

3

A
SCHOOL FOR FATHERS:

in a novel & amusing
A

COMIC OPERA:

AS PERFORMED AT THE

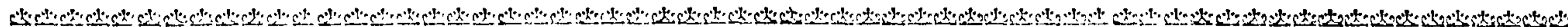
THEATRE-ROYAL, in DRURY-LANE.

The WORDS and MUSIC by

The AUTHOR and COMPOSER

OF THE

PADLOCK.



LONDON:

Printed for J. JOHNSTON, the Corner of York-street, Covent-Garden.

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OVERTURE

for pia *for pia*

Presto *for*

pia

for

Viola

Basso

for

Oboe solo

Violino

pia

for

This musical score page contains several systems of staves for various instruments. The first system includes Violin 1 (Viol. 1mo), Violin 2 (Viol. 2 do), Bassoon (Basso), and Oboe (Oboe solo). The second system includes Oboe (Oboe) and Violin (Viol). The third system includes Violin 2 (Viol. 2) and Viola. The fourth system includes Viola. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *for* and *pia*. The key signature is B-flat major, and the time signature is 4/4.

Viol. 1mo
Viol. 2 do
Basso
for pia
for pia
Oboe solo Viol
for
for
Viol. 2
Viola
for
for

Andantino

pia *for pia* *for*

pia *for*

pia

for pia for pia

for Oboe solo Violino Bass Viola Viol 2do pia

Basso

pia for pia for

pia for

6
QUARTETTO Mrs Wrighten Mrs Dorman Mr Parsons and Mr Bannister

Allegro

pia.

Ah! how de-lightfull the Morning how sweet are the Prospects it ye-lds the Prospects it yeilds Summer lux-uriant a-dorn -

Ah! how de-lightfull the Morning how sweet are the Prospects it ye-lds the Prospect. it yeilds Summer lux-uriant a-dorn -

pia. *tasto Solo*

Quartetto

-ing the Gardens the Groves the Groves and the Feilds the Groves and the Feilds Be Gratefull to the Season its Pleasures lets en -

-ing the Gardens the Groves the Groves and the Feilds the Groves and the Feilds Be Gratefull to the Season its Pleasures lets en -

-ploy be gratefull to the Seafon its Pleasures lets em-ploy kind Nature gives and Reafon per-mits us to en-joy kind Nature gives and

-ploy be gratefull to the Seafon its Pleasures lets em-ploy kind Nature gives and Reafon per-mits us to en-joy kind Nature gives and

Figured bass: 7 6 5 4 6 6 6 4 5 4 6 6

Reafon per-mits us to en-joy Yes Yes kind

Reafon per-mits us to en-joy Yes Yes kind

Figured bass: 6 4 5 6 6 6 6 4 5 4 6 6

Nature gives and Reafon per-mits us to en-joy kind Nature gives and Reafon per-mits us to en-joy per-mits us to en-joy per-mits us to en-joy

Nature gives and Reafon per-mits us to en-joy kind Nature gives and Reafon per-mits us to en-joy per-mits us to en-joy per-mits us to en-joy

Figured bass: 6 4 5 6 6 6 6 4 5 4 6 6

Figured bass: 7 6 6 6 6 6 6 4 5 4 6 6

Sung by M^{rs} Wrighten

Dibdin

Allegro

pia *for* To Rob them of strength when wife

Nature thought fit by Women to still do her Du-ty by Wo- -men to still do her Du-ty In stead of a Sword she en-

-dued them with Wit, In stead of a sword she en-dued them with wit and gave them a shield in their Beau-ty and gave them a

shield in their Beau-ty to Rob them of strength when wife Nature thought fit, to Rob them of strength when wife

Nature thought fit by Women to still do her Du - ty In ftead of a fword fhe en dued them with wit In

mf *p* *mf*

stead of a fword fhe en dued them with wit - - and gave them and gave them a Shield in their Beau ty In ftead of a

mf *p*

Sword fhe en dued them with wit and gave them and gave them a fshield in their Beau - ty

cres *p* *for* *for*

Sound

p *for* *for*

found then the Trumpet both Sexes to arms Both Sexes to arms our Tyrants at once and Pro tect ors our

p *p* *mf*

10
 ty - - rants at once and pro - - tec - - tors we Quick - ly fhall fee Whether Cou - rage or Charms we Quick - ly fhall
pia *for* 6 6 6 *for* 6

fee whether Cou - rage or Charms De - cide for the Hel - ens or Hec - tors De - cide for the Hel - ens or
 6 6 *for* *pia* 6

Hec - tors Sound found then the Trum - pet both Sex - - es to arms found found then the
for *pia* 7^b *

Trum - pet - both Sex - - es to arms we Quick - - ly fhall fee whe - ther Cou - - rage or Charms De - cide for the
 7[#] 6 6 6 6 6

Hel - ens the Hel - ens or Hec - tors we Quick - ly fhall fee whe - ther Cou - - rage or Charms De -
for 6 4 3 *pia* 6 *for* 6 *for*

side for the Hel ens the Hel ens or Hec - tors whether Cou - rage or Charms we

for *pia* *for*

Quick - ly shall see whe - ther Cou - - rage or Charms De - - cide for the He - - - lens the He - - - lens or

pia *cres.* *f*

Hec - - tors we Quick - - ly shall see whe - - ther Cou - - rage or Charms De - cide for the He - - - lens the

pia *cres.* *f* *for*

He - - - lens or Hec - - tors the He - - - lens or Hec - - tors the He - - - lens or Hec - - tor.

f *for*

Sung by M^r. Bannister


Dibdin

Allegro  *pia*


Moderato  *pua*

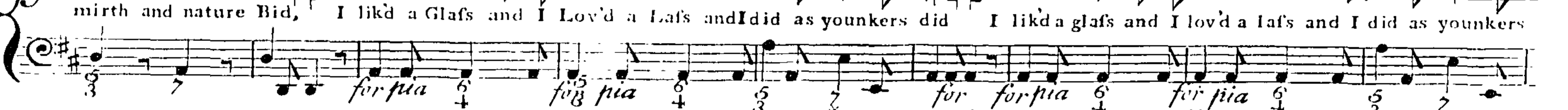
 *for* To

 *for*

 tell you the truth in the Days of my youth as mirth and Nature Bid to tell you the truth in the Days of my youth as

 *pia* *for* *pia*

 mirth and nature Bid, I lik'd a Glafs and I Lov'd a Lafs and I did as younkers did I lik'd a glafs and I lov'd a lafs and I did as younkers

 *for* *pia* *for* *pia* *for* *for* *pia* *for* *pia*

 did I Lik'd a Glafs and I Lov'd a Lafs I lik'd a glafs and I lov'd a Lafs I lik'd a glafs and I lov'd a lafs and I did as younkers did.

