

W.M. 1812

O R I G I N A L
 A Dramatic Romance
 CHAS

Perform'd at the

Theatre Royal in Drury Lane

Compos'd by C.

MICHAEL ARNE

Pr. 10..6 s. d.

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Where may be had

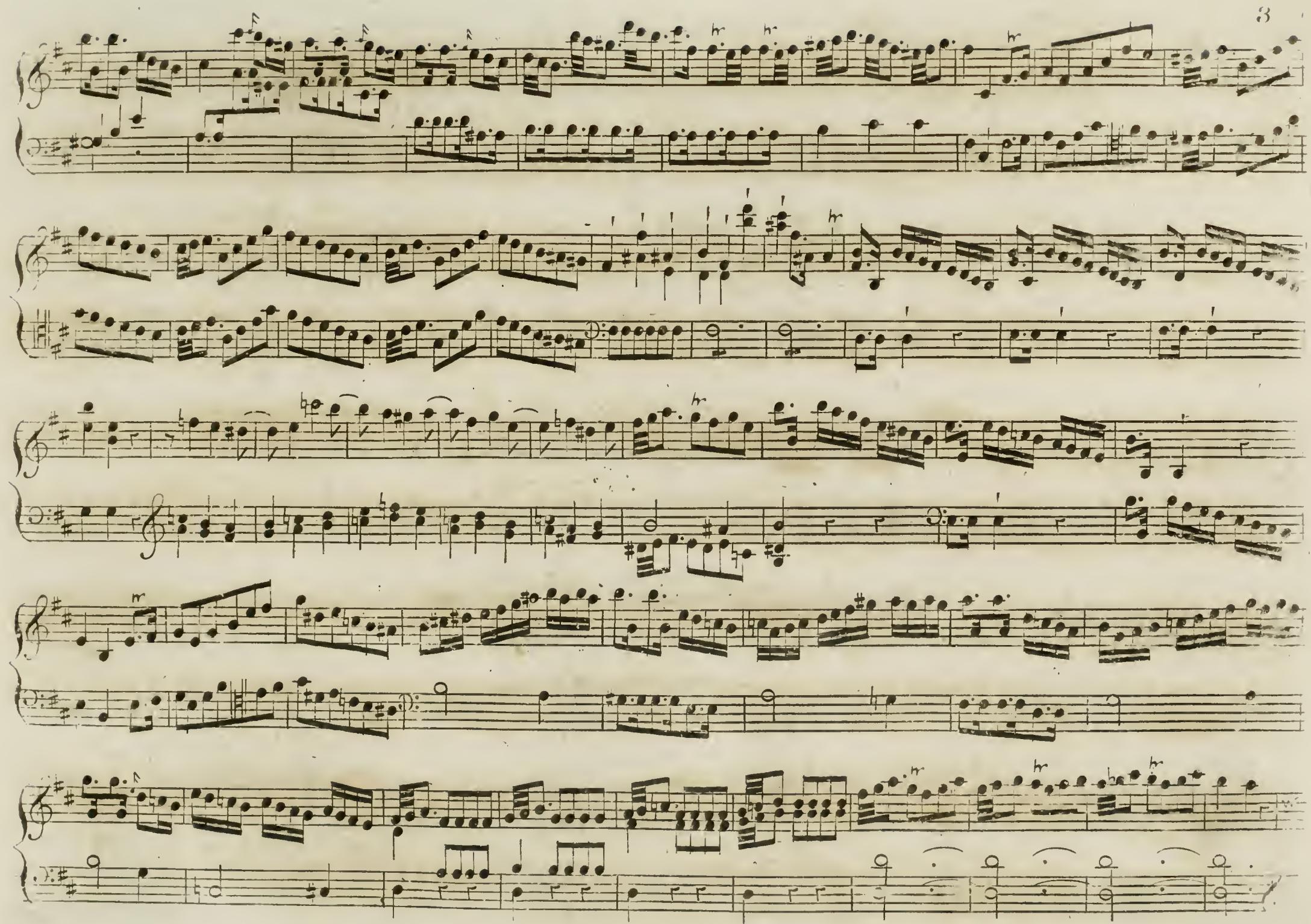
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the Padlock	6..0.
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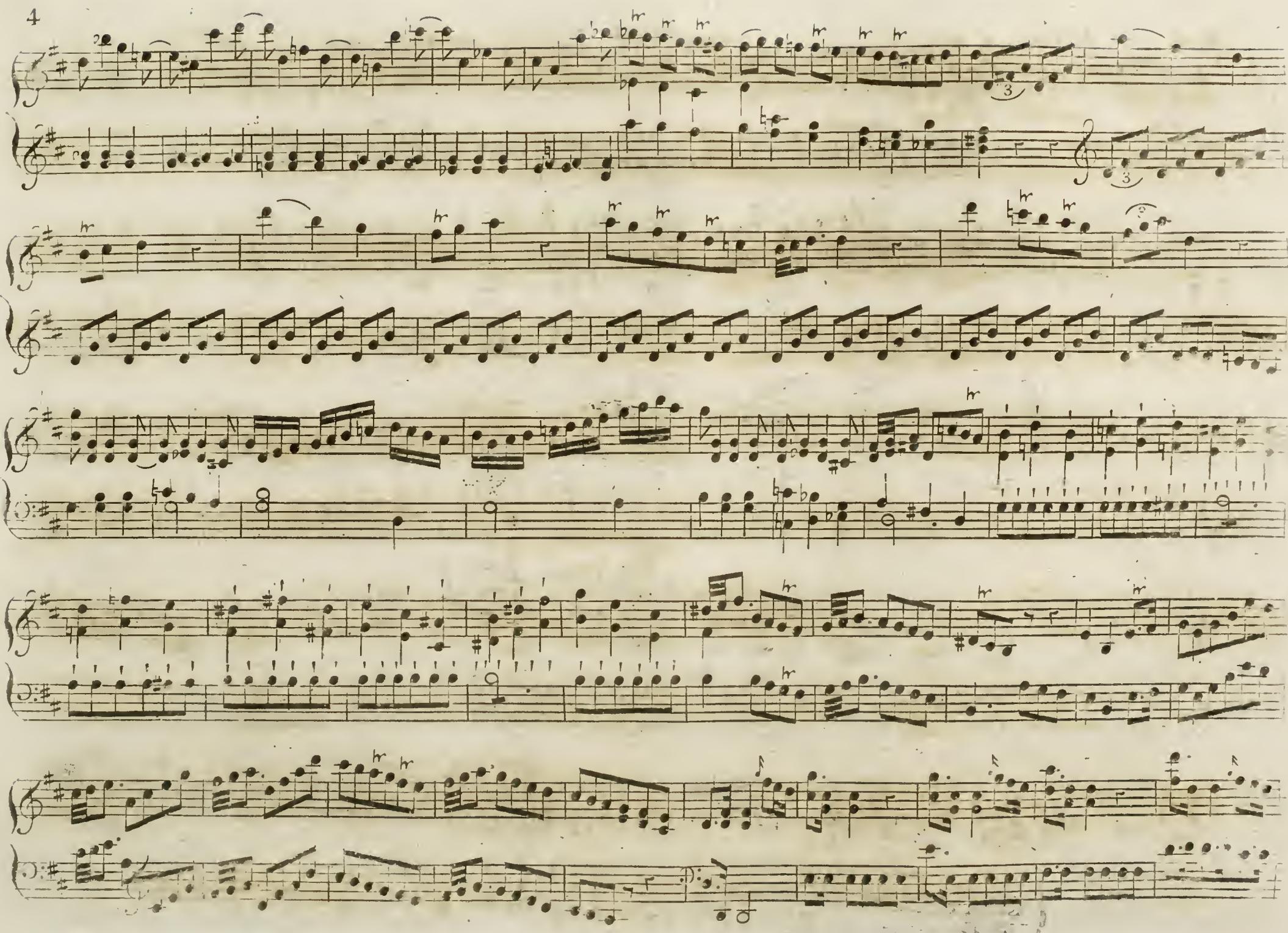
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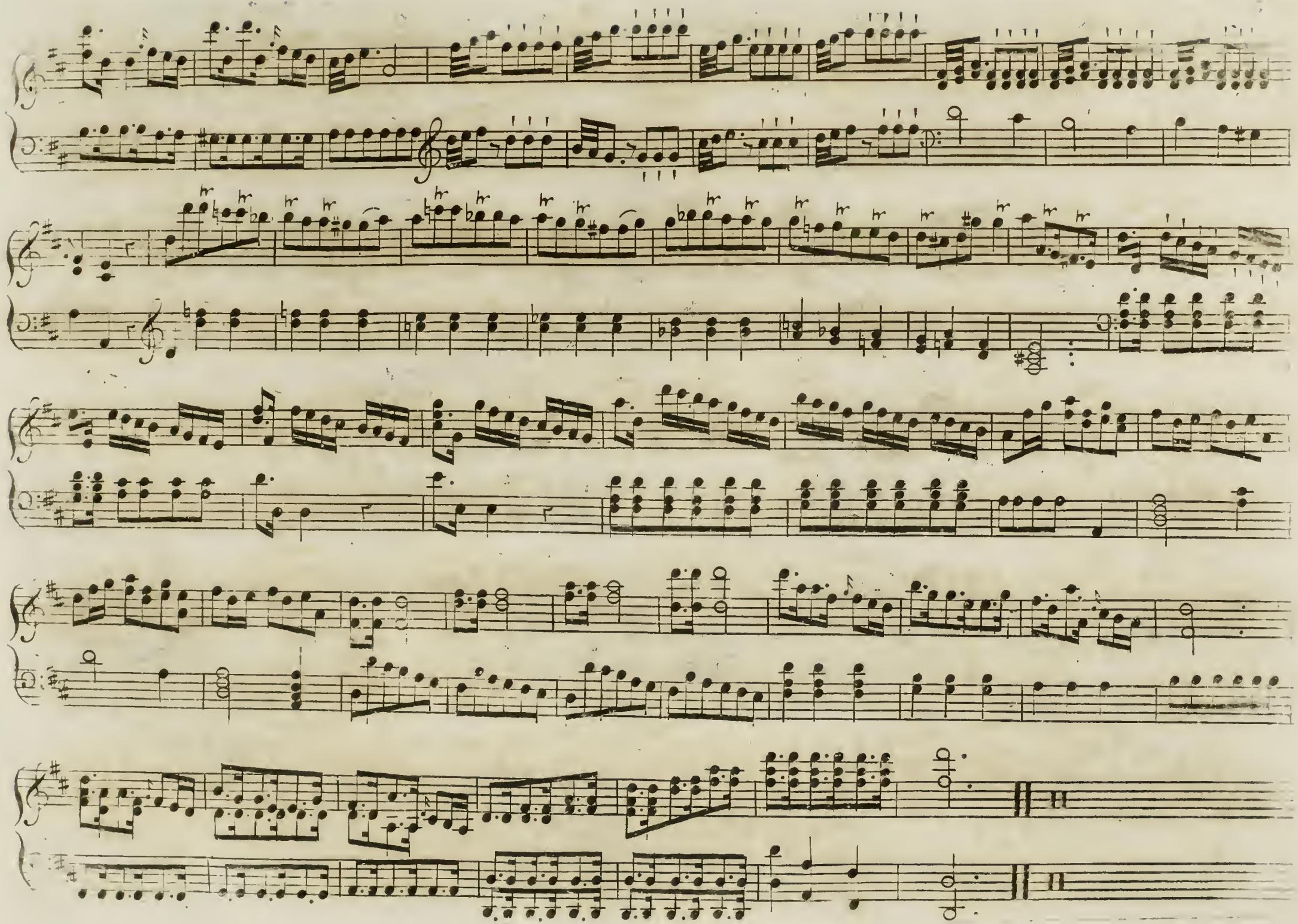
Con Spirito

