

THE

D U E N N A

or
Double Elopement,

a

COMIC-OPERA

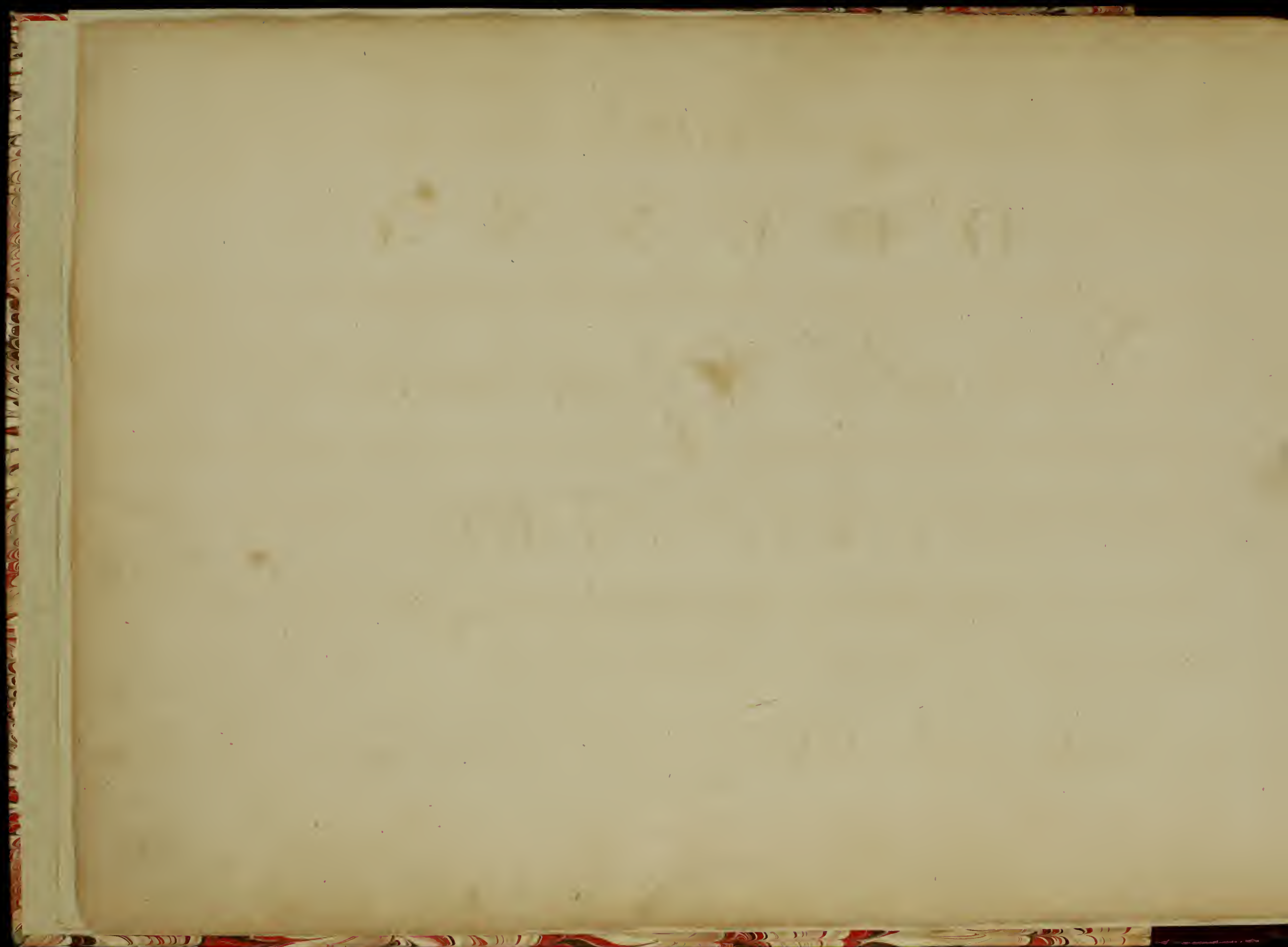
As performed at the Theatre Royal in Covent Garden