 *for* *for* *pia* *for* *pia* *for* *pia* *for* *pia* *pia* *for*

lik'd a glaſs, and I lov'd a laſs, and I did as younkers did, But now I'm old, with Grief be't told, but now I'm old, with grief be't told, I muſt thoſe

mf 2/4 5/3 6 4 5* *pia* 7 6

freaks for bear I muſt thoſe freaks for bear but now I'm old with grief be't told I muſt thoſe freaks for bear but now I'm old with grief I'm

for *mf* *pia* 4 3 6 4 3 *for* *pia* *mo* 4 3

told I muſt thoſe freaks for bear, at Six-ty three twixt you and me at fix-ty three twixt you and me at fixty three twixt you and me a

for *pia* *pia*

man grows worfe for wear at fix-ty three twixt you and me at fix-ty three twixt you and me a man grows worfe for wear

for *pia* *f.p.* 6 4 3

at fix-ty three twixt you & me a man grows worfe for wear a man grows wore for wear a man grows worfe for wear

for *pia* *for* *pia* 6 3 *for* *pia* 6 3 6 3

Sung by M^r Parsons

Dibdin

Allegro

pia *for* Zounds Sir then I'll tell you with

out any Jest the thing of all things which I hate and detest the thing of all things which I hate and detest a Coxcomb a Top a dainty Milk-sop who

essenc'd and dizend from bottom to Top looks just like a Doll for a Miliner's Shop looks just like a Doll for a Miliner's Shop a thing full of prate &

for *pia.* *for* *pia.* Pride and Conceit all Fashion no weight a Thing full of prate & Pride and Conceit all Fashion no weight That thrugs & takes

Snuff and carries a Muff a Minikin Finikin Finikin Minikin French powder Puff a Minikin Finikin Finikin Minikin French powder Puff and

for *pia.* *for*

Now Sir I fancy I've told you enough and now Sir I fancy I've told you enough and now Sir I fancy I've told you enough and

6 6 4 6 6 6 6 4 5 6 6 4 6

now Sir I fancy I've told you enough *for* Zounds Sir then I'll

6 6 4 5 7 7 5 #

tell you with out any jest the Thing of all things which I hate and detest Zounds Sir then I'll tell you with out any jest the

6 6 # 6 6 # 6 6

Things of all things which I hate and detest a Coxcomb a Fop a dainty Milk sop a Coxcomb a Fop a dainty Milk sop who offend &

6 b 5 5 5 6

dizen'd from bottom to Top looks just like a Doll for a Miliners shop a thing full of prate & Pride and Conceit all fashion no weight

5 # * b # 5 # 6 #

a Thing full of prate of Pride and Conceit all Fashion no weight that thrugs and takes Snuff and carries a

Muff a Minikin Finikin Finikin Minikin French powder Puff a Minikin Finikin Finikin Minikin French Powder

Puff and now Sir I Fancy I've told you enough and now Sir I Fancy I've told you enough and now Sir I Fancy I've

told you enough and now Sir I Fancy I've told you enough.

Sung by Miss Radley

Allegro

Im but a poor fervant 'tis true

Im but a poor fervant 'tis true

pia

Gmf

ma'am, but was I a Lady like you ma'am. Im but a poor fervant 'tis true ma'am, but was I a Lady like you ma'am In grief woud I Sit In

ma'am, but was I a Lady like you ma'am. Im but a poor fervant 'tis true ma'am, but was I a Lady like you ma'am In grief woud I Sit In

pia

mf

pia

mf

pia

mf

grief woud I fit the Dickens the Dickens a Bit no faith I woud searh I woud searh the world Thro' ma'am to

grief woud I fit the Dickens the Dickens a Bit no faith I woud searh I woud searh the world Thro' ma'am to

4/2

6

6

6

for

pia

6

6

6

find what my Liking coud hit no faith I woud searh I woud searh the world thro' ma'am to find what my Liking coud hit to

find what my Liking coud hit no faith I woud searh I woud searh the world thro' ma'am to find what my Liking coud hit to

6

6

for

pia

6

6

6

6

6

mf

find what my Liking coud hit to find what my Liking coud hit. Set in

find what my Liking coud hit to find what my Liking coud hit. Set in

Set in

6

6

4

6

6

for

case a young man in my fancy there ran it might anger my Friends and Re-lations set in case a young man in my Fancy there

pia * 7 6 * 6

ran it might anger my Friends and Re-lations but if I had re-gard it shoud go ve ry hard or Id follow my own Incli-nations but if

6 5 4 3 2 1 for *pia* * 6 7 6 * for *pia*

I had regard it shoud go ve ry hard or I'd follow my own In-cli-nations I'd follow my own In -cli-na tions I'd follow my

6 for 7 for 6 6 * 5 for 6 6 * 5 for 6

own In -cli -na -tions I'm but a Poor servant tis true ma'am but was I a Lady like you ma'am I'm but a poor servant tis

6 5 mf 6 *pia* 6 6 mf

true ma'am but was I a Lady like you ma'am in grief woud I fit in grief woud I fit the Dickens the Dickens a bit

mf 6 *pia* 3 6 6 mf *pia* for *pia* for *pia* 6 for

No faith I woud searçh . I woud searçh the world thro ma'am to find what my Liking coud hit no faith I woud searçh I woud

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

searçh the world thro ma'am to find what my Liking coud hit to find what my Lik.ing to find what my Lik.ing to

6 *6* *6* *6* *for*

find what my Lik.ing coud hit to find what my Lik.ing to find what my Lik.ing to find what my

6 *for*

Lik.ing coud hit. to find what my Lik.ing coud hit to find what my Lik.ing coud hit.