OVERTURE

The musical score is a handwritten manuscript for an overture. It features ten staves of music, each with a treble clef and a key signature of one sharp (G major). The first staff begins with the instruction "Con Spirito". The music consists of various rhythmic patterns, including eighth and sixteenth notes, and includes several fermatas. The score is written on five-line staves with black ink on aged paper.



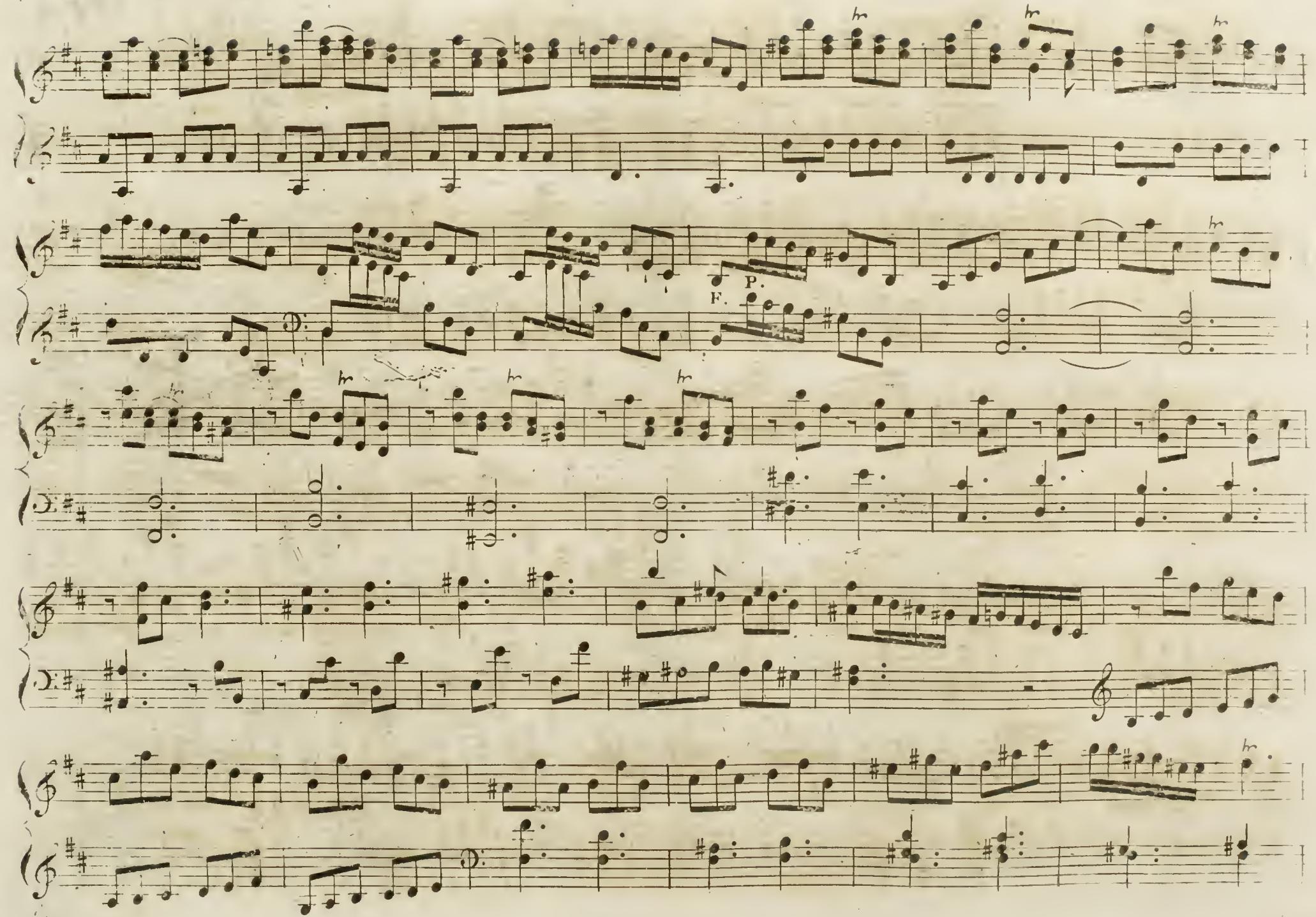




6 Andantino

This page contains eight staves of handwritten musical notation for piano. The music is in common time and is labeled "Andantino". The notation includes various note heads, stems, and bar lines, with some markings like "hr" above certain notes. The piano keys are indicated by vertical lines with dots for black keys and solid lines for white keys.