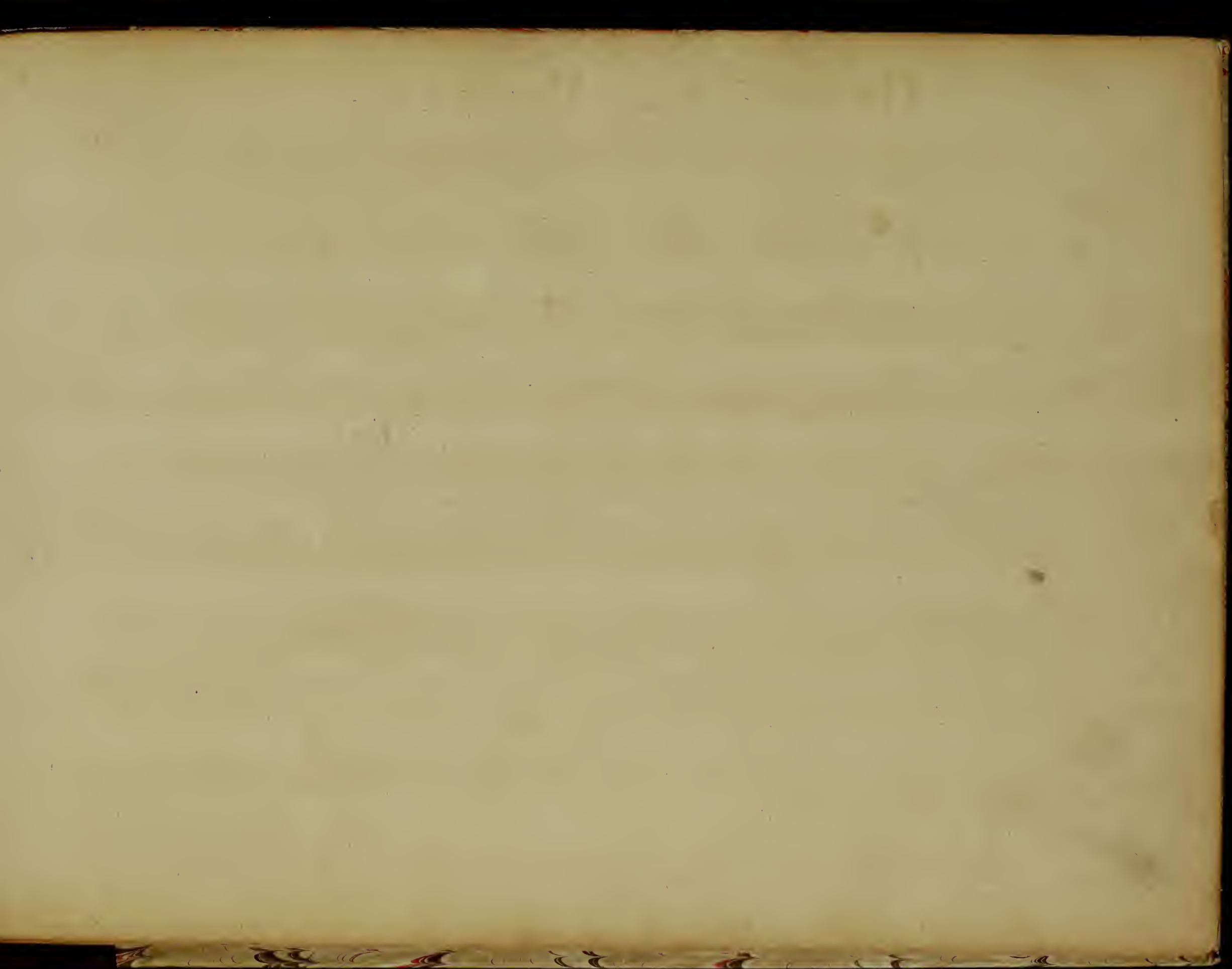
for the

VOICE, HARPSICHORD, or VIOLIN.

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OVERTÜRE in the DUENNA

Allegro

The musical score is written for a full orchestra, with the first system showing the initial tempo and key signature. The notation includes various dynamics such as *tr* (trills), *p* (piano), *f* (forte), *pia.* (pianissimo), and *for.* (fortissimo). The piece is in common time (C) and the key signature is one sharp (F#).

for: pia: for: pia: for: pia: for: pia: for: *pia:*

pia: Dem: for:

Segue

Adagio

Volti

Rondeau

piano
Allegro

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The piece is marked *piano* and **Allegro**. The notation includes various rhythmic values, slurs, and dynamic markings such as *pia.* and *for.*. Fingering numbers (1-5) are indicated throughout the score. The piece concludes with a double bar line and a 'W' symbol.

SERENADE *Sung by M^{rs} Du Bellamy*

Andante

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with lyrics and performance markings.

 Treble staff: *Antonio* Tell me my Lute, can thy fond

 Bass staff: *pia:*

Musical notation for the third system, including treble and bass staves with lyrics and performance markings.

 Treble staff: strain so gently speak thy Mas-ter's pain, so sweet-ly

 Bass staff:

Musical notation for the fourth system, including treble and bass staves with lyrics and performance markings.

 Treble staff: sing, so hum-bly sigh that tho' my sleep-ing love shall

 Bass staff:

Musical notation for the fifth system, including treble and bass staves with lyrics and performance markings.

 Treble staff: know Who sings Who sighs be-low her ro-sy

 Bass staff:

tr flum - - - bers shall *tr* not fly: *Sym*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a trill over the word 'flum' and continues with 'bers shall not fly:'. The piano accompaniment consists of a steady eighth-note pattern with some rests. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above the first and third notes of the vocal line. A 'Sym' (symphony) marking is placed above the piano accompaniment.

Thus may some vi - - - sion whif - - - per

The second system continues the vocal line with 'Thus may some vi - - - sion whif - - - per'. The piano accompaniment continues with eighth notes. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above the first note of the vocal line.

more than e - - - ver I - - - dare speak be - - - fore! thus may some

The third system continues the vocal line with 'more than e - - - ver I - - - dare speak be - - - fore! thus may some'. The piano accompaniment continues with eighth notes. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above the first note of the vocal line.

vi - - - sion whif - - - per more than e - - - ver I - - - dare speak be -

The fourth system continues the vocal line with 'vi - - - sion whif - - - per more than e - - - ver I - - - dare speak be -'. The piano accompaniment continues with eighth notes. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above the first note of the vocal line.

- - - fore!

The fifth system concludes the vocal line with '- - - fore!'. The piano accompaniment continues with eighth notes. Fingerings are indicated by numbers 1-5. A 'tr' (trill) is marked above the first note of the vocal line.

Sung by Mr DuBellamy & Mrs Mattocks

Andantino

Antonio The

crim--fon Morn bids hence the night; un--veil those beau--teous Eyes my Fair; for

'till the dawn of Love is there, I feel no day I own no light!

feel no day I own no light!

2

Louifa. Waking -- I heard thy numbers chide, 'Tis Phœbus sure that woos I cried,
 Waking -- the dawn did bless my sight; Who speaks in song, who moves in light!

Sung by. M^r. Wilson. M^r. DuBellamy & M^r. Hatlocks.

Don Jerome

Allegro

What Vagabonds are these I hear Fiddling, Fluting, rhyming, ranting,

for: pia: 6 3/4 for: pia: 6 6 6

Sy Piping, scraping, whining, canting, Fly, scurvy Minstrels fly!

6 6 6 6 6

fly, scurvy Minstrels fly! Louisa Anthony

Nay, prithee, Father why so rough. An

for: 6 4 #3 #3 6 #7

humble Lover I - - - an humble Lo-ver I! Don Jerome

How durst you Daughter

9 8 7 6 # 6 3 6 Cres: 5/6 f.p. 6

lend an Ear to such deceitful stuff! Fly, from the Window - fly! fly, fly from the Window

f.p. 6 6 6 6

Louifa
A - - - dieu An - - - thonio!

Antonio
Must you go . we soon perhaps may
fly!

Andante Affettuoso *pia:* 6/5 3 6/4 7/5 6/4 5/3 6/4 3 # 6 6

meet a - - gain, For tho' hard Fortune is our
The God of Love will fight for us . The God of
Don Jerome
Reach me the Blunderbuss!

for: 6/4 5/3

Love the God of Love - - - will fight for us . the
 God of Love will fight - - - will fight for us . the
 hence , Reach me the Blunderbuss ! Hence , hence , reach me the Blunderbuss !

f. p. 6 *f. p.* 7 6 5 3 *f. p.*

God of Love who knows our Pain ! the God of Love who
 God of Love who knows our Pain ! the God of Love who
 Hence , hence , I say reach me the Blunderbuss ! Hence , hence , or these

7 6 5 *f. p.* *f. p.* *f. p.* *f. p.* *f. p.* *f. p.* *f. p.* *f. p.* Cres 6 7 5 3 5

knows our Pain !
 knows our Pain !
 Slugs in your brain !