6 *mf* *6* *6* *6* *for* *6* *6* *6*

Maestoso

When a Man of fashion condescends to herd a--

Among his Country friends they watch his Look's his Motions, they watch his looks his motions, One Booby Gapes, an o . . ther Stares, and

All he Says and all he Does and all he Eats and all he Drinks and all he Wears and all he fays does eats drinks wears must fuit their Rustic Notions

One Booby Gapes an o . . ther Stares and all he fays and all he does and all he eats and all he drinks and all he wears and all he fays does

eats drinks wears and all he fays does eats drinks wears must fuit their Rustick Notions, must fuit their rustic notions, But as for this Brutish old

Clown here f'death why did I ever come down here s'death why did I ever come down here the Savage will now never quit me y' Savage will now ne ver

Allegro

Bis

Bis

quit me Then a Confort to take for my Familys fake a Confort to take for my Familys fake Im in a fine jeopardy in a fine jeopardy Split me

5 6 5 6 5 6 5 6 6 6 7

Then a Confort to take for my familys fake for my familys fake Im in a fine jeopardy in a fine jeopardy in a fine jeopardy

6 6 — 6 6 6 — 6 6 6 — 6 6 6 — 6 6 7

Split me, then a Confort to take for my familys fake a Confort to take for my familys fake Im in a fine jeopardy in a fine jeopardy

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

Split me, Im in a fine jeopardy Split me, Im in a fine jeopardy Split me Im in a fine jeopardy

6 7 6 6 4 6 6 7 6 6 6 7

Split me, Im in a fine jeopardy Split me, Im in a fine jeopardy Split me Im in a fine jeopardy Split me,

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

Split me, Im in a fine jeopardy Split me, Im in a fine jeopardy Split me Im in a fine jeopardy Split me,

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

Sung by Mrs. Vernon

Dibdin

Presto

sym
 for pia for pia for pia for pia for
 You

for pia
 for pia for pia for for for pia for pia

Ask me in Vain of what Ills of what Ills I complain You ask me in Vain of what

for pia
 Ills of what Ills I complain *for pia* for *mf* for pia

Ills of what Ills I complain where harbours the Torment the Torment I

find, In my Head in my Heart it invades every Part In my Head in my Heart it in

vades ev-ry Part and sub-dues both my Body my Body and mind sub-dues both my Body and mind sub-dues both my Body my

Body And mind sub-dues Both my Body and mind both my Body and mind both my Body and mind,

Each Effort I try Ev-ry med cine apply the Pangs the pangs of my Soul to Ap-peafe the

Pangs the pangs of my Soul to Ap-peafe But doom'd to Endure, But doom'd to en-dure,

What I meant for a Cure, turns Poison and feeds the Disease, turns Poison and feeds the Disease. . D.C.

Sung by Mrs. Wrighton

**Allegro
con Brio**

Ah! prithee spare me prithee spare me dearest Creature How can you prompt me can you prompt

me so much ill Nature, Kneeling be-fore me, should I hear him Im-plore me Could I Ac-cuse him could I refuse him

could - - - I refuse - - - him the Boon he should Ask, Kneeling be-fore me, should he Im-plore me,

Could I Ac-cuse him Ah! could I refuse him, let - - - not a Lo- - - ver the Cruel cruel Task the Cruel cru - - -

el task the Cruel task the cruel Task. No be lieve me my Dear was he now fstanding

here In spight of my frights and A-larms no believe me my Dear was he now standing here in spight of my fright and A larms I might

rate him, I might scold him I might rate him, I might scold him But shoud still but shoud still ftrive to hold

him, and sink at last in to his Arms, But shoud still but shoud still ftrive to hold him

Ah! prithee Spare me Prithee spare me dear-est Creature how can you Prompt me can you Prompt me to somuchil

Nature, Kneeling be-fore me, should I hear him Im-plore me, could - - - I re-fuse - - - him the boon

he should Ask, Kneeling be-fore me, should he Im-plore me, fet - - - - not a Lo - - - - ver the Cru-el cruel

Talk, the Cruel talk, - - - - the Cruel talk, - - - - the Cruel talk, the Cru - - el

talk, the cruel talk.

Sung by M^{rs} Baddely

Rondo

Allegro
Con
Molto

First system of musical notation, featuring treble and bass staves. Dynamics include *p.* and *f.*

Second system of musical notation, featuring treble and bass staves. Dynamics include *p.* and *f.*

Third system of musical notation, including lyrics: "Ye gloomy Thoughts ye Fears perverse Like Sullen Vapours all disperse Like Sullen Vapours". Dynamics include *p.* and *f.*

Fourth system of musical notation, including lyrics: "all disperse & Scatter in the Wind ye gloomy Thoughts ye Fears perverse Like Sullen Vapours all disperse & Scatter in the". Dynamics include *p.* and *f.*

Fifth system of musical notation, including lyrics: "Wind Like Sullen Vapours all disperse and Scatter in the Wind and Scatter in the Wind and Scatter in the". Dynamics include *p.* and *f.*

Wind P. F. P. F. P. F. P. F.

P. F. P. F. F.

De lu five Phantoms Brood of Night no more my Sickly fancy fright De -

P. $\frac{4}{2}$ Cresc. $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ Poco F.P. F.P. F.P. $\frac{7}{4}$ F. P.

- lu five Phantoms Brood of Night no more my Sickly fancy fright no more my reason Blind no more my reason Blind ye tis done I Feel my

F. P. F. P.

Soul releas'd tis done I Feel my Soul releas'd the Visions fly the mifts are Chas'd the

$\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ mf. P. mf.

Visions fly the mifts are Chas'd Nor Leave a Cloud behind ye gloomy Thoughts ye

P. mf. P. F. P. mf. F. P.

Fears perverse Like Sullen Vapours all disperse Like Sullen Vapours all disperse & Scatter in the Wind ye

5 3 F. P. 7 4 2 8 5 3 6 6 6 5 3

gloomy Thoughts ye Fears perverse Like Sullen Vapours all disperse & Scatter in the Wind Like Sullen Vapours

8 5 3 4 7 2 8 5 3 4 7 2 8 5 3 4 7 2 8 5 3 7 F. Poco 2 6 P. 6 4

all disperse and Scatter in the Wind and Scatter in the Wind Scatter Scatter Scatter in the

P. 6 P. 6 Pia.^{mo} 6 5 6 6 6 6 4 3 mf. F.P. F.P. 6 6 6 5 3

Wind - - Scatter Scatter Scatter in the Wind .

mf. F. 6 6 6 5 3 F. P. F.

F. P.

Jessamy

Old Boy

Will you please to Lead the way Sir will you please to lead the way • No but if you please you may Sir No but if you please you may.

No but if you please you may Sir no but if you please you may. For Precedence none will Stickle, for Precedence none will Stickle.