Handwritten musical score for two staves. The top staff uses a treble clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. The score includes several measures of music with various note heads, stems, and beams. Articulation marks (trills) are present above certain notes. The text "For Pia" appears twice in the upper staff, once near the beginning and once in the middle. The word "Allegro" is written in the middle of the upper staff. The bottom staff has a section labeled "Pia". The score concludes with the instruction "Volti" at the end of the last measure.



A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The first two measures show eighth-note chords followed by sixteenth-note patterns. The third measure contains eighth-note chords. The fourth measure has eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure has eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure has eighth-note chords. The ninth measure has eighth-note chords. The tenth measure has eighth-note chords.

For

Pia

For

Fortiss.

10

Sing by Mr. Baddeley

Andante

What is Knowledge and
Beauty and Power or what is my Magical Art or what is my Magical Art can I for a Day or an
Hour have Beauty to make the Youth kind have Power o-ver his Mind can I for a Day
or an Hour have Beauty to make the Youth kind have Power o-ver his Mind or Knowledge to
warm hi. cold Heart have Power o-ver his Mind or Knowledge to warm his cold Heart. Sy

A handwritten musical score for a solo voice and piano. The score consists of eight staves of music. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with various key signatures (G major, F# major, E major, D major, C major, B minor, A minor, G minor, F# minor, E minor, D minor, C minor, B minor, A minor, G minor, F# minor, E minor, D minor, C minor, B minor, A minor, G minor, F# minor, E major, D major, C major) indicated by the letters G, F#, E, D, C, b, bb, b7, b6, 5, 4, 3, and 6. The vocal part includes lyrics such as "Oh no! a weak Boy all my Paf-fion dit-", "arms and I figh all the Day with my Pow'r and my Charms Oh no! Oh no! a weak", "Boy all my Paf-fion dif-arms dif-ar-ms dif-ar-ms Oh no! a weak", "Boy all my Paf-fion dif-arms and I figh all the Day I figh all the", and "Day with my Pow'r and my Charms. Sy". The piano part includes various chords and rests. The score is written on a single page with some ink bleed-through from the reverse side.

Song by Mr. Buddely

Andantino

Hi - other

all my Spi - rits bend with your Ma - gic Pow'r attend Sy

Clear the Mists that Cloud his Mind Dulness makes the Heart un - kind

Dul - ness makes the Heart un - kind, Sy Mu - sic

melt the fro - zen Boy Raife his Soul to Love and Joy Mu - sic melt the

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano and alto clefs, with lyrics in English. The basso continuo part is written in bass clef. Figured bass notation is provided below the continuo staff.

The score consists of eight staves of music. The first four staves are for the two voices, and the last four staves are for the continuo. The lyrics are as follows:

fro - zen Boy - - - - - Raife his Soul to Love and
Joy - - - - - Dul - ness

makes the Heart un - - - kind Sy Mu - - - fic melt the fro - - - - - frozen Boy

Raise his Soul to Love and Joy Dulness makes the Heart un - kind Dul - ness

makes the Heart un - kind.

Sung by Miss Rogers

Ludante

Oh why will you
call me a - gain, Oh Why will you call me a - gain The Powrs of a God can not
3. 4. 5. 6. 7. 8. *

quicken this Clod A - lafs it is Labor in Vain. A - lafs it is Labor in
* 6. 6. 6. 6. 6. 6. 4.

Vain. The Powrs of a God can not quicken this
10:3/4 6. * 6. 4.

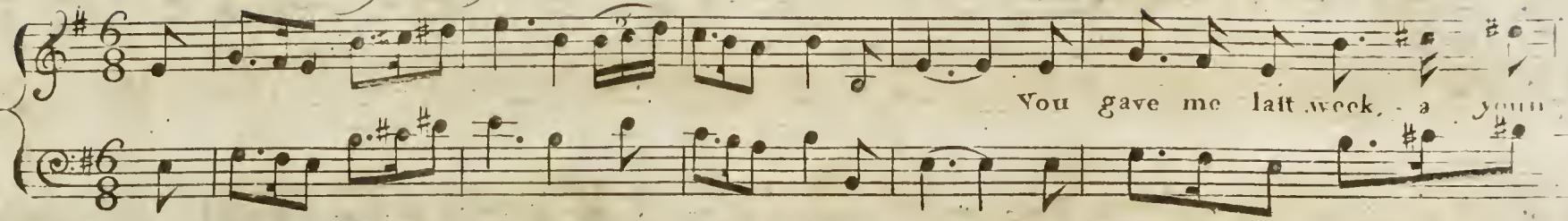
Clo'd - A-lafs it is - Labor in Vain - - - - A-lafs it is La-bor in Vain A -
 lafs - A - - - - A-lafs A-lafs it is La-bor in Vain. Sym

Oh! Ve-nus my Mo-ther, some
 new Ob-ject, give her this blunts all my Ar-rows and Emp-tys, my Qui-ter. Oh! Ve-nus my Mo-ther, some

new Object, give her this blunts all my Arrows and Emptys, my Qui-ter. Oh!

Sung by Mr Vernon

Indante



Linenet, shut up in a fine golden Cage, yet how sad, the poor thing was with in it Oh!

6 * 6 6 * 6 6 * 6 6

how did it Flutter and rage. Oh! how did it Flutter, how did it Flutter, how did it Flutter and

6 7 6 6 6 6 6 6 6 * 6 6 * 6

Largo

Rage.

then he, mop'd and he pind that his wings were Confin'd then he

6 6 4 * 3 6 6 6 6 6 6 6

Fowler

mop'd, & he pin'd, that his Wings were Con - fin'd. till I Open'd the Door of his

Den. then so merry was he, and be-cause he was free, he

came to his Cage back a - gain. then so Merry so Merry was he. and be-cause be-cause he was

free. he Came to his Cage back a - gain. to his Cage back a - gain.

Sing by Mr. Vernon

Allegro

The musical score consists of four staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and includes performance markings like '3' over groups of notes and '6' below the staff. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains sixteenth-note patterns and performance markings. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: "Oh Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty Oh". The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee nothing's like thee, so". The fifth staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: "mer-ry so merry so merry are we my Linnet and I from Prison we're free my Linnet my Linnet". Measure numbers 6, 3, b7, 4, 5, 3, 6, and b7 are placed below the staff lines.

Handwritten musical score for "Linnet and I". The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The music is in common time.