6 7 *f. r. 6* 6 $\frac{4}{2}$ 6 6

Sung by M^r Matlocks

Moderato

Ferdinand

Could I each

fault re-member forgetting ev'ry charm soon wou'd Impartial rea-son the Ty-rant Love dif-

-arm soon wou'd impar-tial rea-son the Ty-rant Love dif-arm But when en-

-rag'd I number the failings of her mind Love still suggests her beauty suggests her beauty and sees while reason's blind and

sees while reason's blind and sees while reason's blind blind

1st 2^d

Sung by M^r Du Bellamy

Allegro

Antonio

I cou'd never Lustre

see in eyes that wou'd not look on me I ne'er saw Nectar on a lip but where my own did hope to sip

Has the Maid who seeks my heart cheeks of Rose untouch'd by art I will own the colour true when yielding blushes aid their hue when

yielding blushes aid their hue

f

for no

Is her hand so soft and pure?
 I must press it, to be sure:
 Nor can I be certain then;
 Till it gratefull press again.
 Must I with attentive Eye
 Watch her heaving bosom sigh.
 I will do so — when I see
 That heaving bosom sigh for me.

Sung by M^r Mattocks

Spiritoso

The musical score is written for a voice and piano. It begins with a tempo marking of 'Spiritoso'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'Sy for: Tho' caufe for sus-pi-cion appears, Sy yet proofs of her love too are strong: I'm a wretch if I'm right in my fears, Sy and un-wor-thy of blifs if I'm wrong. what heart breaking torments from jea-loufy'. The piano part includes various fingering numbers (6, 7, 5, 4, 3) and dynamic markings such as 'for:' and 'fia:'. The piece concludes with a double bar line and a 'w' time signature.

Sung by Mrs Mallocks

Andante

Louisa
Thou canst not boast of fortunes store, my
love, while me they weal thy call: but I was glad to find thee poor for with my heart I'll give thee all. Sym
And then the grate-ful youth will own I lov'd him for himself alone. and
then the grat-ful youth will own I lov'd him for himself a-lone. Sym

2
 But when his worth my hand shall gain
 No word or look of mine shall show
 That I the smallest thought retain
 Of what my bounty did bestow:
 Yet still his grateful heart shall own,
 I lov'd him for himself alone.

Sung by M^r Wilson

Allegro

Musical notation for the first system, featuring a treble and bass staff with notes and dynamics like 'fp' and 'f'. The key signature has one flat and the time signature is 6/4. The word 'Sy' is written below the first few notes of the treble staff.

Don Jorome

If a Daughter you have, She's the plague of your life, no peace shall you know tho' you've buried your Wife! at

Musical notation for the second system, including lyrics and a bass staff with figured bass notation. The lyrics are: "If a Daughter you have, She's the plague of your life, no peace shall you know tho' you've buried your Wife! at".

twenty she mocks at the du-ty you taught her. O. what a plague is an ob-sti-nate Daughter. fighting and whining.

Musical notation for the third system, including lyrics and a bass staff with figured bass notation. The lyrics are: "twenty she mocks at the du-ty you taught her. O. what a plague is an ob-sti-nate Daughter. fighting and whining."

dy-ing and pin-ing. O! what a plague is an ob-sti-nate Daughter. Sy

Musical notation for the fourth system, including lyrics and a bass staff with figured bass notation. The lyrics are: "dy-ing and pin-ing. O! what a plague is an ob-sti-nate Daughter. Sy".

When scarce in their Teens, they have wit to perplex us,
 With letters and lovers, forever they vex us.
 While each still rejects the Fair Suitor you've brought her,
 O! what a plague is an obstinate Daughter,
 Jangling and wrangling,
 Flouting and pouting.

O! what a plague &c.

Sung by Miss Brown

Moderato

for: *for:* Clara

When Sable night, each drooping plant restoring,

wept o'er the flow'rs her breath did cheer. As some sad Widow o'er her Babe deploring, wakes its Beauties with a tear.

2
When all did sleep, whose weary hearts cou'd borrow
One hour, from Love and care to rest,
Lo! as I press'd my Couch in silent sorrow
My Lover, caught me to his breast.

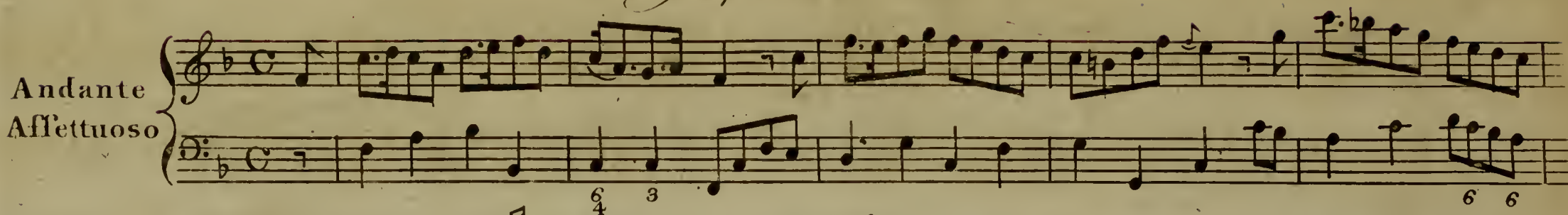
He vow'd he came to save me, from those who wou'd enslave me, then kneeling, kisses stealing.

endless faith he swore, but soon I chid him thence, for had his fond pretence, found fa - - vor then and he had press'd a - gain. I

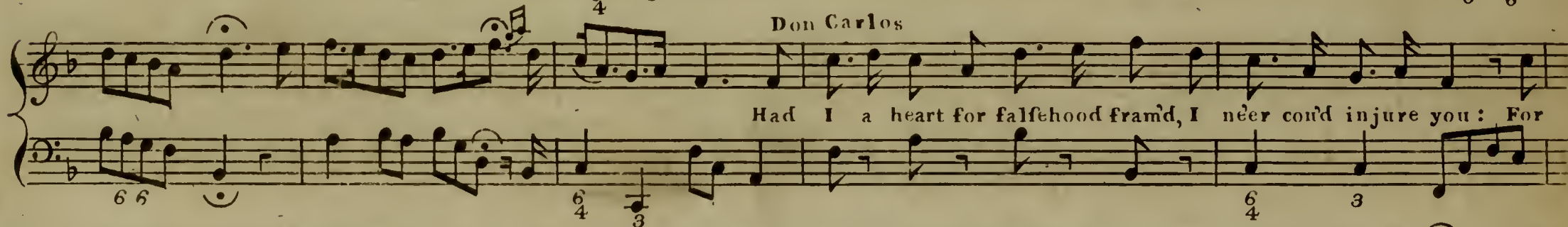
fear'd in my heart I might grant him more. more