Brother no Politeness Bless me! will you not your hand be-flow! will you not y hand be-

- flow! lead the La-dy, dont distress me, dear Di-ana let him go. lead the La-dy, dont distress me, dear Di-ana let him go let him

go • Ma'am per - mit me, Smoke the Beau, Ma'am per - mit me Smoke the Beau. Ma'am per - mit me

32 Old Boy *Sonnet*

Clarissa

Strike the Beau Cruel Cruel must I can I bear O Adverse Stars O Fate Se - - - vere

Clarissa
O Ad-verse Stars O Fate Se - - vere Be - - fet Tor - - mented each hope pre - - vented O Adverse Stars O Fate Se -
O Ad-verse Stars O Fate Se - - vere Be - - fet Tor - - mented each hope pre - - vented O Adverse Stars O Fate Se -

- - vere Be - fet Tor - mented each hope pre - vented O Adverse Stars O Fate Se - vere O Fate Se - vere O Fate Se - vere
- - vere Be - fet Tor - mented each hope pre - vented O Adverse Stars O Fate Se - vere O Fate Se - vere O Fate Se - vere

Old Boy
None but the Brave de - - serve the Fair None but the Brave de - - serve the Fair Come Ma'am let me lead you come Ma'am let me

lead you Now Sir now Sir I pre - - cede you come Ma'am let me lead you come Ma'am let me lead you now Sir now Sir I pre - -

Diana Lovers must ill usage bear Lovers must ill usage bear Lo- vers must ill u- -sage bear Lovers must ill usage bear Lovers

Clarissa Adverse Stars O Fate Severe O Adverse Stars O Fate Severe O Ad-verse Stars O Fate Se-vere O Adverse Stars O Fate-se-vere O Adverse

Old Boy *Jessamy* Lovers must ill usage bear Lovers must ill usage bear Lo- vers must ill u- -sage bear Lovers must ill usage bear Lovers

cede you *Lionel* Adverse Stars O Fate Severe O Adverse Stars O Fate Severe O Ad-verse Stars O Fate Se-vere O Adverse Stars O Fate-se-vere O Adverse

must ill usage bear Lo- vers must ill u- -sage bear Lovers must ill uf-age bear Lo- vers must ill u- -sage bear

Stars O Fate se vere O Ad-verse Stars O Fate Se- vere O Adverse Stars O Fate Se- vere O Ad-verse Stars O Fate Se- vere

must ill usage bear Lo- -vers must ill u- -sage bear Lovers must ill uf-age bear Lo- vers must ill u- -sage bear

Stars O Fate se vere O Ad-verse Stars O Fate Se- vere O Adverse Stars O Fate Se- vere O Ad-verse Stars O Fate Se- vere

Old Boy *Old Boy* None but y^e Brave de- serve the fair

None but the Brave de- -serve the Fair

Sung by M^r. Vernon.

mez: Voce

Vento

Andante

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

Oh talk not to me, of the Wealth she possesses, my Hopes and my Fears to her self I con.

fine, the Splendor of Riches, but Slightly impresses, a Heart that is fraught, with a Passion like Mine, a Heart that is fraught, with a

Passion like mine, a Passion like mine, a Passion like mine, Fine

By Love only Love should our Souls be Cemented no Interest no Motive but that would I own with

her in a Cottage be blest and Contented and wretched without her and wretched without her Tho plac'd on a Throne Dal Segno

Sung by Miss Radley

for pia. for pia. for pia. for pia. for pia. for pia. for

Allegro

pia. for pia. for

Cres *Bis* *Cres*

In deed for sooth a pretty Youth to play the Am'rous Fool In deed for sooth a pretty Youth to play the Am'rous

Fool At such an Age me-thinks your Rage might be might be a little cool, Fie let me go Sir! Kifs me, no no Sir!

Fie let me go Sir. Kifs me, no no! Fie! no no! Fie, no no! you tumble & shake me for what do you

Tasto Solo

Tutti

take me this figure to make me I'd have you to know I'm not for your Game Sir nor will I be tame Sir Lord have you no Shame Sir to tumble one

6 . 6 6 6 4 #

fo Lord have you no Shame Sir to tumble one fo Lord have you no Shame Sir to tumble one fo In

6 6 4 # 6 6 4 #

deed for sooth a pretty Youth to play the Am'rous Fool In deed for sooth a pretty Youth to play the Am'rous Fool At such an Age me

6 # 5 4 3 2 1 # 2 3 4 5 6 7 # 7 6 5 4 3 2 1

thinks your Ragemight be might be a little cool at such an Age me thinks your Rage might be might be a little cool 7 Pic let me

7 6 5 4 3 2 1 # 2 3 4 5 6 7 # 7 6 5 4 3 2 1

go Sir 7 7 Kifs me no no Sir Pic no no 7 7 Pic no no

6 7 6 5 4 3 2 1 # 2 3 4 5 6 7 # 7 6 5 4 3 2 1

you tumble & shake me for what do you take me you tumble & shake me for what do you take me this figure to make me I'd have you to know I'm not for y^r

Game Sir nor will I be tame Sir Lord have you no shame Sir to tumble one fo Lord have you no shame Sir to tumble one fo Lord have you no shame Sir to

tumble one fo

Sung by M^r Parsons

Doctor Arm

Andante

for pia.

How

forti subito

Curf-ed.ly vex'd the Old Fel.low will be curf-ed.ly vex'd curf-ed.ly vex'd when he finds you have snap'd up his Daugh-ter you've

snap'd up his Daughter you've snap'd up his daughter. But shift as he will shift as he will leave the mat-ter to

me leave the matter to me, to me to me. I warrant I warrant you soon shall have caught her I warrant I warrant you

soon shall have caught her you soon shall have caught her you soon shall have caught her.

What a Plague and a Pox shall an Ill naturd Fox pre-vent Youth and Beauty from doing their

Duty He ought to be fet in the Stocks to be fet in the stocks to be fet in the stocks what a Plague and a Pox shall an

Ill natur'd Fox prevent Youth and Beauty from doing their duty he ought he ought to be fet in the Stocks inthe stocks inthe stocks to be.