The lyrics are as follows:

Linnet and I away we will fly away we will fly to Liberty
Liberty dear happy Liberty Liberty my Linnet and I away we will fly to
Liberty Liberty Liberty dear happy Liberty nothing's like thee dear Liberty
Liberty Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee
nothing's like thee. Sy

Accompaniment figures are provided for the bass and piano parts. Measure numbers 6 and 5 are indicated under the bass staff in the second and third measures of each system. The vocal part includes several "Sy" markings above the notes.

Sung by Mr. King

Allegretto

Care flies from the
 Lad that is merry whose Heart is as sound and Cheeks are as round whose Heart is as sound and Cheeks are as round as round & as red as a
 Cherry Sy Gare flies from the Lad that is merry Care flies from the Lad that is mer-ry
 Gare flies from the Lad that is merry whose Heart is as sound and Cheeks are as round as round and as red as
 red as a Cherry Sy whose Heart is as found and Cheeks are as round as round & as red as a Cherry.

Sung by Will King

27

Moderato

Illegro

I Laugh and I Sing, am Blithsome & free, the Rogues little Sting it can
 never reach me, the Rogues little Sting it can never reach me.

Folderol, folderol, la, la, la, Falderol, Falderol, la, la, la, the Rogues little Sting it can never reach me, can never never
 never reach me, can never can never reach me, can never can never reach me.

My Skin is so Tough, or so Blinking is he,
 He can't Pierce my Buff, but misses poor me.
 For with Fa, la, la, la,
 And Ha, ha, ha, ha,
 He misses poor me.

(2)

Oh, never be dull, by the sad Willow Tree,
 Of Mirth be Brimfull and Run over like me,
 For with Fa, la, la, la,
 And Ha, ha, ha, ha,
 Run over like me.

(3)

The musical score consists of six staves of handwritten music. The first two staves are in common time (indicated by '8'). The third staff begins with 'Moderato' and transitions to 'Illegro'. The fourth staff begins with 'Illegro'. The fifth staff begins with 'Moderato'. The sixth staff begins with 'Moderato'. The lyrics are written below the music. Fingerings are indicated above certain notes in the first and second staves. Measure numbers are present in the first, third, and fourth staves.

Sung by Mr. King

Allegro

This Love puts 'em all puts 'em all in Com-

motion

For Preach what they will they cannot lie still no more than the Wind or the

Ocean no more than the Wind or the Ocean for Preach what they will they cannot lie still no more than the

Wind or the Ocean no more than the Wind or the Ocean no more than the Wind or the Ocean,

This Love puts 'em all puts 'em all in Com-motion,

For Preach what they will they can-not lie still they can-not they can-not they can-not lie still for

Preach what they will they can-not lie still they can-not they can-not they can-not lie still for Preach what they

will they can-not lie still no more than the Wind or the O - cean no more than the Wind no more than the

Wind no more than the Wind or the O - cean no more than the Wind or the O - cean.

5
6
6/4
7
b7
6
6/4
b7
6/4
6
5/3
6
7
Sy

Sing by Mr. Vernon

Pianif^o

Andante

M. 2.

All a - maze - Wonder Praife here for E - ver could I Gaze here for

8 7 6 5
6 5 4 3

Faster

E - ver here for E - ver here for E - ver could I Gaze - a little nearer too a little nearer too What is't

5
4 3

faster

do " What is't I do fye for Shame I am possell'd I am possell'd something creeping in my Bre

it

6 5

6

6

6

6

5

something creeping in my Breast will not let me stay or go something creeping

 in my Breast will not let me stay or go will not let me stay or go shall I wake it shall I wake it

 Pianiss.^o

 no no

This belongs to the last AIR of CYMON but being thought
too long is Omitted in the Representation.

Larghetto

what it is I can not tell I'm pain'd and please'd and Sick and well I'm
 pain'd and please'd and Sick and Well. What can make me what can make me so
 What it is I can not tell I'm pain'd and please'd & Sick and Well. What can make me
 so. what can make me so. joy Fear and doubt my breast 'di yides my breast di
 yides. and a thousand things besides and a thousand things besides. joy

Fear and doubt my breast di - - ides my breast di - - ides And a thousand things be-sides

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$

And a thousand things be-sides What it is I can - - not tell I'm pain'd & pleas'd and

$\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$

Sick and well. What can make me, so What can it be, What can it be

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

what, what, what can it be. Heigh ho! Heigh ho!

$\frac{6}{4}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

$\frac{6}{2}$ $\frac{6}{6}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{4}$

$\frac{6}{2}$ $\frac{6}{6}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{4}$

Fing by H. Crome

Largo

Vet a while Sweet Sleep de-ceive me fold me in thy
down-ey Arms let not Care a-wake to Greive me Lull it with thy potent Charms.

A Turtle doomed to Stray quit-ing yours the parents nest find each Bird a bird of prey

Sor-row knows not where to rest. find each bird a bird of prey Sorrow knows not where to rest

Sor- - - - - row knows not where to rest.

(Swell) Sung by H'lyne J'ell Cymon

Sylvia Take this Nosegay
Unlike gentle youth and you sweet maid take mine. Un like these flower's be thy fair Truth Un like these flowers be
Cymon
thing. Un like these flowers be thine. keep that nosegy gentle youth and you sweet maid keep mine
Sylvia
Un like these flowers be thy fair truth Un like these flowers be
Sylvia
thing. Un like these flower's be thy fair truth Un like these flowers be thine.
Un like these flower's be thy fair truth Un like these flowers be thine.

The musical score is handwritten on six staves of music. The voices are labeled above the staves: "Unlike" (treble clef), "Cymon" (bass clef), and "Sylvia" (bass clef). The lyrics are written in a cursive hand below the notes. The music features various note heads, rests, and dynamic markings. The paper is aged and shows some discoloration.

Poco
Majin

Sicilie

Cy non These Chang ing Soon will

These Chang ing Soon will

soon de - cay be sweet till noon then pass a-way then pass

Soon de - cay be sweet till noon then pass a-way then pass

a-way these Chang ing soon will soon de - cay be fair till noon then

a-way these Chang ing soon will soon de - cay be

pass a-way then pass a-way then pass a-way then pass a-way then pass a-way

then pass a-way then pass a-way then pass a-way then pass a-way then pass a-way

30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom four staves are for the piano, with harmonic notation (Roman numerals) above the keys. The music is in common time. The lyrics describe transient charms appearing while truth remains unchanged.

Sweet for a while their transient Charms appear but truth Un changd shall
Sweet for a while their transient Charms appear but truth Un changd shall

bloom for ever here for ever. for ever shall bloom for
bloom for ever here for ever. for ever shall bloom for

ever but Truth shall bloom Ever here but truth un - changd shall bloom for ever
ever but Truth un - changd shall bloom Ever here but - truth changd shall bloom for ever

here for e - ver here, for e - ver here.
here for e - ver here, for e - ver here.

Sung by W. C. Vernon

Con Spirito.

exquisite Pleasure this sweet Treasure from me they shall never never never sever,

thee in thee my Sylvia I see in thee in thee my Sylvia I see I'll fight and prefs the ill kites and I'll

prefs thee thus thus to my Bo-som for ever forever for e-ver thus thus to my Bo-som for ever forever for ever,

Sy

ex-quise Pleasure ex-quise Pleasure

oh sweet Treasure oh sweet Treasure from me they shall never sever from me they shall never sever in thee in thee my Sylvia I

see my Syl-via I see oh sweet Treasure oh sweet Treasure in thee in thee my Sylvia I see, Sy 10

sigh and caress thee I'll kiss and I'll press thee I'll sigh and caress thee I'll kiss and I'll press thee thus thus to my Bosom forever forever for

e-ver thus thus to my Bosom for ever for ever for ever forever Sy forever forever for ever. Sy

Sung by Mr. Baddeley

Allegro ma non troppo

Hence ev'ry Hope and ev'ry
Fear a - wake a - wake my Pow'r and Pride.

