per -

rf

plex me, Vain my bril - liant me - di - ta - tions,

ff *sf*

pa - triot - ic lu - cu - bra - tions, still they come to mar my la - bours, friends, re - la - tions,

fz

servants, neighbours, All the world was born to vex me, all the world was born to vex me,

fz fz fz fz

wor - ry, flur - ry, wor - ry, flur - ry, and per - plex me, wor - ry, flur - ry, wor - ry, flur - ry,

and per - plex me, and per - plex me, and per - - -

- plex me.

Turn Out.

Simon, Doctor, all a-bout me, spoil my temper, scorn and flout me,

ff

sometimes coming, no one calling, sometimes deaf to

rf *fp* *rf* *rf* *rf*

all my bawling, An-ger craving, danger braving, an-ger craving,

rf *rf* *rf* *fp* *cres:*

danger brav-ing, 'till at last they drive me ra-ving, 'till at

rf *f* *ff*

last they drive me ra- - - ving, D.C. All the &c.

fz *fz* *fp* D.C.

8. 8.

IF LOVE AS THEY SAY,

Sung by M^r Philipps,

IN THE FARCE OF

Turn Out,

as Performed at the

THEATRE ROYAL, LYCEUM.

The Words by James Kenney Esq.

THE MUSIC BY M. P. KING.

London, Printed for & Sold by W^m Dale 8 Poultry

Price 1/6

UN POCO
ALLEGRETTO

Musical notation for the first system, featuring a treble and bass clef with various dynamics like 'p', 'rf', and 'f'.

Musical notation for the second system, including dynamics such as 'p', 'cres.', 'rf', 'fp', and 'f'.

Somerville

If love as they say be the solace of Youth And my mistress neglects all my ardour and truth To for-

Musical notation for the third system, including dynamics like 'p' and 'rf'.

Turn out

- swear her whole sex in re_vengemay be right But then in a soldier would that be polite ah

p *rf* *rf* *rf*

no, no, no, no, no, no, no, no, no, But Phi_lo_sophy brighten'd by hopes cheering ray be

fp *fp* *p*

still my specific for sorrow and if I can't have all my wishes to day I can

cres *rf* *rinf:* *p* *cres:* *p/p*

very well wait till to_mor_row till to_mor_row I can ve_ry well wait till to_

cres: *f*

Turn out.

- morrow.

SECOND
VERSE.

Tho' the wrath of Re-la-tions a-gainst me is hurld yet pover-ty of-fers to

show me the world and if wealth's fickle vo-ta-ries frown on my lot must I

die in despair no I'd much ra-ther not oh no no no no no no no no But Phi-

Tura out.

- lo - so - phy brighten'd by hope's cheering ray be still my spe - ci - fic for

cres. *rinf.*

sor - row and if I can't have all my wishes to day I can

f *cres.* *rf*

ve - ry well wait till to mor row till to mor row I can

cres.

ve - ry well wait till to - morrow.

f

MARIAN RAMSEY,

Sung by

Miss Duncan,

IN THE FARCE OF

Turn Out,

as Performed at the

THEATRE ROYAL, LYCEUM.

The Words by James Kenney Esq.

THE MUSIC BY M. P. KING.

Price 1/6.

London. Printed for & Sold by W^m Dale & Poultry

ANDANTE

Marian.

I'm MA-RI-AN RAMSEY, from Scotland I come, all a-way from the dale, where the

Turn Out.

vio - lets are springing, And much I should grieve from dear

f/p

Scot - land to part, But I'm come to the South Sir, to get a sweet - heart, With my

rf *fp* *rf*

fa, la, la, la, while the Birds are a singing, With my fa, la, la, la, la, la, la, while the

f

Birds are a singing.

Turn Out.



2

They say my relation's a mighty odd man,
All a down &c.

'Tis you Sir I'm sure for the truth to reveal,
As we say in the North, you're a comical chiel.
With my fa, la, la, &c.

3

So get me my sweetheart and wish me good bye,
All a down &c.