Figured bass: 9 4 6 2 2 6 7 8 5 4 4 4 3 6 6 5 2 6 2 6 4 6

set in the stocks in the stocks in the stocks to be fet in the stocks, He merrits the Law he merits the Law and if we can't

Figured bass: 4 2 2 3 2 6 6 6 2 6 6 6 6 6 6 6 6 6 6 6 6 6 6

bite him cant bite him cant bite him By Gad we'll in dite him Ha ha ha ha ha well in dite him in dite him Ha ha ha ha ha. he

Figured bass: 4 4 6 6 4 6 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

mer its the Law and if we cant bite him by Gad we'll in dite him Ha ha ha ha ha well in dite him we'll in dite him Ha ha

Figured bass: 9 3 4 5 2 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

ha ha

Figured bass: 6

Figured bass: 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3

Sung by M^{rs} Wrighten

*Allegro
non molto*

pia.

for.

Come then Pining peevish Lover tell me what to do and say from your Dole-full dumps re-cover Smile and

it shall have its way Come come Pi-ning lover Come come peevish lover Come come comethen pining pee- with

Lover from your dole-full dumps re-cover from your dole-full dumps re cover from your dole-full dumps re-

cov-er! Come then Pi-ning pee-vish Lo-ver, Smile and it shall have its way ... and it shall have its way

and it shall have its way ... smile and it shall have its way

smile and it shall have its way ... with their

Humours thus to teize us Men are sure the strangest Elves fil-ly Crea-tures would you please us you should still seem

pleas'd your selves you should still seem pleas'd your selves. Da Capo

yards of Rib.bon bind his hair en.bat.ton be.hind Six yards of Rib.bon bind his' hair en.bat.ton be.hind while his.

pia 6 6 4

fore-top so high that in Crown he may vie with the tuf.ted Cock.a-too while his fore-top so high that in Crown he may vie with the tuf.ted

Cock.a-too while his fore-top so high that in Crown he may vie with the tuf.ted Cock.a-too his fore-top so high that in

for *mf* 6 6

Crown he may vie with the tuf.ted Cock.a-too La..dies La..dies pray ad.mire the Figure La..dies La..dies

6 6 *pia* 6 5 4 3 6 6 *for* *pia* 4 5 3 2

pray ad-mire the Figure fait Se.lon la Der nier gout fait se.lon la Der nier gout First his Hat in Size no

6 6 *pia* 6 5 3 6

Big-ger than a Chin-nese womans Shoe the Hat La-dies the Hat pray ad-mire the Hat ad-mire the Hat Six yards of Rib-bon

b *8* *for* *pia* *6*

bind his hair en-bat-ton be-hind Six yards of Rib-bon bind his hair en-bat-ton be-hind while his fore-top so high that in

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

Crown he may vie with ^etufted Cock-a-too while his fore-top so high that in Crown he may vie with ^etufted Cock-a-too while his fore-top so high that in

6 *5* *for* *pia* *mf*

Crown he may vie with the tufted Cock a too his fore-top so high that in Crown he may vie with the tufted Cock a-too then a wait so long and

6 *6* *for* *6* *6*

taper long and taper tis an ab-so-lute thread paper tis an ab-so-lute thread paper then a wait so long & ta-per long & taper tis an

for *pia* *6* *4* *5* *for*

ab-so-lute thread paper maids re-fist him you that can you that can maids re-fist him you that can maids re-fist him you that can you that

pia $\frac{6}{4}$ $\frac{3}{4}$ *for* $\frac{6}{8}$ *pia* $\frac{6}{4}$ $\frac{6}{4}$ *for* $\frac{6}{8}$

can maids re-fist him you that can Odds Life if this be all the affair, Ill clap a hat on, club my hair odds Life if this be all y^e affair Ill clap a hat on club my

$\frac{6}{4}$ $\frac{6}{4}$ *Presto* $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{8}$ $\frac{6}{4}$ $\frac{7}{8}$

hair and call my self a Man odds Life if this be all the affair Ill clap a hat on club my hair Ill dap a hat on club my hair and call myself a Man.

for *pia* $\frac{6}{6}$ $\frac{6}{6}$ *mf* $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{4}$ *for*

odds Life if this be all the affair Ill clap a hat on club my hair Ill clap a hat on club my hair and call my self a man and call my self a

pia $\frac{6}{6}$ $\frac{6}{6}$ *mf* $\frac{6}{6}$ *pia* $\frac{6}{6}$ $\frac{6}{4}$ *for* $\frac{6}{6}$ *pia* $\frac{6}{6}$

man. and call my self a man

for $\frac{6}{6}$ $\frac{6}{4}$

Sung by M^{rs} Baddelery

Dibdin

Andante

Poor pant-ing heart ah wilt thou ev-er thro-b with in my troubled Breast Ah wilt thou ever thro-b with in my

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

trou-ble'd Breast shall I see the moment never shall I see the moment never that is doom'd is doom'd to give thee Rest

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

Poor pant ing heart ah wilt thou ev-er thro-b with in my troubled Breast shall I see the moment never shall I see the moment ne ver

for $\frac{7}{4}$ $\frac{6}{6}$ $\frac{6}{6}$

that is doom'd to give thee Res - - - t shall I see the moment never that is doom'd to give thee rest to give thee rest to give thee rest

$\frac{6}{6}$ $\frac{7}{7}$ $\frac{7}{7}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$

All^o Cru-el stars that thus Tor-ment me still I seek for ease in vain all my ef-forts but pre-sent me with va-ri-e-ty of

pia $\frac{6}{6}$ for *pia* $\frac{9}{9}$ $\frac{5}{3}$ for *pia* for $\frac{6}{6}$ $\frac{7}{7}$ *pia* $\frac{6}{6}$ $\frac{6}{6}$

Pain Cru-el stars that thus Tor-ment me Cru-el stars that thus Tor-ment me all my ef-forts but pre-sent me with va-

for *pia* for *p* *f* $\frac{11}{8}$ *f* $\frac{11}{8}$ for *p* *f* $\frac{11}{8}$ *f* $\frac{11}{8}$ *pia* $\frac{6}{4}$ *pia* $\frac{8}{8}$ for *pia*

ri-e-ty of Pain all my ef forts but pre-sent me with va-ri-e-ty of Pain Cru-el stars that thus Tor-ment me still I

6 6 for pia 6 for pia 6 6 for pia f 5/4 pia 6 for

seek for ease in vain all my ef forts but pre sent me with va-ri-e-ty of Pain Cruel stars that thus Tor ment me Cruel

6 pia 7 for f 5 4/2 pia 6 for 6 4 pia 3 for for pia for pia 6 for 5/3 pia

stars that thus Tor-ment me still I seek for ease in vain all my ef-forts but pre-sent me with va-ri-e-ty of Pain all my

f.p. f.p. for 6 5 pia 6 for pia 6 4 5 for pia

ef-forts but pre-sent me with va-ri-e-ty of Pain Cruel stars that thus tor ment me Cruel stars that thus tor ment me all my