Let Jealou-sy

Stern Jealou-sy ap-pear with Vengeance at her side; Let Jealou-sy stern Jealou-sy ap-pear with

Ven-geance at her side Who scorns my Charms my

Pow'r shall prove Revenge Revenge succeeds to flight-ed Love Revenge Revenge Revenge Revenge

Volti

Sy.

And^{re} But oh my bleeding Heart with Rebel Love take part now

pants a-gain with all her Fears and drowns her Rage in Tears now pants a-gain with all her

Fears and drowns her Rage in Tears drowns her Rage in Tears.

Allegro non troppo

Hence ev'ry Hope and ev'ry

Fear a-wake a-wake my Pow'r and Pride.

Let Jealousy stern

Jealou-sy ap-pear with Vengeance at her side Let Jealou-sy Sy
 ftern Jealou-sy ap-
 pear with Ven-geance at her fide, Who
 scorns my Charms my Pow'r shall prove Revenge suc-ceeds to flighted Love Sy
 Who scorns my Charms my Pow'r shall prove Revenge Revenge suc-ceeds to
 flighted Love to flighted Love.

6 5 $\frac{5}{4}$ 6 4 $\frac{5}{3}$ 5 4 $\frac{6}{3}$ 5 4 $\frac{5}{3}$ 6 4 $\frac{5}{3}$ 5 4 $\frac{5}{3}$

Song by Mr. C. Greene

57

sym

Allegro moderato

The flowers like our hearts are unit'd in one, and are bound up so fast that they can't be undone, these flowers like our hearts are unit'd in one and are bound up so fast up so fast

so fast are bound up so fast that they can't

that they can't be undone so well so well are they blended so

Beautiful to sight there springs from their union a ten-fold delight so well are they blend...ded so
 6
 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

 Beautiful to sight their springs from their union a ten-fold delight a ten-fold delight no poi...son nor weed here our
 5 6 7 6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3

 passion to warn to warn but sweet without Briar the Rose without thorn
 6

 Rose without thorn but sweet without Briar the Rose without thorn the Rose
 6

 without thorn the Rose without thorn
 6
 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

Sung by M^r • Trice

Allegretto

why shou'd I Sorrow who ne_ever knew Sin Let smiles of Content shew our rapture within our
rap - - - - - ure with_in Oh why shou'd I Sorrow who ne_ever knew Sin Let

smiles of Con - tent shew our rapture with-in Sy This

Love has so rais'd me I now tread in Air This Love has so rais'd me I now tread in Air in Air
 6 5 b3 : 6 6 7 6 5 6 6 5 6 6 5 6 4 3 6

Sy He's sure sent from Heav'n to
 6 6 5 6 6 5 6 6 5 6

Sy light-en my Care He's sure sent from Heaven to light-en my Care This Love has so rais'd me I now tread in Air He
 6 6 5 6 6 4 3 6 6 5 6 6 5 6 6 8

sure sent from Heaven to lighten my Care. Sy

6 6 7 6 4 5 6

Each Shepherd views me with Scorn and Disdain;
 Each Shepherd pursues me but all is in Vain:
 No more will I Sorrow no longer Despair,
 He's sure sent from Heaven to lighten my Care.

Sung by Mr. Bradshaw.

41

Allegro

When I were young tho now am old the men were kind & free but
 now they're grown so false & bold what can a Woman do now what can a Woman do, what can a Woman do,
 what can a Woman do, what can a Woman do since men are truly so unru-ly I tremble at Se-ven-ty
 two, I tremble, I tremble, I tremble at seventy two.
 When I was Fair tho now so so,
 No Sparks were given to Rove;
 Our Pulses beat nor fast nor slow,
 But all was truth and love;
 Now what can a Woman do?
 The Men are truly
 So unru-ly,
 I tremble at Seventy two.

Song by W. King

Andante

If the
Whispers the Judge he is ever so wise tho' Great & Important his Trust is his hands are unsteady A pair of black eyes will
kick up his ballance of Justice will kick up, will kick up, will kick up his ballance of Justice his Scales are un steady A
pair of black eyes will kick up his ballance of Justice.

The Sword too is Useless his hand's are grown Weak,
For love thro' his Veins will be Creeping;
And his Worship when near to a round dimple cheek,
Tho' he ought to be blind will be peening.

Sung by Mrs. Cline

45

Largo

From

du - ty If the shep herd Stray and leave his flock to feed The Wolfe will seize the harm - less

Prey and In - no - cence must bleed must bleed must bleed and In - no -

- - - cence must bleed In me a harm less Lamb behold op - prest with doubts and

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

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

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

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

44

A handwritten musical score for voice and piano. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp. The vocal parts are in soprano range. The lyrics are written below the vocal staves. Measure numbers 43 and 44 are indicated at the beginning of each section. The piano part includes bass clef, treble clef, and various dynamic markings like forte and piano.

fears. In me a harm less Lamb beheld op - prest with doubt and
fears Oh! guard good the shepherd guard your fold for wick - ed wolves are near Oh!
Guard good thep - herd guard your fold for Wicked wicked Wolves are near for
wick - ed Wolves are near

Sing by all' Kings

45

Allegro

Sing high derry derry sing high derry derry the day is our own the day is our own be wife and be merry be wife and be merry b
wife and be merry be wife and be merry let sorrow a lone let sorrow a lone Al-ter your tone al-ter your tone to
high derry derry be wife and be merry the day is our own the day is our own to high derry derry be wife and be mer ry the
day is our own the day is our own the day is our own the day is our own.

Sung by Mr. King.

Non troppo Allegro When peace here was reigning, and love without waining or care or comeling
 base pas-sions did dam-sing,

Allegro this this was my way with my Pipe and my
 Tabor.

With pipe & with Tabor I sing down'y day and pi-ty the cares of my Neigh-bour and
 mi-ty and pi-ty the cares of my Neighbour and pity the cares of my Neighbour

(2) Now sad transformation Runs thro' the Whole Nation, Peace love recreation All changed to vexation
 This this is my way With my Pipe and my Tabor I sing down the day And pity the cares of my Neighbour

(2) While all are designing Their friends undermining Reviling repining To mischief inclining
 This this is my way With my Pipe and my Tabor I sing down the day And pity the cares of my Neighbour

Andante

Sung by III Champsneys

47

While Mortals charm their Cares in Sleep and DEMONS howl ^{be} low UR-GAN-DA calls Us

from the Deep A rise ye Sons of woe.

Sy

Ever Busy Ever Willing

Ever horrid Task full filling

sym

Which Draw from - - Mor - - tal

w.
b.
bw

6 6 6 6 6 6 6 6 6

Handwritten musical score for voice and piano, page 48. The score consists of five staves of music. The top two staves are for the voice, and the bottom three are for the piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The music is written in a treble clef for the voice and a bass clef for the piano. The lyrics are integrated into the vocal parts. The score is written in ink on aged paper.

Breast'y Groan and make their Torments like our Own their Torments their Torments their
torments their Torments like our Own. Which draw from Mortal Breast the Groan and
make their Torments like our Own which draw from mortal Breast the Groan and make their Torments
like our Own.

