

*La tour enchantée (chantée)*

C. DE M.  
N<sup>o</sup> 11913.

*THE HAUNTED TOWER,*

*Comic Opera.*

*in Three Acts,*

*As Performed at the  
Theatre Royal Drury Lane,*

*the Music*

*Selected, Adapted & Composed*

*By STEPHEN STORACE.*

*Price 10/6.*



*Entered at Stationers Hall.*

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OF THE



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**C. DE M.**  
 N<sup>o</sup>. 12343.

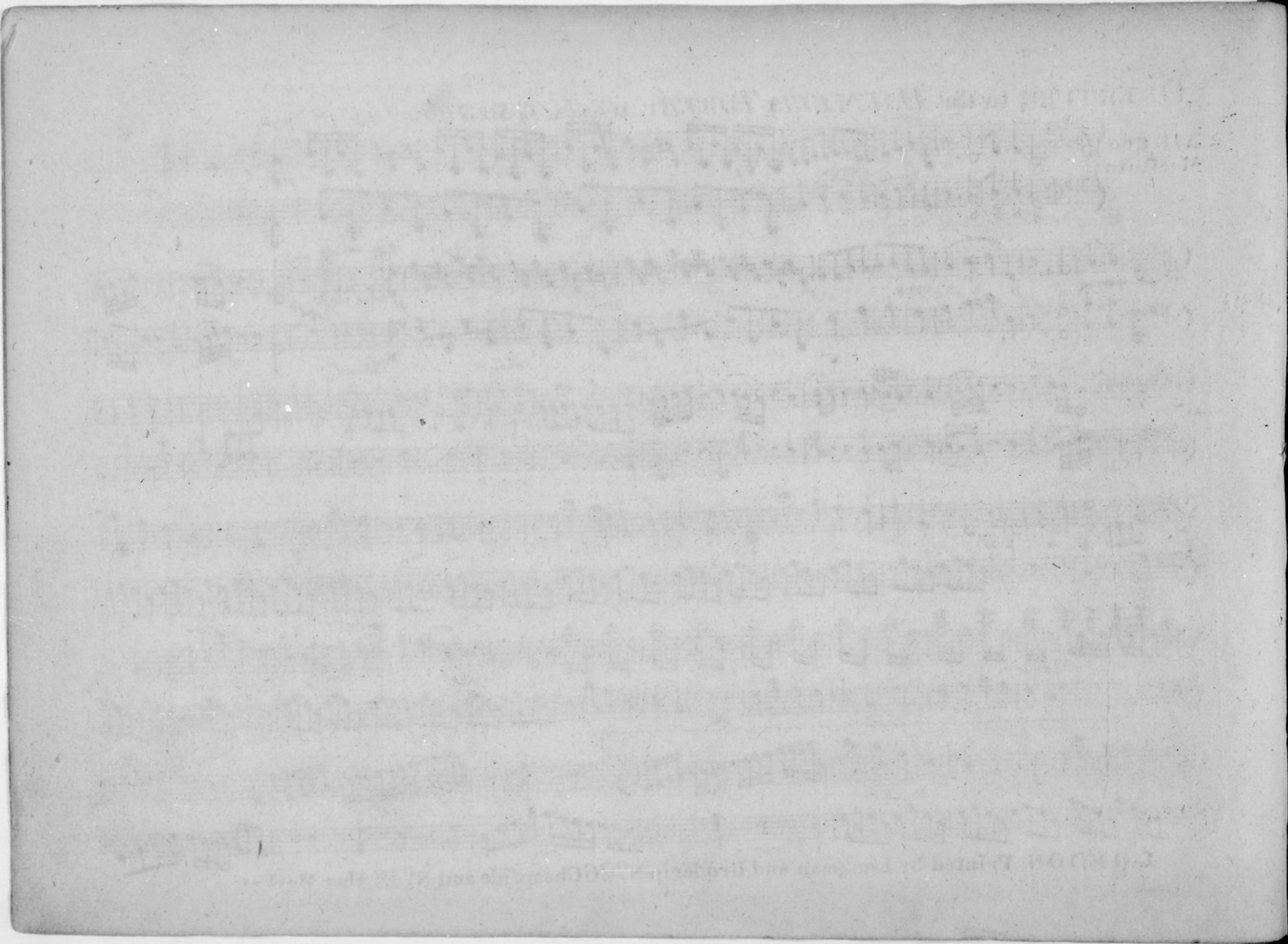
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C. DE M.  
No. 12323

OVERTURE to the *HAUNTED TOWER* Composed by *St. Storace Pr 1<sup>s</sup>* Wind Instrum<sup>ts</sup>

Allegro  
Maestoso

The musical score is written for piano, strings, and woodwinds. It consists of ten systems of staves. The first system includes piano and bass staves with dynamic markings like *p*, *cres*, *f*, and *dim*. The second system adds woodwinds, with *Wind Instr<sup>ts</sup>* and *ff* markings. The third system features two oboe parts, labeled *Oboe 1<sup>o</sup>* and *Oboe 2<sup>o</sup>*. The fourth system shows the piano part with *ff* dynamics. The fifth system includes a section labeled *Seque* with a wavy line underneath. The sixth system continues the piano and woodwind parts. The seventh system shows the piano part with *ff* dynamics. The eighth system continues the piano and woodwind parts. The ninth system shows the piano part with *ff* dynamics. The tenth system continues the piano and woodwind parts.