6 for 7 pia 6 6 for pia 6 4 3 6 4 7 4 3 3

ef forts but pre-sent me with va-ri-e-ty of Pain all my ef-forts but pre-sent me with va-ri-e-ty of Pain va-ri-e-ty of

f for pia 6 5 3 4 7 2 3 3 for 6 pia 6 4 3 mf 6 6 4 5

Pain va-ri-e-ty of Pain

for 6 5 6 6 4 5 3

Sung by M^{rs} Dibdin

Dibdin

Allegro *pia. for pia.*

for *Sym, Sym,* In Italy, Germany, France I have been, In Italy, Germany, France I have been, Where

Princes I've liv'd with, Where Princes I've liv'd with & Monarchs I've seen & Monarchs & Monarchs I've seen The Great have ca-

-ress'd me the Fair have Ad-dress'd me nay Smiles, Smiles, Smiles I have had from a Queen nay Smiles, Smiles, Smiles I have

had from a Queen. And now shall a pert Insignificant flirt with Insolence use me presume to refuse me & now shall a pert l...

significant flirt with Insolence use me presume to refuse me She fancies my Pride will be hurt She fancies my Pride will be hurt but

tout au contraire I'm pleas'd I declare quite happy to think I Escape from the Snare quite happy quite happy quite happy quite happy quite

happy Serviteur Madmoiselle Serviteur Madmoiselle my Claim my claim I with draw Serviteur Madmoiselle Serviteur Madmoiselle my

Claim my claim I with draw Hey Where are my People where are my People Tol de rol lol de rol lol de rol

lol de rol lol de rol lol de rol lol lol lol la She fancies my Pride will be hurt Tol lol de rol lol de rol lol de rol lol de rol

lol de rol lol de rol Tol lol lol lol lol Tol lol de rol lol de rol lol de rol lol de rol lol de rol lol lol lol lol

Sung by M^r Bannister

Dibdin

Allegretto

pia for pia for

We all say the man was Ex-ceeding.ly Knowing and Knowing most Sure.ly was he, who found out the cause of the

pia for pia for pia

Eb-bing and Flowing the flux and re flux of the Sea who found out the cause of the Eb-bing and flowing the Flux and re flux, of the Sea

for pia for pia for pia for pia f p f p for pia for pia for pia for pia for pia for

Nor was he in wis dom far from it who first mark'd the course of a Comet, To what it was Owe ing its coming and go-ing to

pia for pia for pia for pia for pia for pia for pia for

what it was owe ing its coming and go ing its wanderings Hither and Thither its wanderings Hither and Thither but the

for pia for pia for pia for pia for pia

man that devines a Ladys defigns but the man that devines a Ladys de figns but the man that de-vines a Ladys de figns their

pia mo *b7* *4* *7/4* *pia* *6/4* *5* *4/4* *for*

cause or Effect in any re spect is wi-fer then both put to gether is wi-fer than both put to gether but the man that de-

5/3 *6/4* *3 for* *6/4* *pia* *6/5* *for* *mf* *6/5* *pia mo*

vines a Ladys de-figns but the man that de-vines a Ladys de-figns but the man that de--vines a Ladys de-figns their cause or Ef-

4/7 *4* *7/4* *pia* *6/4* *5* *6/4* *po^o5 for*

-fect in any re-spect is wi-fer than both put to -ge-ther is wi-fer than both put to -ge-ther is

6/4 *f* *6/4* *7/5* *for* *pia* *6/5* *for*

wi-fer than both put to -gether

6/5

Sung by N^o Baddelery

Vento

Andante

Go and

on my truth re-lying comfort to your Cares ap-plying bid each doubt and sorrow, flying leave to peace and love your Breast, go and on my

truth re-lying bid each doubt and sorrow flying leave to peace and love your Breast leave to Peace and love your Breast

Go and may the Pow'rs that hear us fill us

kind protectors near us fill us kind protectors near us thro' our Troubles fill us to a port of Joy & Rest, to a port of Joy, & Rest, to a port of joy, and Rest. Da Capo

QUINTETTO

Sung by M^{rs} Wrighten, M^{rs} Baddeley, M^r Vernon, M^r Fawcett, and M^r Parsons.

Allegro

Old Boy

Diana

Harm

so it will if right I Guess and so it will if right I guess for sometimes light as well as night a Lovers hopes may blef as Lovers

Diana

Clarissa

Duet

Andante

Dyana

Clarf

Tumult calm each tu-mult each tu mult in your Breast Ev-ry Pain and fear re-move Ev-ry Pain and

fear re-move Ev-ry Pain and fear re-move Ev-ry Pain and fear re-move, What have I done where shall I run with Guilt

Lionell

Presto

with guilt and Shame at once op prest how my Own up braiding Shun Or meet my friend distref'd

meet my friend dis-tref'd

Allegro Hark *Allegro* Hark *Allegro* Hark

Philomel how sweet how sweet from yonder Elm how sweet Tweet tweet tweet tweet, Tweet tweet tweet tweet

Old boy

Hark Hark Hark to Philomel how Sweet how sweet to yonder Elm how Sweet Tweet tweet tweet tweet Tweet tweet tweet tweet

O Boy

Chorus

Dima.

Clarifa. Oh what a night is here for Love Oh what a night is here for Love but Vain ly Nature strives to move Vain ly Nature strives to Move

O Boy. Oh what a night &c. ∞

Lionel. Oh what a night &c. ∞

Harman Oh what a night &c. ∞

Oh what a night is here for Love Oh what a night is here for Love but Vain-ly Nature strives to move Vain ly Nature strive to Move

Lionel

Lionel

Clarifa

nor Night in gales, a mong the Trees Nor twink-ling stars nor sighing Breeze Nor murmuring streams nor

Dolce

Phoebes beams can Charm un- - less the Hearts at ease

Volti Subito

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

Nor Murring murmring Streams nor Phebe's phebe's Beams can Charm un-lets the hearts at Ease can Charm un-lets the

Nor Murring ∞ can &c ∞

Nor Murring ∞ can &c ∞

Nor Murring ∞ can &c ∞

Nor Murring murmring Streams nor Phebe's phebe's Beams can Charm un-lets the

Hearts at Ease can Charm un-lets the Hearts at Ease un-lets the hearts at Ease un-lets the hearts at Ease.