Sung by H. Wm. Molineux

49

Allegro Tye m,

Tongue it is a Shame, Merlin sure is much to blame not to let it sweetly flow not to let it
sweetly flow yet the favours of the great And the silly silly Maidens fate
often follow often follow Yes, or no, Yes, or no, Yet the favours of the great & the silly Maidens fate
often follow often follow Yes, or no, Yes, or no, Lack a day poor Fatima Lack a day poor

Fatama Stinted fo to Yes or no
Stinted fo to Yes or no to
Yes yes yes No no no no Stinted fo to Yes or no to Yes yes yes no no

6 6 4 3

(2)

Should I want to talk and Chat,

Tell URGANDA this or that,

How should I about it Go,

Let her ask me what she will,

I must keep my Clapper still,

Striking only Yes or no,

Lack a day,

Poor FATAMA.

Stinted fo,

To Yes or no.

50

Sung by Mr. Crome

51

Andante

This Cold flinty Heart it is
You who have warm'd, you wakend my Passions, my Senses have Charm'd, you wakend my Passions my Senses have
Charm'd ; In vain against Merit and CYMON I strove, What's Life without
Passion, sweet Passion of Love? sweet Passion, sweet Passion, sweet Passion of Love?

(2)

The Frost nips the Bud, and the Rose cannot blow,
From Youth that is Frost nipt no raptures can flow,
Elysium to him but a Desert will prove,
What's Life without Passion — sweet Passion of Love?

(3)

The Spring shou'd be warm, the young Season be gay,
Her Birds and her flowrets make blithsome sweet May,
Love bleses the Cottage, and Siugs thro' the Grove,
What's Life without Passion — sweet Passion of Love?

Sing by Merlin

Allegro Come on Come on I dare you to come on, I dare you, I dare you, I dare you to come on, I dare you, i
 dare you, I dare you to come on,

Sy Tho un-practis'd in Art Love has made me Stout and
 Strong, Stout and Strong, Love has made me Stout and Strong, has given me a Charm will not suffer me to fall; has given me a
 Charm will not suffer me to fall, has steeld my Heart and Nerv'd my Arm, to guard my Precious All, to guard
 my Precious All, Oh Merlin now befriend Him, Oh Merlin now befriend Him, Oh Merlin now be

Sylvia Adagio

A handwritten musical score for voice and piano. The score consists of five staves of music. The top two staves are for the voice, indicated by a soprano clef, and the bottom three staves are for the piano, indicated by a bass clef. The music is in common time, with various key signatures (G major, F# major, C major) and dynamic markings. The lyrics are written below the vocal parts, with some words underlined. The score includes several fermatas and a repeat sign with endings.

friend Him, from their Rage de - fend Him, from their Rage de - fend Him, Come

on, Come on I dare you to come on, I dare you I dare you, I dare you to come on, I dare you, I dare you, I

dare you to come on, See See they fly before me, for Mercy will implore me, See

See they fly before me, for Mercy will implore me, Come on, Come on, I dare you to come on, I dare you, I dare you, I

dare you to come on, I dare you, I dare you, I dare you to come on.

Sung by M. Cernilli

Allegro con Spirito Torn from me torn from me which Way did they take her which Way did they take her Sy

$\begin{matrix} 6 & 6 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & 3 \end{matrix}$

torn from me torn from me which Way did they take her which Way which Way which

b_5 b_6 $b_6 \begin{matrix} 6 & 6 \\ b_3 & b_3 \end{matrix}$ $b_7 \begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix} \begin{matrix} 5 & 5 \\ b_5 & b_5 \end{matrix}$

Way did they take her which Way did they take her Sy

$b_7 \begin{matrix} 6 & 5 \\ b_4 & b_3 \end{matrix} \begin{matrix} 5 & 5 \\ b_3 & b_3 \end{matrix} \begin{matrix} 6 & 6 \\ 4 & 3 \end{matrix} \begin{matrix} 5 & 5 \\ b_5 & b_5 \end{matrix} \begin{matrix} 5 & 5 \\ b_5 & b_5 \end{matrix} \begin{matrix} 6 & 6 \\ b_3 & b_3 \end{matrix} \begin{matrix} 5 & 5 \\ b_5 & b_5 \end{matrix}$

to Death

b_5 b_5 b_5 b_6 $#$ b

they shall bear - me to Pie - ces shall tear me to Pieces to Pieces shall tear me be - fore -

before I'll for - sake her before I'll for - sake her before I'll for -

sake ber tho' bound in a Spell by Ur - gan - da and Hell tho' bound

in a Spell by Ur - gan - da and Hell I'll burst thro' their Charms fize my

Fair in my Arms and my Valour shall Prove no Magic like Vir - tue

1. they shall bear - me to Pie - ces shall tear me to Pieces to Pieces shall tear me be - fore -

2. before I'll for - sake her before I'll for - sake her before I'll for -

3. sake ber tho' bound in a Spell by Ur - gan - da and Hell tho' bound

4. in a Spell by Ur - gan - da and Hell I'll burst thro' their Charms fize my

5. Fair in my Arms and my Valour shall Prove no Magic like Vir - tue

56

A handwritten musical score for two voices and piano, page 56. The score consists of six staves. The top two staves are for the upper voice, the bottom two for the lower voice, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp. The vocal parts sing in unison, repeating the phrase "No Magic no Magic like Virtue and Love like Virtue and Love". The piano part features continuous eighth-note patterns. Measure numbers 56 through 61 are indicated above the vocal parts. The vocal entries begin at measure 56, and the piano entries begin at measure 60. The vocal entries end at measure 61.

like Vir - tue and Love No Ma-gic no Ma-gic like Virtue and Love like Vir -
6 4 6 #3 6 4
ture and Love no Ma-gic no Ma-gic like Virtue and Love like Vir - tue and Love
5 6 4 5
like Vir - tue and Love.
6 6 4 5 3 6
P.
6 6 4 5 3 6 6 4 5 3
Fe

Sing by Mr. Stone

57

sym
Andante

Various deaths Sur...round me, no Terrors can Con...found me, tho' Various death's Sur...round me, no

Terrors can Confound me pro...tec...ted from a...bove I Glory in my Love I

58

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six staves of music. The vocal parts are in common time, while the piano part uses various time signatures (4/4, 6/8, 3/4, etc.). The vocal parts begin with "Glo . . . ry" and continue with "ry Protected from a z above I Glory in my love I". The piano part has a prominent bass line. The music concludes with "A gainst thy Cru - el might And in this dread full hour I have a Sure a fure de fence tis". The score is written in black ink on aged paper.

Glo . . . ry
ry Protected from a z above I Glory in my love I

Glo . . . ry in my love

A gainst thy Cru - el might And in this dread full hour I have a Sure a fure de fence tis

A handwritten musical score for voice and piano, page 50. The score consists of five systems of music, each with two staves: treble clef for the vocal part and bass clef for the piano accompaniment. The vocal part includes lyrics. Measure numbers 50, 51, 52, 53, and 54 are indicated above the staves. The music is in common time, with various key changes and dynamic markings like forte (f), piano (p), and crescendo (cres). The vocal part's lyrics are as follows:

In . . . no . . . cence that hea . . . vily ri . . . ght to Smile to , smile on
Guilty Pow . . . er, to Smile to smile . . . on Guilty on Guilty Power,
A gainst thy Cruel might, And in this dread . . . full
hour I have . . . a Sure, . . . a sure . . . de fence, . . .
in . . . no . . . cence . . . that hea . . . vily ri . . . ght To Smile to

iv

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six staves of music. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts begin with "smile on Guilty Pow'r to Smile" and continue with "on Guilty Power, to smile on Guilty Power, to". The piano part features a bass line and harmonic support. Measure numbers 1 through 10 are indicated above the vocal parts.

smile on Guilty Pow'r to Smile

on Guilty Power, to smile

on Guilty Power, to

smile on Guilty Power, to smile on Guilty Power,

67

March

A handwritten musical score for a march. The score consists of five systems of music, each with two staves. The top staff of each system is in treble clef (G), and the bottom staff is in bass clef (F). The key signature is one sharp (G major). The time signature is 2/4. The music features various note heads, stems, and bar lines. The first system starts with a dotted half note followed by eighth notes. The second system includes dynamic markings like 'f' (fortissimo) and 'h' (half note). The third system has a bassoon part indicated by a bass clef and a soprano part indicated by a treble clef. The fourth system shows a bassoon part with a bass clef and a soprano part with a treble clef. The fifth system concludes with a bassoon part with a bass clef and a soprano part with a treble clef.