Sung by M^{rs} Leoni

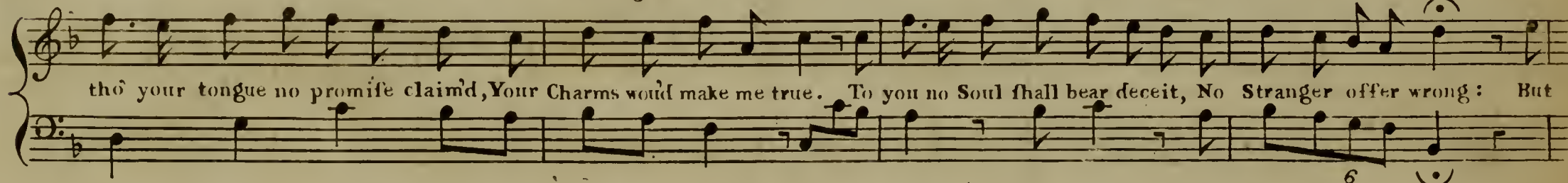
Andante
Affettuoso



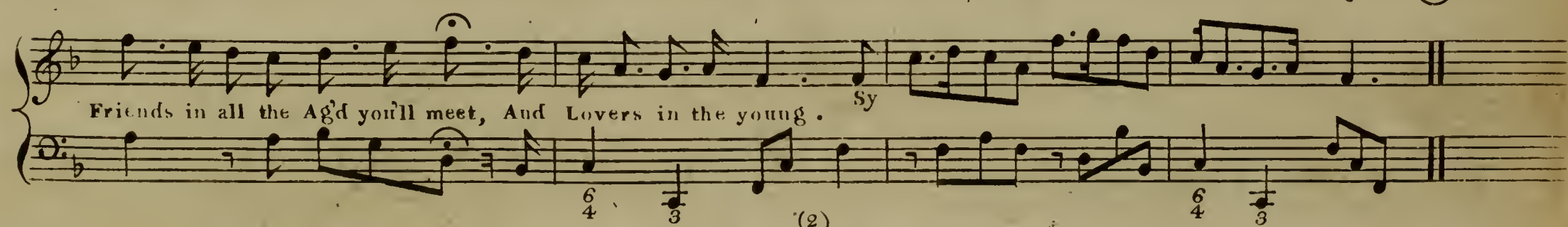
Musical notation for the piano introduction, consisting of two staves in C major and 3/4 time. The melody is in the right hand, and the bass line is in the left hand. There are some fingerings indicated: 6 4 3 in the left hand and 6 6 in the right hand.



Musical notation for the vocal part of Don Carlos. The lyrics are: "Had I a heart for falsehood fram'd, I neer cou'd injure you: For". The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. There are some fingerings indicated: 6 6 in the left hand and 6 4 3 in the right hand.



Musical notation for the second line of lyrics: "tho' your tongue no promise claim'd, Your Charms wou'd make me true. To you no Soul shall bear deceit, No Stranger offer wrong: But". The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. There are some fingerings indicated: 6 in the left hand and 6 in the right hand.



Musical notation for the third line of lyrics: "Friends in all the Ag'd you'll meet, And Lovers in the young." The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. There are some fingerings indicated: 6 4 3 in the left hand and 6 4 3 in the right hand. A fermata is placed over the final note of the melody.

(2)
But when they learn that you have blest
Another with your heart,
They'll bid aspiring Passion rest,
And Act a Brother's part.
Then, Lady, dread not here deceit,
Nor fear to suffer wrong:
For Friends in all the ag'd you'll meet
And Brothers in the young.

Sung by Mr Quick & Mrs Mattocks

Sy Ifaac Mendoza

My mistress expects me, and

Louifa

I must go to her or how can I hope for a smile? Soon may you re--turn a prosperous wooer, but think what I suf-fer the

Sy

while! but think, but think what I suf-fer the while! alone and a-way from the man whom I love, in strangers I'm

Sy Ifaac Mendoza

forc'd to confide. Dear lady, my friend you may trust and he'll prove your Guardian, protector, and guide. Dear lady my friend you may

for: *pia:*

trust and he'll prove your guardian, protector, and guide. protec_tor, and guide protector, and guide.

Sung by M^{rs}. Mallocks, M^{rs}. Quick & M^{rs}. Leoni

Louifa Ifaac

Mayst thou never happy be, If in ought thou'rt false to me. May he never happy

Don Carlos

be, If in ought he's false to thee. May I never happy be, If in ought I'm false to

Louifa Ifaac

Mayst thou never happy be, If in ought thou'rt false to me.

thee. May I never, May I never, May I never, May I never, If in ought he's false to thee

Don Carlos

mayst thou never if in ought thou'rt false to me. mayst thou never happy
 never happy be, if in ought I'm false to thee. may I never happy
 may he never if in ought he's false to thee. never hap - - - - - py never

be, if in ought thou'rt false to me. if in ought thou'rt false to
 be, if in ought I'm false to thee. if in ought I'm false to
 happy, never hap - - - - - py, ne - - - - - ver happy if in ought he's false to

me. thou'rt false to me. thou'rt false to me.
 thee. I'm false to thee. I'm false to thee.
 thee. he's false to thee. he's false to thee.

End of the first Act.

Act 2^d
Sung by M^r Quick

Moderato

pia. *for.*

Ifaac

Give Ifaac the Nymph who no beauty can boast but Health and good Humour to

Sy

make her his Toast, If ftraight I don't mind whether flender or fat, or

Sy

fix foot or four well nêr quarrel for that, well nêr quarrel for that : What

e'er her Complection I vow I don't care; If brown it is lasting more

pleasing if fair: And tho' in her cheeks I no dimples shou'd see, let her smile and each

dell is a dimple to me. a dimple to me. let her smile and each dell is a

dimple to me.

(2)

Let her locks be the reddest that ever were seen,
 And her eyes may be—faith any Colour but green;
 For in eyes tho' so various the lustre and hue,
 I swear I've no choice, only let her have two:
 'Tis true I'd dispense with a Throne on her back,
 And white Teeth I own, are genteeler than black:
 A little round Chin too's a beauty I've heard,
 But I only desire — she may'nt have a Beard.

Sung by M^r Wilson

Con Spirito

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 common time signature (C). It begins with a C-clef and contains a series of eighth and sixteenth notes, followed by a sixteenth-note chordal passage. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. A fermata is placed over the final note of the upper staff.

Don Jerome

When the Maid whom we Love no en-treaties can move, Whod

The second system of music continues the piece. It features two staves with treble and bass clefs. The lyrics "Don Jerome" are centered above the upper staff. Below the upper staff, the lyrics "When the Maid whom we Love no en-treaties can move, Whod" are written. The music consists of eighth and sixteenth notes on both staves.

lead a life of pining . If her charms will excuse the fond rashness you use, a - -

The third system of music continues the piece. It features two staves with treble and bass clefs. The lyrics "lead a life of pining . If her charms will excuse the fond rashness you use, a - -" are written below the upper staff. The music consists of eighth and sixteenth notes on both staves.