If the bonny lads willing, I'm now in my prime,
And sure 'tis a pity to loose any time.
With my fa, la, la, &c.

O! GOD OF LOVE!

Duetto,

Sung by Miss Duncan & M^r Philipps,

IN THE FARCE OF *TURN OUT*,

as Performed at the THEATRE ROYAL, LYCEUM.

The words by James Kenney Esq. - the Music by M. P. King

London, Printed for & Sold by W^m Dale & Poultry.

Price 1/6.

Amoroso

dol: *rf cres:*

Marian.
O God of love,

Somerville.
O God of love, O God of

p *fp*

God of love, O God of love.

love, O God of love.

cres *rinf*

Allegro

Marian

Let not do - tate mock thy name,

Somerville

God of love assert thy fame, Prithee

P. F.

p *fz* *p* *fz*

Prithee view his woe - ful face,

view my wretched case, Prithee view my wretched

fp *fz* *fp* *fz* *fp*

O God of love, O God of love.

case, O God of love, O God of love.

fz *p* *p* *p*

Turn Out.

ALLEGRO

P. F.

p *cres:* *f*

Marian
Should suc-cess our hopes at - - tend,

Somerville
sing

Thou our Guide and thou our Friend,

f/p *rf* *rf*

li-ra, li-ra, la-ra, then will we, a mer-ry, mer-ry song in praise of thee,

a mer-ry, mer-ry song in praise of thee,

thou our

should suc-cess our hopes at - - tend,

f *f/p* *rf*

Turn Out.

Guide and thou our friend, a
sing li-ra, li-ra, la-ra, then will we a

rf

merry, merry song in praise of thee, a merry, merry song in praise of thee, a
merry, merry song in praise of thee, a merry, merry song in praise of thee, a

merry, merry, merry, merry, merry, merry song in . . . praise, in praise of thee.
merry, merry, merry, merry, merry, merry song in . . . praise, in praise of thee.

f

YOUR JESTING & JEERING, Quartetto,

Sung by Miss Duncan, M^r Philipps, M^r Downton & M^r Orberry.

Restive

ALLEGRO

Your jesting and jeering you

rf rf rf rf

Marian

taunting and sneering, all rage disappearing we treat but with scorn, You'll find it in vain Sir, to

rf rf rf

try them again Sir, They'll meet with disdain Sir, so pack and begone,

rf rf ff

Somerville

Is . . . then virtue, still . . . op - pos'd, spite of all my

fp fp rf

Turn Out.

love... and truth, can such ten - der hearts be clos'd,

'gainst a poor... un - hap - - - py youth

f/p *rf*

Restive a

Your jest-ing and jeering, your taunting and sneering, all rage disap - pear-ing, we

f *rf* *rf* *rf*

Marian.
You'll find it in vain Sir, to try them again Sir, they'll meet with disdain Sir, so

Somerville.
youth, a poor un - - - hap - - - py

Restive.
treat but with scorn, your jest-ing and jeering, your taunting and sneering, all rage disap - pear-ing, we

Turn Out.

pack and begone, they'll meet with disdain Sir, so pack and begone, so pack, so pack and begone.

youth, a poor un - hap - - py youth.

treat but with scorn, all rage dis - ap - pearing, we treat but with scorn we treat, we treat but with scorn.

Restive

Leave the room, that's plain and flat Sir, leave the

Somerville. Restive. Somerville.

room, I un - der - stand, On - ly, let me first, Well what Sir, Kiss my fair re - la - tions hand.

Marian.

ALLEGRO.

See Sir, how my hand he tears,

Turn Out.

Restive.

Restive. Somerville.

With the o-ther box his ears,

Bra-vo, Bra-vo too say I,

ff

rf

Marian.

You are welcome hear-ti-ly, you are welcome hear-ti-ly.

Somer:

you are welcome hear-ti-ly.

Restive.

you are welcome hear-ti-ly.

Somerville.

Restive.

Gregory.

You see how I strive Sir, your passion to hinder, Be-gone Sir I say or my patience you'll tire, Oh

ad lib.