Chorus

Andante

Let each Heart and each Voice, in ARCADIA rejoice, To MERLIN let us raise, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in ARCADIA rejoice, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoice, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoice, To MERLIN let us raise, our Gra-ti-tude and Praife, to

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-ti-tude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-ti-tude and Praife.

6 5 6 5 6 7 7

Long long may we share, the Blessings of this Pair, Long long may we live, to share the
 Long long may we share, the Blessings of this Pair, Long long may we live, to share the
 Long long may we share, the Blessings of this Pair, Long long may we live, to share the
 Long long may we share, the Blessings of this Pair, Long long may we live, to share the
 Long long may we share, the Blessings of this Pair, Long long may we live, to share the
 4 6 6 b7 b7

Blessings they give. Let each Heart and each Voice, in AR-CADIA re-joyce, To MERLIN
 Blessings they give. Let each Heart and each Voice, in AR-CADIA re-joyce,
 Blessings they give. Let each Heart and each Voice, in AR-CADIA re-joyce,
 Blessings they give. Let each Heart and each Voice, in AR-CADIA re-joyce, To MERLIN
 6 5 6 6 7 6 7

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

$\text{O} \#$

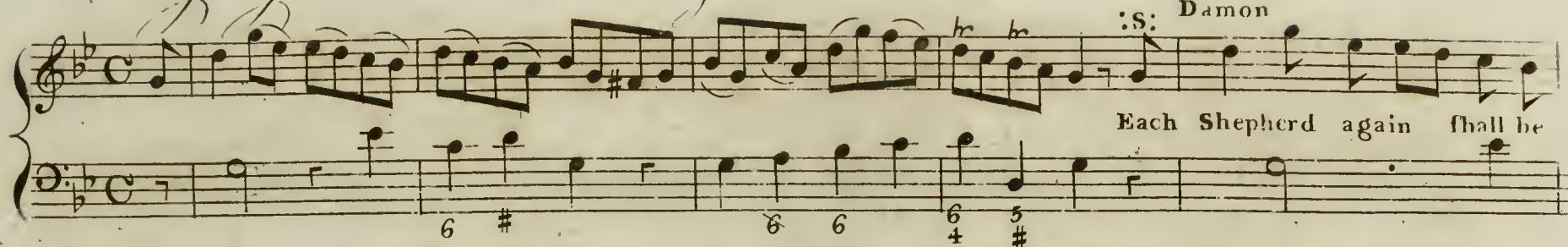
let us raise, our Gra-ti-tude and Praise.

$\text{O} \#$

Sing by Mr. Faure & Mr. Dernon

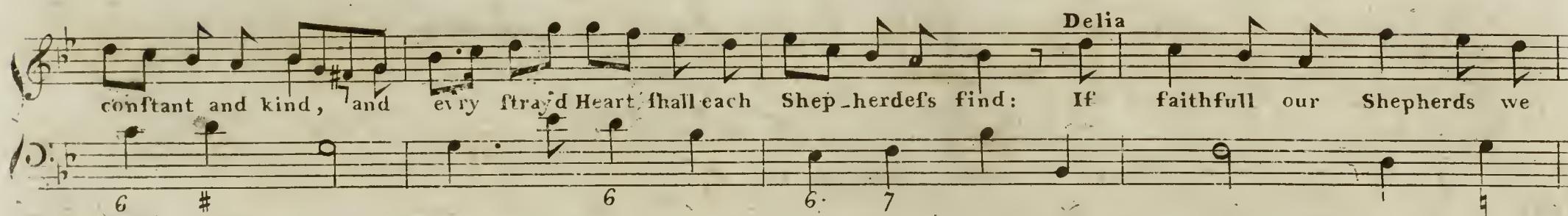
65

Andante

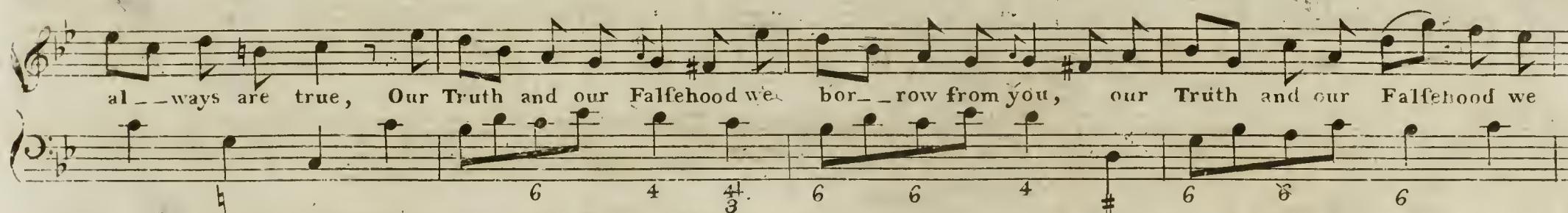


s: Damon

Each Shepherd again shall be



Delia



Fatima.

Let those who the Sword and the Ballance must hold,
To Int'rest be blind and to Beauty be cold,
When Justice has Eyes her Integrity fails,
Her Sword becomes blunted and down drops her Scales.

Cho^s Happy Arcadian &c.

Linco.

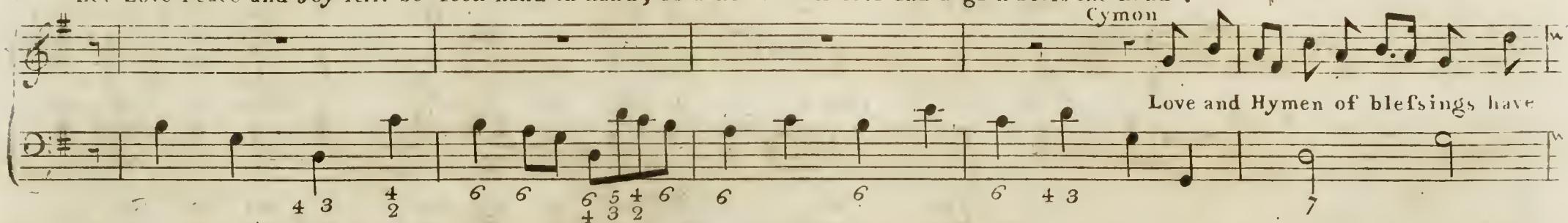
The Bliss of your Heart no rude Care shall molest,
While innocent Mirth is your Bosom's sweet guest.
Of that happy Pair let us Worthy be seen,
Love Honour and Copy your King and your Queen.

Cho^s Happy Arcadian &c.

Sylvia



Cymon



(7)

Happy Ar - ca - dians still shall we be . Ever be hap - py , e - ver be hap - py ,

Happy Ar - ca - dians still shall we be . Ever be hap - py , e -ver be hap - py ,

Happy Ar - ca - dians still shall we be . Ever be hap - py , e -ver be hap - py ,

Happy Ar - ca - dians still shall we be . Ever be hap - py , e -ver be hap - py ,

Happy Ar - ca - dians still shall we be . Ever be hap - py , e -ver be hap - py ,

ever be happy while Virtuous and free . ever be happy while Virtuous and free .

ever be happy while Virtuous and free . ever be happy while Virtuous and free .

ever be happy while Virtuous and free . ever be happy while Virtuous and free .

ever be happy while Virtuous and free . ever be happy while Virtuous and free .