Hearts at Ease can Charm un-lets the Hearts at Ease un-lets the hearts at Ease un-lets the hearts at Ease.

Detailed description: This is a page of a musical score, page 58. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics. The lyrics are: "Nor Murring murmring Streams nor Phebe's phebe's Beams can Charm un-lets the hearts at Ease can Charm un-lets the", "Hearts at Ease can Charm un-lets the Hearts at Ease un-lets the hearts at Ease un-lets the hearts at Ease.", and "Hearts at Ease can Charm un-lets the Hearts at Ease un-lets the hearts at Ease un-lets the hearts at Ease." The piano accompaniment includes various musical notations such as treble clefs, notes, rests, and dynamic markings like "6" and "5". There are also some decorative flourishes and repeat signs.

Sung by Mrs Wrighten.

Dibdin

Page 59 Blank

Andante

f. P. f. P. f. p.

How can you In - hu - man per - sist to dif -

Oboe Solo

- tress me, per - sist to dif - tress me, my danger my fear tis in vain to disguise, you know them, yet still to destruction you

press me, you know them, yet still to destruction you press me, & force that from passion which prudence de - ni - - - es, which prudence de -

- ni - - - es, which prudence de - ni - - - es, which prudence de - ni - - - es, which prudence denies .

fain would op - pose a per - verse Inclina - - - tion, the Vi - - sions of Fan - - cy from Reason di - vide, with For - - ti - - tude

Baffle the wiles of Temp-tation, with For-ti-tude Baffle the wiles of Temp-tation, and let Love no longer make

7/5 f P 6/4 f P f 5/5 f p 7/5 f p 6/4 f p 6 6

Fol-ly its guide. How can you In-hu-man per-fist to dif-

6/4 7/5 6/4 5/5 7/5 6/4 6

-tress me, per-fist to dif-tress me, my dangers, my fears tis in vain to dif-guise, You

7 7 6 6 6 6

know them, yet still to de-struction you press me, and force that from Paffion which Pru-dence de-nies. and

f. P. 6/4 7/5 6/4 5/3 f. P. 6/4 7/5 6/4 5/3 6/4 m.f. 5/3 6 6/4 5/3

force that from Paffion which Prudence de-ni-es, which Prudence de-ni-es, which Pru-dence de-

6/4 p. 5/3 6/4 5/3 6 6/4 3 6 6/4 5/3 6 6/4 5/3 6 6/4 5/3

-ni-es, which Prudence de-nies. and force that from Paffion which Prudence de-nies.

m.f. 6/4 P. 7/5 5/3 f. P. f. P. f. 6 6 6/4 5/3

Sung by Miss Radley.

Dibdin

Allegro

I wonder Im sure why this fuss should be made, I wonder Im sure why this fuss should be made, for my Part Im neither affraid or afraid, of

what I have done, or of what I have said, A Servant I hope is no Slave, And this to their Shames, some Ladies call Names, And this to their Shames, some

Ladies call Names, I know better how to be - have, times are not so bad, if Oc - cation I had, times are not so bad, if Oc -

- cation I had, nor my Character such I need starve out, and for going away, I dont want to stay, and so Im your Ladyships

Servant, and for going away, I dont want to stay, and so Im your Ladyships Servant, I wonder Im sure why this fuss should be made, I

wonder Im sure why this fits shoud be made, for my Part Im neither aghand or afraid, of what I have done, or what I have said, A Servant I hope is no

6 6 5 F. 6 P. F. 6 P.

Slave, And tho to their shames, some Ladies call Names, And tho to their shames, some Ladies call Names, I know better how to be, have, times

F. P. 6 F. P. 6 F. P. F.

are not so bad, If Occasion I had, times are not so bad, If Occasion I had, nor my Character such I need Starve out, And for going away, I

6 5 6 7 6 5 6 5 6 5 6 7 6 5 6 F. 5 P. 4 6

dont want to stay, And so Im your Ladyships Servant, And for going away, I dont want to stay, And so Im your Ladyships servant, And

6 6 6 5 3 F. P. 6 6 6 6 5 3

so Im your Ladyships, And so Im your Ladyships Servant, And so Im your Ladyships, And so Im your Ladyships Servant, And

5 6 6 6 6 5 6 6 4 m.f.

so Im your Ladyships Servant, And so Im your Ladyships Servant.

6 5 6 6 6

Sung by M^r Dodd.

Dibdin

Andante

Hift foft lets hear how matters go | Hift foft lets hear how

matters go I'll Creep---And Lif-ten | I'll Creep---And Lif-ten | fo fo fo fo fo fo |

They're all together by the Ears | They're all together by the Ears | Oh!

Horrid Horrid how the Savage Swears Oh! Horrid Horrid how the Savage Swears there too a-gain there

too a-gain Ay you may ring ay you may ring there too a-gain there too a-gain ay you may ring ay you may ring.

found out th'alarm Bell found out th'alarm Bell Ay you may ring Ding ding ding ding Ay you may ring Ding ding ding ding

4 F. 4 P. 5 F. 4 P. 5 F. 4 P. F.

Dispatch your scouts 'tis all in vain stray Maids are seldom found a gain Dispatch your scouts 'tis all in vain stray Maids are seldom found a gain dis -

P # # 4 in f

-patch your scouts 'tis all in vain stray Maids are seldom found a gain but

6 4 # Presto

Vio. mo.
Vio. 2^{do}.

But Hark the Uproar Hi-ther sounds the Col'nel

Comes with all his Hounds But hark the Uproar Hi-ther sounds the Col'nel Comes with all his Hounds I'll fair-ly give them

5 4 # 4 5 5 4 5

O - pen way To Hunt with what Success they may I'll fair-ly leave them O - pen way to Hunt with what Success they may I'll fair-ly

leave them O - pen way to Hunt with what Success they may I'll fair-ly leave them O - pen way to Hunt with what Suc--

-cess they may to Hunt with what Success they may

Sung by Mr Parsons.

Dibdin

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Presto

Musical notation for the first system, including treble and bass staves with notes and dynamics like 'p' and 'f'.

Musical notation for the second system, including treble and bass staves with notes and dynamics like 'f'.