Restive.

Somer:

dear Sir the wind has been in at the window, and blown all your Cyphering in to the fire. I'm ruin'd, For-

ALLEGRO

Restive

- give me, for - give you no no ne-ver, now you and the nation, are ruin'd for ever.

Turn Out.

ALLEGRO. MOLTO

Marian

Then you and the na-tion are ruin'd for e-ver,

Somerville.

Then I and the na-tion am

Restive &

Gregory.

Now you and the na-tion are ruin'd for e-ver, now you and the na-tion are

Then you and the nation are ruin'd for e-ver, are ru - in'd for ever, then

ruin'd for e-ver, then I and the nation are ruin'd for e-ver, are ru - in'd for ever, then
ruin'd for e-ver, now you and the nation are ruin'd fo e-ver, are ru - in'd for ever, now

you and the na-tion are ruin'd for e-ver, are ru - in'd for e-ver, are ru - in'd for

I and the na-tion are ruin'd for e-ver, are ru - in'd for e-ver, are ru - in'd for
you and the na-tion are ruin'd for e-ver, are ru - in'd for e-ver, are ru - in'd for

e-ver, are ru - - - in'd for e-ver.

e-ver, are ru - - - in'd for e-ver.
e-ver, are ru - - - in'd for e-ver.

Turn Out.

THE MAGIC SMILE OF BEAUTY.

Rondeau,

Sung by M^r Philipps

IN THE FARCE OF

Turn Out

as Performed at the

THEATRE ROYAL, LYCEUM.

The Words by James Kenney Esq.

THE MUSIC BY M. P. KING.

Price 1/6

London, Printed for & Sold by W^m Dale, 8. Poultry.

Somerville

ALLEGRETTO *dol:*

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a 6/8 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 6/8 time. The tempo is marked 'ALLEGRETTO' and the dynamics include 'dol:' (dolce).

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a 6/8 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 6/8 time. The dynamics include 'rf' (ritardando).

Turn Out.

Somerville.

Why should I sigh, ah tell me why, if love inspire my du-ty, No

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes a *rf* (ritardando forte) marking.

care shall dwell around that spell, the magic smile of beauty, the

The second system continues the vocal and piano parts. The piano accompaniment features a *rf* marking and a crescendo hairpin.

ma-gic smile of beauty, the ma-gic smile of beauty, no

The third system shows the vocal line and piano accompaniment. The piano part includes two *f/p* (forzando piano) markings.

care shall dwell a-round that spell, the magic smile of beauty.

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes *f* (forte) and *fz* (forzando) markings, ending with a *rf* marking.

Turn Out.

Where

pleasure wreath'd in flowers, leads on the laughing hours, From

thee my love, the charm I prove, that decks her ro - sy bowers, From

thee my love the charm I prove, that decks her ro - sy bow'rs, Ah!...

Turn Out.

why should I sigh, ah tell me why if love inspire my du-ty, no care shall dwell a-

-round that spell, the magic smile of beauty.

Be-neath mis-for-tune's shade, should hope a mo-ment fade, should

hope a moment fade . till e-choes,

Tempo ad lib:

sweet, thy name re-peat, I'll sing of thee fair

Turn Out.

maid I'll sing of thee, fair maid, ah!.... why should I sigh, ah

tell me why, if love inspire my du-ty, No care shall dwell a -

-round that spell, the magic smile of beauty, the ma - gic smile of

beauty, the ma - gic smile of beauty, no care shall dwell a - round that spell, the

magic smile of beauty.

Turn-Out.

TURN OUT,
Sung by M^r. Knight.
 IN THE FARCE OF
Turn Out
 as Performed at the
THEATRE ROYAL LYCEUM,
The Words by James Kenney Esq^r.
THE MUSIC BY M. P. KING.

Price 1^s.

London, Printed for & Sold by W^m. Dale, 8, Poultry.

VIVACE

Forage.