Song by Mr Banister.

Dibdin

Allegretto

Be
sure you regard what I say my Commands to a tittle O-beay Be sure you regard what I say my Com-
for pia

mands to a tittle O-beay beware beware beware I ride in the Air.

for pia

and will watch you will watch you will watch you by Night and by Day I ride in the

pia

Air and shall watch you shall watch you shall watch you by Night and by Day shall watch you b.

Night and by Day,

Tho I raise both the

Sea both the Sea and the wind the Tem - pest the Tem - pest in Fetters can bind Tho I

raise both the Sea both the Sea and the wind the Tem - pest the Tem - pest in Fetters can

bind yet my Magic more powerfull more power - full and Strong my Magic more powr. full more

for pia for pia

pour - full and Strong can Stop the full tide of a womans Tongue can stop the full tide of a womans

for 6 6 6 6

A handwritten musical score for three voices. The top voice (treble clef) starts with a melodic line. The middle voice (alto clef) begins with "Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a". The bottom voice (bass clef) enters with "Wo-mans Tongue" and continues the melody. The music consists of four systems of six measures each. Measure 1: Treble: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 2: Treble: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 3: Treble: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note. Measure 4: Treble: eighth note, eighth note, eighth note, eighth note. Alto: eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note.

Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a
5 pia 6 6 6 6

Womans Tongue my Magic more powerfull more powerfull and Strong can stop the full
6 6 6 6

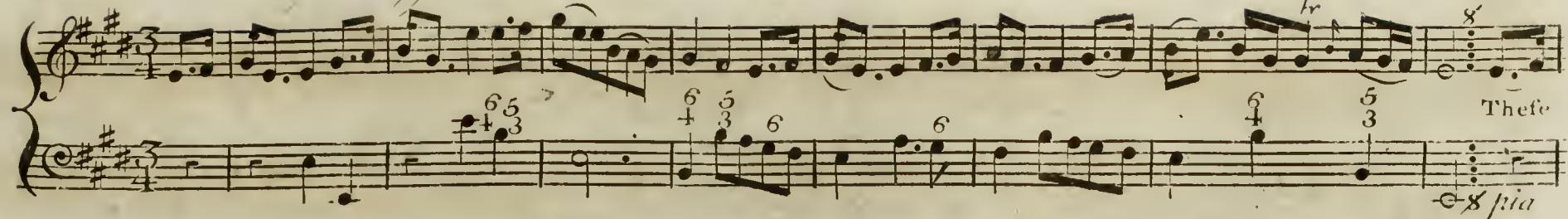
Tide of a womans tongue can stop the full tide of a womans tongue can stop the full
6 6

Tide of a womans Tongue

Sung by Mr. L. True

71
M. Arne

Larghetto



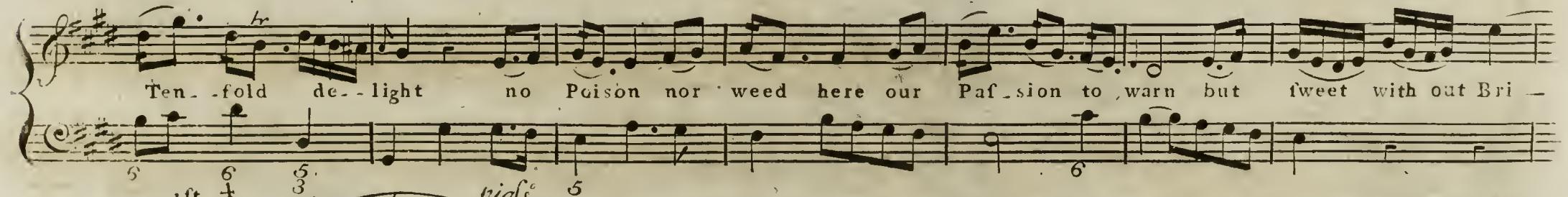
flow'rs like our Hearts are u - ni - ted in, One and are bound up so fast that they can't be un - done



so well are they blend - ed so Beauteous to fight there Springs from their u - nion a



Ten - fold de - light no Poison nor weed here our Pa - sion to warn but sweet with out Bri -



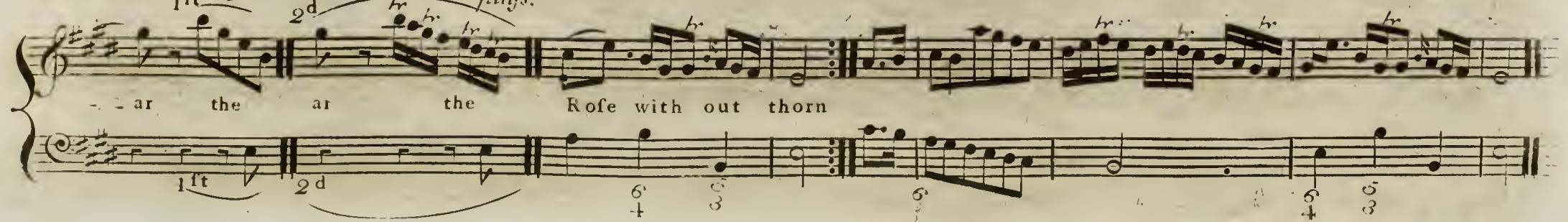
1st

2d

pizz.

5

car the ar the Rose with out thorn



1st

2d

6

5

6

6

6

6

6

5

Song by Mr Banister

M Aine.

Allegro $\frac{3}{4}$

Moderato $\frac{3}{4}$



pure are the Steams of the Fountain as pure ly the Rivers will flow,
as pure ly the Rivers will
flow if Nox - ious the Streams from the Mount - tain it Po - lin - st

Valley be - low the Val - ley be - low the Val - ley be - low
 It Poi - sons the Val - ley be - low - - - -
 If Pure are the Springs from the Mountain As , pure ly the Rivers will flow as
 pure ly the Riv - ers will flow if Nox - ious the Stream from the Mountain
 it Poi - sons the Val - ley be - low - - - -

The musical score consists of six staves of music. The first two staves begin with a treble clef and a common time signature. The lyrics "Valley be - low the Val - ley be - low" are placed above the first staff, with "It Poi - sons the Val - ley be - low - - - -" appearing below the second staff. The third staff begins with a bass clef and a common time signature. The lyrics "If Pure are the Springs from the Mountain" are placed above the third staff, with "As , pure ly the Rivers will flow as" appearing below the fourth staff. The fifth staff begins with a treble clef and a common time signature. The lyrics "pure ly the Riv - ers will flow if Nox - ious the Stream from the Mountain" are placed above the fifth staff. The sixth staff begins with a bass clef and a common time signature. The lyrics "it Poi - sons the Val - ley be - low - - - -" are placed below the sixth staff. Various dynamics and performance instructions like "tasto solo" and "hr" are scattered throughout the music. Measure numbers 6, 6, b3, 6, 6, and * are indicated at the bottom of each staff respectively.

74

if Nox - ious the Streams from the Mountain it Poi - sons the Val - ley be - low,
SaofVice or of Vir - tue poss - es'd the Throne makes the Nation thr'o e - vry Gra - da - tion or wretch -
ed or Blefs'd, The Throne makes the Na - tion thr'o e - vry Gra - da - tion or wretch -
ed or wretched or Blefs'd the Throne makes the Na - tion thr'o e - vry Gra - da - tion or wretch -
ed or wretched or Blefs'd.