- - way with I - - dle whining ! never stand like a Fool, with looks sheepish and cool; such

The fourth system of music continues the piece. It features two staves with treble and bass clefs. The lyrics "- - way with I - - dle whining ! never stand like a Fool, with looks sheepish and cool; such" are written below the upper staff. The music consists of eighth and sixteenth notes on both staves.

bafh - - full Love is teaz - - ing : but with Spirit address, and you're

fure of fuceefs, for ho - - - nest warmth is pleafing . O

ho - - - nest warmth is pleafing .

2

And tho' Wedlocks your view
 Like a Rake if you woo
 Girls sooner quit their coynefs
 They know beauty inspires
 Less respect than defires
 Hence Love is prov'd by boldnefs
 So ne'er stand like a fool &c

Sung by M^{rs} Green

Allegro

Duenna

When a

tender Maid is first essay'd by some admiring Swain, How her blushes rise if she meets his eyes while

he unfolds his pain! If he takes her hand she trembles quite! Touch her lips and she swoons outright! While a

pit a pit a pit a pat a pit a pit a pat her Heart avows her fright! fright!

6 5 4 3 6 7

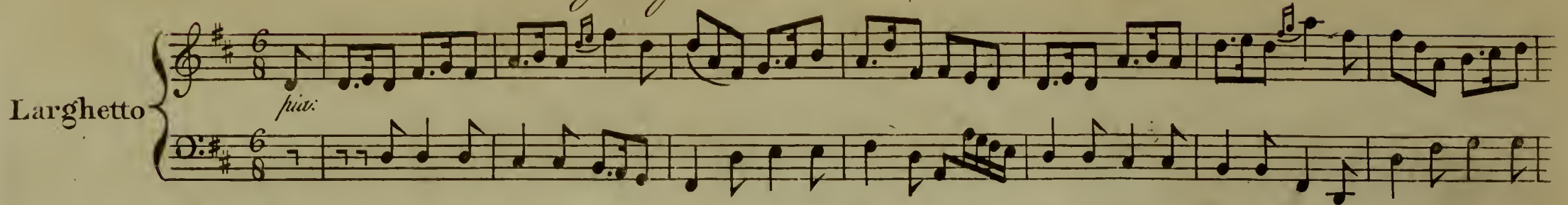
1st 2^d

(2)

But in time appear fewer signs of fear;
 The Youth she boldly views:
 If her hand he grasp, or her bosom clasp,
 No mantling blush ensues!
 Then to Church well pleas'd the Lovers move,
 While her smiles her Contentment prove,
 And a pit a pat &c.
 Her heart avows her love!

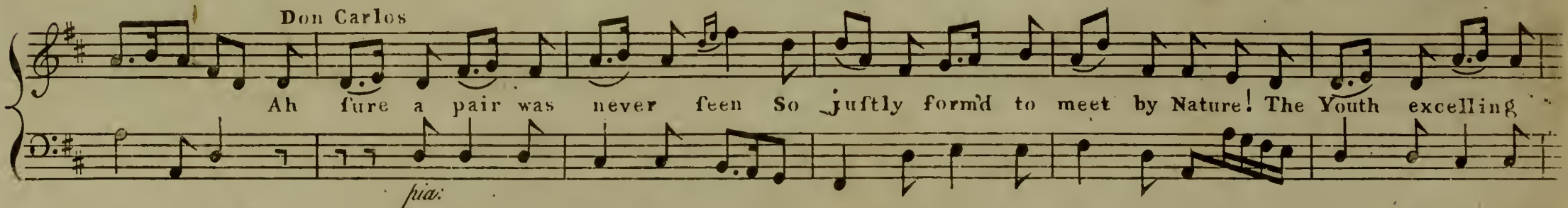
Sung by M^r Leoni

Larghetto

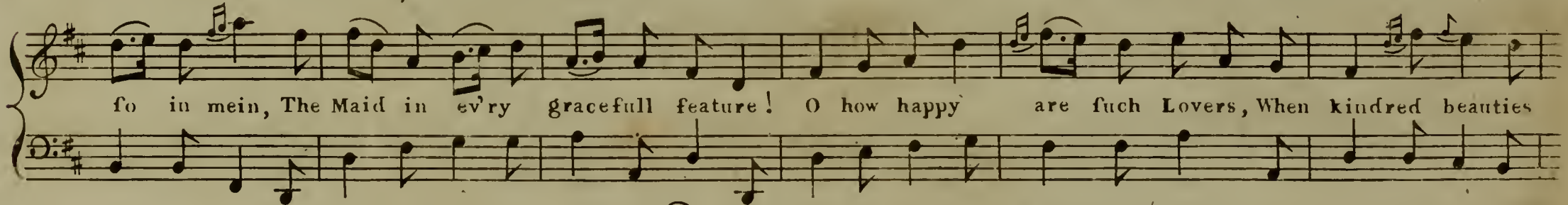


Don Carlos

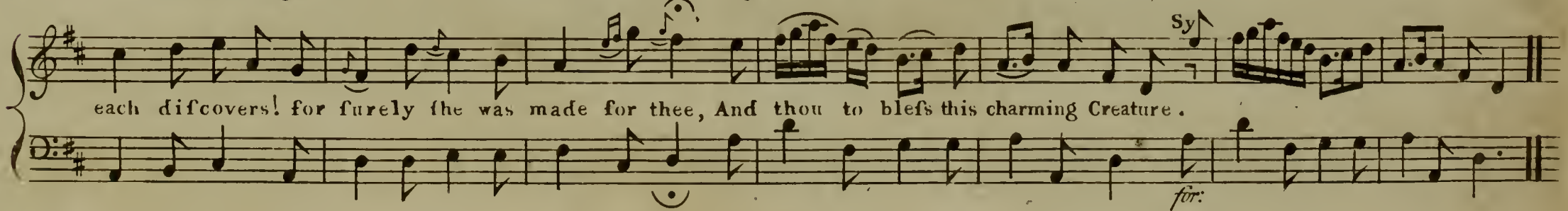
Ah sure a pair was never seen So justly form'd to meet by Nature! The Youth excell'g



fo in mein, The Maid in ev'ry gracefull feature! O how happy are such Lovers, When kindred beauties



each discovers! for surely she was made for thee, And thou to blest this charming Creature.



(2)

So mild your looks, your Children thence
Will early learn the task of duty
The Boys with all their Father's sense,
The Girls with all their Mother's beauty!
O how charming to inherit
At once such graces and such spirit:
Thus while you live may Fortune give
Each blessing equal to your Merit!