Love and Poverty's fate is turn out turn out Love &

Po - verty's fate is turn out But the rich blockhead's store a - las

Turn Out.

o-pens the door thro' which me-rit if poor must turn out, turn out, thro' which

me-rit if poor must turn out, turn out.

2

Great Statesmen when doom'd to turn out, turn out,
 Great Statesmen when doom'd to turn out,
 Tho' full of their graces,
 When snug in their places,
 With very wry faces turn out, turn out,
 With very wry faces turn out.

3

Our foe would their neighbours turn out, turn out,
 Our foe would their neighbours turn out,
 But John Bull is so queer,
 He'll sometimes interfere,
 Just to trouble Mounseer to turn out, turn out,
 Just to trouble Mounseer to turn out.

4

In the Playhouse they often turn out, turn out,
 In the Playhouse they often turn out,
 And is'nt it boring,
 To hear 'em enchoring,
 While others are roaring turn out, turn out,
 While others are roaring turn out.

5

Poor Poets are often turn'd out, turn'd out,
 Poor Poets are often turn'd out,
 'Tis e'en thus with the Great,
 So the Poet must wait,
 To know if his fate is turn out, turn out,
 To know if his fate is turn out.

HEY FOR THE MERRY WEDDING DAY.

Sung by M^r Dowton.

IN THE FARCE OF

Turn Out,

as Performed at the

THEATRE ROYAL, LYCEUM,

The Words by James Kenney Esq.

THE MUSIC BY M. P. KING.

ALLEGRO *London, Printed for & Sold by W. Dale, & Pultney. Price 1/*

Introduction in G major, 2/4 time, marked *f*. The music consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes.

Restive.

Hey for the mer-ry wed-ding day

First system of musical notation. The vocal line (treble clef) begins with a rest, then enters with the melody. The piano accompaniment (grand staff) provides harmonic support. Dynamics include *f* and *fp*.

Hey for the mer-ry wed-ding day Bride and Bridegroom in a twit-ter

Second system of musical notation. The vocal line continues the melody. The piano accompaniment features more complex rhythmic patterns. Dynamics include *fp*, *rf*, and *rf*.

Turn Out.

Here they laugh and there they tit-ter, Horns and Hautboys blow be-fore us,

rf *rf*

marrow bones and clea-ver cho-rus, You the Bridegroom

rf *ff* *rf*

spruce and gay, You the Bridegroom spruce and gay, then hey ding dong we trip a-long,

rf

Hey for the mer-ry wedding day, then hey ding dong we trip along, hey for the mer-ry

wedding day, then hey for the merry, merry wedding day.

ff

Turn Out.

MODERATO.

Like a Prince ev'ry man in the vil - lage shall live, I'll have such a glo - rious Jo - li - fi - ca - tion,

And by way of de - sert af - ter din - ner I'll give, bye

way of de - sert af - ter din - ner I'll give, My o - pinion at large on the state of the nation.

ALLEGRO Hey for the merry

wedding day, hey for the mer - ry wed - ding day, Bride and Bridegroom in a twit - ter,

Here they laugh and there they tit - ter, Horns and Hautboys blow before us,

narrow bones and clea - ver cho - rus, You the Bridegroom

spruce and gay, You the Bride room spruce and gay, then hey ding dong we trip along,

Hey for the mer - ry wedding day then hey ding dong we trip along hey for the merry

wedding day then hey for the merry merry wedding day.

Turn Out.

Finale.

Marian.
ff
 Re-

-lation's and Friends Our quarrelling ends and candour her reign shall be - gin, The

CHO^s
 rival turn'd out we'll re-vel and shout while mirth and good humour turn in Re

-lation's and Friends Our quarrelling ends and candour her reign shall be - gin the

ff

Turn Out.

Son.

ri-val turn'd out we'll revel and shout while mirth and good humour turn in the

rival turn'd out we'll revel and shout while mirth and good humour turn in the

CHO^S

ri-val turn'd out we'll revel and shout while mirth and good humour turn in, while

mirth and good humour turn in, while mirth and good humour turn in

Turn Out.

FINE