Rascal. a Hufsy. Zounds she that I counted. a Rascal a Hufsy Zounds she that I counted in: temper so mild so un

practis'd in e - vil. in temper so mild so un practis'd in e - vil I set her on horseback. I set her on horseback. and

no sooner mounted than Crack whip & spur she rides Post she rides Post to the De - vil but Crack whip & spur she rides

Post she rides Post to the De-vil. *for.* But there let her run be ruin'd undone but there let her run be

pia. 6 4 3 6 4 3

Ruin'd undone if I Go to catch her or back a gain fetch her if I Go to catch her or back again fetch her I'm worse than the son of a Gun if I Go to catch her or

7 5 4 5 4 5 3 *for.* 6 *pia.* 6

back a gain fetch her if I Go to catch her or back a gain fetch her I'm worse than the Son of a Gun I'm worse than the Son of a Gun if

6 *mfor.* 6 *pia* 6 *mfor.* 6 6 5 3 *for.*

I Go to Catch her or back a gain Fetch her If I Go to Catch her or back a gain Fetch her I'm worse than the Son of a Gun I'm

pia. 6 6 *mfor.* 6 6 6 *for* 6 6

Worse than the Son of a Gun. *2^d time.* If I Go to catch her or back a gain Fetch her if I Go to Catch her or

Fine. *pia.* *mfor*

Volti Subito.

back a gain fetch her I'm worse than the Son of a Gun if I Go to catch her or back a gain fetch her if I Go to

for *pia* *mf*

Catch her or back a gain fetch her I'm worse than the Son of a Gun I'm worse than the Son of a Gun.

Some Mischief Pofsefs'd me to Marry some Mischief pofsefs'd me to Mar ry and

f

further my Fol-ly to car-ry and further my Fol ly to car ry to be still more a Sot Sons and Daughters I Got

f *p* *f* *p* *f*

and Pret ty ones by the lord Har ry. Pretty ones. Pretty ones. Pretty ones. Pretty ones. Pretty ones by the Lord Harry. A

p *f* *p* *f* *p* *f*

Gravioso

for pia. for pia. for pia. for

Why with sighs my Heart is swelling why with Tears Why with Tears my Eyes O'er flow Ask me not tis past the telling mute In -

vo-lun-ta-ry woe for pia. for Who to Winds and Waves a Stranger Vent-rous tempts th' In -

constant Seas Ventrous tempts th' In-constant Seas in each Billow' fancy's danger thrinks at ev-ry rif-ling Breeze Why with

Sighs my Heart is swelling Why with Tears my Eyes o'er flow Ask me not tis past the telling mute In - vo-lun - - ta - - ry woe tis past the

telling past the telling Mute In - vo-lun-ta-ry woe mute In - vo-lun-ta-ry woe

Sung by M^r Vernon & M^{rs} Baddely

Andante

Lionel

O Blifs un-ex-pected my Joys o-ver pow'r me my Love my Cla-rifs a what words shall I

find Re-morse Def-pe-ra-tion no Lon-ger De-vour me he blefs'd us and peace is re-stord to my mind he blefs us and.

Clarissa

peace is re-stord to my Mind. he blefs'd us O Rap-ture Like one I Re-co-ver whom Death had ap-

-pald with-out Hope with-out Aid one mo-ment tore from me friend Fa-ther and Lo-ver one mo-ment Re-

Lionel Clar^a Lionel Clar^a

-stord and my Pangs are o'er paid my pangs are o'er paid for-faken a bandon'd what Fol-ly what Blind-ness we

72

Clar^a For - tune ac - cuf'd and the fates that De - creed but Pain was In - flic - ted by Heav'n out of kind nefs to Heighten the Joy that was

Lio¹ For - tune ac - cuf'd and the fates that De - creed but Pain was In - flic - ted by Heav'n out of kind nefs to Heighten the Joy that was

Doom'd to suc - ceed but Pain was In - flicted by Heav'n out of kind nefs to Heighten the Joy that was Doom'd to suc - ceed our

Doom'd to suc - ceed but Pain was In - flicted by Heav'n out of kind nefs to Heighten the Joy that was Doom'd to suc - ceed our

Day was o'er cast our Day was o'er cast but Brighter the scene is the Sky more serene is and soft - er the Calm for the Hur - ri - cane past but

Day was o'er cast our Day was o'er cast but Brighter the scene is the Sky more serene is and soft - er the Calm for the Hur - ri - cane past but

Fauville

Dibdin

Allegro.

Lionel.

Come then all ye social Powers

shed your influence O'er us Crown with Bliss the present hours and lighten thou before us may the Just, the Genrous, Kind see that you re-

regard them and Lionels for ever find Clarissas to reward them. Segue al Choro.

Bassoons.

Chorus.

May the Just the Genrous Kind see that you regard them and Lionels for ever find Cla.rissas to re-ward them.

Clarissa.

May the Just the Genrous Kind see that you regard them and Lionels for ever find Cla.rissas to re-ward them, Love thy God head

I adore the source of sacred Passions But will never Bow before those Idols wealth or Fashion May like me each

Maiden Wife From the Fop de-fend her Learning Sense and Virtue Prize and scorn the Vain Pretender

Chor.^s

May like me each Maiden Wife from the Fop de-fend her Learning Sense and Virtue Prize and scorn the Vain Pre-ten-der

May like me, each Maiden Wife from the Fop de-fend her Learning Sense and Virtue Prize and scorn the Vain Pre-ten-der

Jesamy .

Why the Plague should Men be sad While in time we moulder Grave or Gay or vex'd or Glad we every day grow Ol-der. Bring the Flask the

Musick bring Joy will quickly find us drink and laugh & dance & sing & cast our Cares be hind us Drink and Laugh and Dance & Sing and cast our Cares be

Chorus.

hind us. Bring the Flask the Music bring Joy will quickly find us Drink and Laugh and Dance and Sing and cast our Cares be hind us.

Bring the Flask the Music bring Joy will quickly find us Drink and Laugh and Dance and Sing and cast our Cares be hind us.

Dia

How shall I ef=cape fo Naught on Filial laws to trample, I'll een Curtsy own my fault and Plead pa-pas Example Pa=reuts, 'tis a

hint to you Children oft are f'hameless oft tranf-gress the things too true But are you al=ways Blameless

Chor.

Parents 'tis a hint to you Children oft are f'hameless oft tranf gress the things to true but are you al=ways Blame=less

Parents 'tis a hint to you Children oft are f'hameless oft tranf gress the things to true but are you al=ways Blame=less

Old Boy

One word more be fore you go Girls and Boys have Patience you to Friends must some thing Owe as well as to Re latfons these kind

Gentle men ad dress what tho we for gave them. still they must be lost unless you lend a hand to save them.