Sung by M^r. Quick & M^r. Wilson

Isaac Mendoza

Moderato

Be - leive me good Sir I ne'er meant to of - - fend my

Mis - tress I love and I va - lue my friend to win her and wed her is

still my re - - quest for better for worfe and I fwear I dont jest

Allegro

Isaac Mendoza

Hold hold him fast I beseech you hold him fast I beseech you his

Don Jerome

Zounds! Zounds! you'd best not provoke me Zounds! you'd best not provoke me not provoke me my

rage is fo high good Sir you're too hot - - - - - from this place I must
 rage is fo high good Knave your a Sot - - - - - from this

9 6 #3 7 6 #3 7

fly good Sir you're too hot you're too hot too hot - - - - - too hot -
 place you'd best fly good Knave you're a Sot a Sot a Sot - - - - - a

6 7 6

and this place I must fly
 fot - - - - - this place you must fly

5 7 6 6 4 3 5 4 3 6 5

Sung by M.^r Mattocks M.^r Quick and M.^r Wilson

Vio 1^{mo}
Vio 2^o
Viola

A Bumper a Bumper a Bumper of good liquor will
 A Bumper a Bumper a Bumper of good liquor will
 A Bumper a Bumper a Bumper of good liquor will

end a contest quicker than Justice Judge or Vi-car so fill each chearful glafs each chearful glafs each chearful glafs so fill each chearful glafs
 end a contest quicker than Justice Judge or Vi-car so fill each chearful glafs each chearful glafs each chearful glafs so fill each chearful glafs
 end a contest quicker than Justice Judge or Vi-car so fill each chearful glafs each chearful glafs each chearful glafs so fill each chearful glafs

But if more deep the quarrel why fooner drain the Barrel than he that hatefull fellow that's crabbed when he's mellow but if more deep the
 why fooner drain the Barrel that's crabbed when he's mellow but if more deep the
 why fooner drain the Barrel that's crabbed when he's mellow but if more deep the

quarrel why sooner drain the Barrel than be the hateful fellow that's crabbed when he's mellow a bum-per a

quarrel why sooner drain the Barrel than be the hateful fellow that's crabbed when he's mellow a bum-per a

quarrel why sooner drain the Barrel than be the hateful fellow that's crabbed when he's mellow a bum-per a

Fingerings: 4 6 6 5 9 4 3 5 6 4 3 6 5

bumper a bumper of good Liquor will end a contest quicker then Justice Judge or Vi-car fo fill each chearful

bumper a bumper of good Liquor will end a contest quicker then Justice Judge or Vi-car fo fill each chearful

bumper a bumper of good Liquor will end a contest quicker then Justice Judge or Vi-car fo fill each chearful

Fingerings: 6 7 3 7 4 3 6 6 4 3 6 5

glafs each chearful glafs each chearful glafs fo fill each chearful glafs

glafs each chearful glafs each chearful glafs fo fill each chearful glafs

glafs each chearful glafs each chearful glafs fo fill each chearful glafs

Fingerings: 6 4 6 5 6 4 3 6 5

Sung by M^{rs} Mattocks

Larghetto

mf p mf p

4/6 3 3 4/6 4/6 3 4/6 3 2/7 3

cres f p cres

6/4 3 2/7 3 7 3 4/6 7/2 3 2/2 3

Louisa What

Burd O Time dis - - co - ver with Wings first made thee move ah! fure he was some

p 4/6 4/6 3 4/6 7 4/6 3 4/6

Lo - - - ver who ne'er had left his Love for who that once did prove the

Sy

3 4/6 3 p 4

pungs which absence brings tho¹ but one day he were a - way cou'd picture thee with

4 6 7 4 6 7 6 6 4

wings tho¹ but one day he were a - way cou'd pic - ture thee with wings - - - - - what

4 7 2 3 4 6 7 4 6 7 6 6 4 6

Bard cou'd pic - ture thee with wings what Bard O Time dif - co - ver with wings first

7 4 6 4 6 3 4 6 3

made the move ah fure he was some Lo - - ver who ne'er had left his Love who

4 6 4 6 4 3 3 4 6 3 2 7 3

ne'er had left his Love

f 7 4 6 3 3 2 7 3 2 7 3

Sung by M.^r Leonni

Don Carlos

Andante

O had my Love ne'er smil'd on me I ne'er had

known such Anguish but think how false how cru - el she to bid me cease to lan - guish to

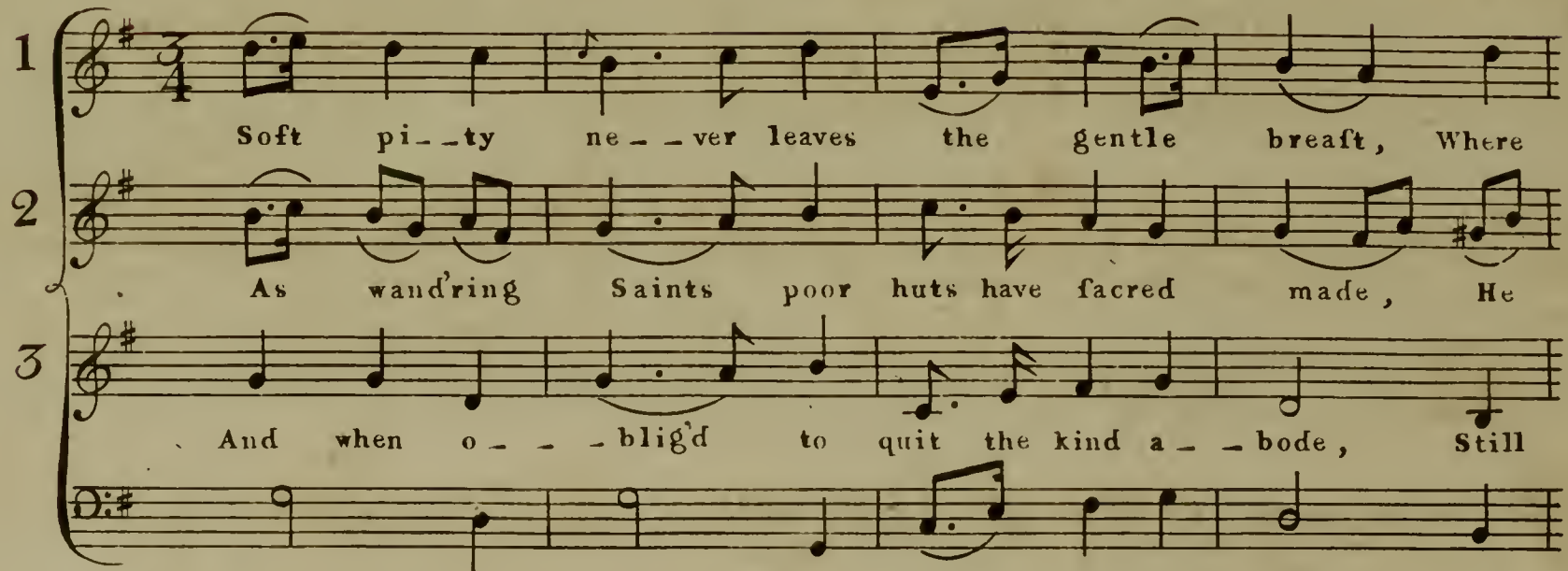
bid me hope her hand to gain breathe on a flame half pe - - rish'd and then with cold and

fix'd dis - dain to kill the hope she cherish'd

Not worse his fate² who on a wreck
 That drove us winds did blow it
 Silent had left the shatter'd deck
 To find a grave below it:
 Then land was cried no more resign'd
 He glow'd with joy to hear it
 Not worse his fate his woe to find
 The wreck must sink e'er near it.

