

THE DUST CART

A Favourite Cantata for High Voice and Harpsichord or Piano

James Oswald (? - 1792)

edited and realised by David Patrick

Recitative

As tink' - ring Tom the streets his de did cry, he

sa - via pass - ing by, - in Dust - cart high ad -

- vanc'd the Nymph was plac'd, with the rich cin - ders round her lovely

waist, Tom with up - lif - t - ed hands th'oc - ca - sion blessed, and

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1529

9 Aria

thus in sooth-ing strains the maid add-ressed.

(mf) (mp) (mf)

6 #4 2 6 4 #

13

(w) (w)

6 6 5 3 6 6 6

17 (mf)

O Sil - via, wh- you

(f) (mf)

6 6 6 5 4 4

22

drive— your carts do ck—p dust— you steal— our hearts,— you

6 5 6 6 (6) 6 # 6

28 *(mp)*
 take our dust and steal our hearts, that mine gone a -
(mp)
 6 # 6 4 4 2 (6) 6

34 *(p)* *Ad (lib.)*
 - las! ue, dwells a - mong the dust with
 6 7 - 6 (6) 6 6 # 6 6 6

39 *(f)* *(mf)*
 you, and dwells a - mong the dust with you.
 7 6 6 6 4 # 4 2

44
 love - ly sil v ea my pain. Give me the
 3
 (6) 6 6 7 (6)

49 heart you stole a - gain. Give me my heart

54 out our Give me the heart you stole a -

59 - gain.

64 Recitative (f) Sil - via - van ove the rab - ble rout, ex -

66 *(cresc.)*

- ult - ing roll'd her spark - ling eyes a - bout, - she heav'd her swell - ing

5 ————— 6

6

68 *(f)*

breast as the slow look'd dis - tain on lit - tle folks be - low. To Tom she nodd - ed

7

#

71

as the cart drew on, and then re - solv'd to speak she cry'd

#4 (#) (#)

74 *Aria* *(mf)*

Shall

Con spirito

6 6 #

79

I who ride a - bove the rest, be by a pal - try crowd up - ress'd m-

(6)

83

- bi - tion my heart does fire, the youths shall lang - uish and ad - mire, and

(6) (6) (6)

87

(cresc.)

ev - every girl with an - xious heart shall long to ride, long to ride

(f) (6) (6) (6)

91

long to ride my heart, ev - every girl with an - xious heart shall

(f) (6) (6) (6) 5 — 6

95 **Adagio** (A tempo)

long_ to ride_ in my dust - cart_ shall lo to ride in

99

my dust-ca

Source : A printed copy of "The Dust Cart" a favourite Cantata set by Mr. Oswald (Scottish Old Womans Oratory at the new Theatre in the Hay-market, in the manner of the Moderns). Such a copy is in the Pendlebury Library, University of Cambridge and is set for solo voice with figured bass accompaniment. It is quite possible that parts were originally written for a different instrument but no knowledge of these exists.

Editorial Procedure : Dynamics, figured bass, accidentals, ornaments (which appear in brackets are editorial). The figured bass is sometimes lacking, especially in the second system and this has been inserted in brackets even although more than one realisation is possible.

James Oswald was a Scottish dancing master, violinist, organist and composer who came to London from Edinburgh in 1741 later becoming chamber composer to George III. Soon after his arrival in London he worked for John Simpson the music publisher and in 1747 established his own music shop and publishing business close to St. Martin-in-the-Fields church. "The Old Woman's Oratory" with music by Oswald was produced at the Haymarket Theatre on 27th. December 1751. To Oswald has sometimes been attributed the composition of "God save the King". This was because of his close association with John Simpson who published it and his strong royalist leanings. However, the authenticity of this claim has yet to be proved.