Sung by M^{rs} Leoni, M^{rs} DuBellamy & M^{rs} Matlocks

1 Soft pi-ty ne-ver leaves the gentle breast, Where
2 As wand'ring Saints poor huts have sacred made, He
3 And when oblig'd to quit the kind abode, Still



Love has been re-ceived a welcome guest;
hal-lows ev'ry heart he once has sway'd;
leaves a relic that be-speaks the God.



End of the Second Act.

Act 3^d
Sung by Mr. Wilson

Don Jerome

Allegro

O the days when I was young! When I
laugh'd in Fortune's spight, talk'd of Love the whole day long, And cou'd more than talk at Night. Then it
was old Father care, little reck'd I of thy frown; half thy malice youth cou'd bear, And the rest a bumper down. O the
days when I was young When I laugh'd in Fortune's spight, talk'd of Love the whole day long, And cou'd more than talk at Night.

(2)
Truth they say lies in a Well,
Why I vow I nêr cou'd see
Let the Water drinkers tell,
There it always lay for me:
For when sparkling Wine went round,
Never saw I falsehood's mask;
But still honest Truth I found
In the bottom of each flask!
O the days &c.

(3)
True at length my vigour's flown,
I have years to bring decay;
Few the Locks that now I own,
And the few I have are grey!
Yet old Jerome thou may'st boast,
While thy spirits do not tire,
Still beneath thy Agè's frost
Glow's a spark of youthful fire.
O the days &c.

Sung by M^o. Mattocks

Con Spirito

pua:
tafto Solo

Don Ferdinand
Ah! cruel Maid how haft thou chang'd the

for: *pua:* $\frac{4}{6}$ $\frac{3}{6}$

Temper of my mind! My heart by thee from Mirth eſtrang'd, be - comes like thee un

tafto Solo

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

Sy kind! By Fortune fa - vour'd, clear in fame, I once ambitious was; And

for: *pua:* b7 3 5 6 7 8 6 *for:*

Friends I had that fann'd the flame, and gave my youth ap - plauſe . And Friends I had that

pua: $\frac{4}{6}$ $\frac{3}{6}$ *for:* *pua:* tafto Solo

fannd the flame, and gave my youth applaufe. *Sy*

6 6 *for:* $b7$ $\frac{2}{4}$ $\frac{5}{6}$ 6 $\frac{5}{6}$ 6

piu: *for:* But now my weaknefs

tafto Solo *Siciliana* *piu:* 6

all a--bufe, yet vain their taunts on me; Friends, fortune, fame it--felf Id loofe, to

5 — 6 $\frac{4}{8}$ 6 \natural *for:* *piu:* 7 6

gain one fmile of thee. Yet only thou shouldst not defpife my folly or my woe; If

6 $\frac{4}{6}$ $\frac{3}{8}$ *for:* *piu:* \natural 6 \natural *for:* *Sy*

I am Mad in others eyes 'tis thou haft made me fo! *Sy*

piu: 6 6 6 $\frac{4}{6}$ $\frac{5}{6}$ *for:* 7 6 5 9 8 6 $\frac{4}{6}$ $\frac{3}{8}$

But days like these with doubting curst I will not long en-dure: Am I despis'd. I

know the worst, and also know my cure. If false her vows, she dare renounce, she instant ends my

pia: $\frac{4}{6}$ $\frac{3}{5}$ *tr* *Sy* *for:* *pia:* $b7$ 3 5 6 7 8

pain: For oh! that heart must break at once which can-not hate a-gain! For

Sy *tr* *for:* *pia:* $\frac{4}{6}$ $\frac{3}{5}$ *for:*

oh! that heart must break at once, which cannot hate a-gain!

pia: *tafto Solo* *Sy* *for:* 6 5 6 $b7$ $\frac{2}{4}$ $\frac{5}{6}$ 6

pia: *for:*

$\frac{5}{6}$ 6 *tafto Solo*

Sung by Mr. Matlocks

Presto

Ferdinand
 Shall not my Soul to vengeance now be
 mov'd
 by him I trusted rob'd of her I lov'd.

Allegro

Sharp is the woe that wounds the jealous mind, when
 treach'ry two fond hearts would rend! but Oh! how keen _ _ er far the pang, to find _ _ _ _ _

for: pia: w

that traitor that

traitor in our bosom friend!

Sharp is the woe that wounds the jealous mind, when treachery two fond hearts would rend! but

Oh! how keener far the pang, to find that traitor in our bosom friend! but Oh! how keener

far the pang, to find that traitor in our bosom friend!

Sharp is the woe that wounds the jealous mind, when treach'ry two fond hearts would rend! but Oh! how keen - - er

fiac. *for.* *for: fiac.*

far the pang to find that traitor in our bo - - som find to find - - -

for. *for: fiac.* *for.* *fiac.*

that traitor that trai - tor in our

m for. *fiac.* *Cres:*

bo - - - som friend.

for. mo *fiac.*

Cres: *fiac.* *Cres:*

Sung by Miss Brown

Larghetto

Clara
By

him we love of--fend--ed how soon our an--ger flies! one day a--part 'tis end--ed be--

pia:

--hold him and it dies! last night your rov--ing brother en--rag'd I bad de--part, and

sure his rude pre--sumption, de--serv'd to lose my heart:-- yet were he now be--fore me, In

spite of in--jur'd pride, I fear my eyes wou'd par--don-- be--fore my tongue cou'd chide. By

him we love of fend - - - ed how soon our an - - ger flies! one day a part 'tis

end - - ed be - - - hold him and it dies! be - - - hold him and it dies be - - -

Ranf: $\frac{6}{4}$ $\frac{5}{3}$ *Ranf:* $\frac{6}{4}$ $\frac{5}{3}$ *for:*

- - hold him and it dies! with truth the bold de - - cei - - ver, to

$\frac{6}{4}$ $\frac{5}{3}$ *pia:* $\frac{6}{4}$ $\frac{45}{3}$ \flat

me thus oft has said - - - 'In vain wou'd Cla - - ra flight me, 'In vain she would up -

$\frac{6}{4}$ $\frac{5}{3}$ \flat $\frac{6}{4}$ $\frac{b6}{4}$

- - braid! 'in vain she wou'd up - braid! no scorn those lips dif - - co - - ver where

$\frac{5}{3}$ *for:* *for: pia:* $\frac{5}{4}$ $\frac{45}{3}$ *for: pia:* $\frac{6}{4}$

dimples laugh the while: no frowns appear re-sentful where heav'n has stamp'd a smile! no

for: pia: *for: pia:* 6 *for: pia:* 6 6

frowns appear re-sentful, where hea - - - - - ven has stamp'd a smile! By him we love of -

b6 4 3 #6

- fend - - - ed how soon our an - - ger flies! one day a - part 'tis end-ed, be - - - hold him and it

for: pia: 6 6 4 3

dies! be - - - hold him and it dies! be - - - hold him and it dies! be - - - hold him and it

for: pia: 6 5 3 *for: 6 pia:* *for: 6* 6 5 4 3

dies!

Sung by M^{rs} Du Bellamy

Andante

Anthonio

How oft Louisa, hast thou said nor wilt thou the fond boast disown Thou wouldst not lose An -

- thonio's love to reign the partner of a Throne! And by those lips which spoke so kind! and

by this hand I pres'd to mine! To be the Lord of wealth and pow'r, I swear I would not part with thine.

2
 Then how my Soul can we be poor
 Who own what kingdoms could not buy!
 Of this true heart thou shalt be Queen,
 And serving thee — a Monarch I.
 Thus uncontroul'd in mutual blifs
 And rich in loves exhaustless Mine
 Do thou snatch treasures from my lips,
 And I'll take Kingdoms back from thine!

Sung by Miss Brown

Andante

Oboe Solo

Violin Oboe Viol

Clara

Adieu thou dreary Pile Where

sadness never dies, where sadness never dies, Where echo still repeats, the mourners plaintive sighs! where

e-cho still repeats re-peats

Cres:

musical notation details: The score consists of four systems of staves. The first system has a grand staff with two staves. The second system has a grand staff with two staves. The third system has a grand staff with two staves. The fourth system has a grand staff with two staves. The music is in common time and features various ornaments, including mordents and grace notes. The tempo is marked 'Andante'. The score includes dynamic markings such as *fia:*, *for:*, and *Cres:*. The vocal line is written in a soprano clef and includes the lyrics 'Adieu thou dreary Pile Where sadness never dies, where sadness never dies, Where echo still repeats, the mourners plaintive sighs! where e-cho still repeats re-peats'. The instrumental parts are for Oboe Solo, Violin, Oboe, and Viola. The score ends with a double bar line and a 'w' marking.

dies, never dies, where echo echo still repeats, still repeats the mourners plaintive sighs! re-peats, re-peats

pia: *f. p.* *f. p.* *f. p.* *p.* *f. p.*

the mourners plain - - tive sighs!

with the P^t Violin

f. p. *f. p.* *f.*

For happier scenes I fly I fly this hateful Grove, I fly this hateful Grove, to ev-ry joy a foe: to

Allegro pia:

ev'ry joy a foe: a grave to hapless Love. I fly, I fly, I fly this hateful

for: *for:* *for:* *pia:*

Grove, to ev'ry joy a foe - - -: the Grave of hapless Love, the Grave of hapless Love. D.C.

Cres:

Sung by M^r Mahon M^r Fox M^r Baker &c &c

Solo Father Paul

This Bottles the Sun of our

Chorus

Solo F. Paul Wine

rofy Chorus

Ta-ble, whose beams are rofy Wine: This Bottles the Sun of our Table, whose beams are rofy Wine; This

This Bottles the Sun of our Table, whose beams are rofy Wine; This

Tutti

Solo

Bottles the Sun of our Ta-ble, whose beams are rofy Wine: We Planets that are not a-ble with

Bottles the Sun of our Ta-ble, whose beams are rofy Wine:

Chorus

-out his help to shine: We Planets that are not a--ble without his help to shine: put it round --

We Planets that are not a--ble without his help to shine:

put it round, put it round, This Bottles the Sun of our Ta--ble, let Mirth and joy a --

put it round, put it round, This Bottles the Sun of our Ta--ble, let Mirth and joy a --

-bound. let Mirth and joy a-bound. let Mirth and joy a-bound.

-bound. let Mirth and joy a-bound. let Mirth and joy a-bound.

Sung by M^{rs} Mattocks & Miss Brown

Louisa Clara

Turn thee round I pray thee calm a - while thy rage I must help to stay thee and thy wrath as - swage

Louisa Clara

Couldst thou not dis - cover one so near to thee Canst thou be a - Lover and yet fly from me

Sung by M^r Mattocks, M^r DuBellamy, M^{rs} Mattocks & Miss Brown

Oft does Hymen smile to hear words and vows of feign'd re - - gard well he knows when they're fin - cere

Oft does Hymen smile to hear words and vows of feign'd re - gard well he knows when they're fin - cere

Oft does Hymen smile to hear words and vows of feign'd re - gard well he knows when they're fin - cere

Oft does Hymen smile to hear words and vows of feign'd re - - gard well he knows when they're fin - cere

never flow to give re-ward For his glo-ry is to prove kind to those that wed for love

- - never flow to give re-ward For his glo-ry is to prove kind to those that wed for love.

never flow to give re-ward For his glo-ry is to prove kind to those that wed for love

- - never flow to give re-ward For his glo-ry is to prove kind to those that wed for love

The musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "never flow to give re-ward For his glo-ry is to prove kind to those that wed for love".

Introduction to the Finale

The musical score for the introduction consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is instrumental and features various rhythmic patterns and dynamics.

Sinfale

Don Jerome

Come now for jest and smiling both Old and Young be - - gui - -

ling let us laugh and play so blithe and gay till we drive old care a - way Louifa Cho: Thus

crowd with dance and song the hours shall glide a - - long with a heart at ease

merry merry Gleees can ne - ver fail to please

Fer: 2
 Each Bride with blushes glowing
 Our Wine as rosy flowing
 Anth: Let us laugh &c
 Then healths to ev'ry friend
 The Nights repast shall end
 With a heart &c

Clara 3
 Nor while we are so joyous
 Shall anxious fear annoy us
 Cho: Let us laugh &c
 For gen'rous guests like these
 Accept the wish to please
 So we'll laugh and play - all blithe and gay
 Your smiles drive care away

Fine.