2

Oboe

Oboe

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

*p* *f*

This system contains the first eight measures of the score. It features two staves for Oboe and two staves for Bassoon. The music is in a key with one sharp (F#) and a 3/4 time signature. The Oboe parts are marked with dynamics *p* and *f*. The Bassoon parts also have dynamic markings *p* and *f*.

All<sup>o</sup> affai

Oboes

Bassoons

8

This system contains measures 9 through 16. It features two staves for Oboes and two staves for Bassoons. The tempo is marked "All<sup>o</sup> affai". The music continues in the same key and time signature. The Oboes are marked with *p* and *f*. The Bassoons are marked with *p* and *f*. A measure rest of 8 measures is indicated at the end of the system.

Oboes

Bassoon

*p* *f*

This system contains measures 17 through 24. It features two staves for Oboes and two staves for Bassoon. The music continues with dynamic markings *p* and *f* for both instruments.

*dim:* *p* *f*

This system contains measures 25 through 32. It features two staves for Oboes and two staves for Bassoon. The music includes a *dim:* (diminuendo) marking followed by *p* and *f* dynamics.

8

This system contains measures 33 through 40. It features two staves for Oboes and two staves for Bassoon. The music concludes with a measure rest of 8 measures indicated at the end.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of two staves. The notation continues from the first system, featuring similar rhythmic patterns and melodic lines.

Third system of musical notation, consisting of two staves. The upper staff is labeled "Bassoon" and the lower staff is labeled "Oboe". Both parts begin with a dynamic marking of *p* (piano). The notation includes slurs and various note values.

Fourth system of musical notation, consisting of two staves. The notation continues with a dynamic marking of *f* (forte) in the lower staff.

Fifth system of musical notation, consisting of two staves. The notation continues with various rhythmic patterns and melodic lines.

Sixth system of musical notation, consisting of two staves. The notation concludes with dynamic markings of *p* and *f*. The lower staff features a complex rhythmic pattern with many sixteenth notes.

the Curtain rises



First system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat and a 3/4 time signature. Dynamic markings include *p* Thunder, *Cres*, *dim*, and *p*. There are four quarter notes with stems pointing down in the lower staff.

Second system of musical notation, Oboe part. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in the same key and time signature as the first system. A dynamic marking of *f* is present in the upper staff.

Third system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in the same key and time signature. A dynamic marking of *p* is present in the lower staff.

Fourth system of musical notation, Oboes part. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in the same key and time signature. A dynamic marking of *pp* is present in the lower staff.

Fifth system of musical notation, Bassoons part. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in the same key and time signature. A dynamic marking of *p* is present in the lower staff. There is a large ink blot or tear in the paper between the two staves in the middle of the system.

Con moto

Storace

Canto 1<sup>o</sup>

Canto 2<sup>o</sup>

Alto

Tenor

Bass

Con moto

wind Instruments

Segue

*p*

cres:

dim:

*p*

cres:

il

Oboe

Canto 2<sup>o</sup> unis

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

To Albion's genius raise the strain, whose pow'r has quell'd the angry main,

Segue

*f*

*p*

cres

*f*

dim:

*p*

*Canto 2<sup>o</sup> Unis.*  
*p*  
 and gives us shel-ter on the coast, and gives us shel-ter on the  
 and gives us shel-ter and gives us shelter on the  
 and gives us shelter on the coast, and gives us shel-ter on the  
 and gives us shel-ter on the coast, on the  
 Horns

*f*  
 coast, of this blest Isle, old Ocean's boast, old Ocean's boast, and gives us shel-ter  
 and gives us shelter on the coast, and gives us shel-ter  
 coast, of this blest Isle, old Ocean's boast, and gives us shelter on the coast, and gives us  
 coast, of this blest Isle, old Ocean's boast, and gives us  
 coast, of this blest Isle, old Ocean's boast, and gives us shel-ter  
*p*

*for*  
 on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's  
 on the coast, of this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's  
 shelter on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's  
 shelter *for* on this blest Isle on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's  
 on the coast of this blest Isle on this blest Isle, old Ocean's boast, of this blest Isle, old Ocean's  
*for*

boast, see re\_tir'ing o'er the deep, distant light'nings harmless sweep, see the  
 boast, see re\_tir'ing o'er the deep, distant light'nings harmless sweep, see the  
 boast, see re\_tir'ing o'er the deep, distant light'nings harmless sweep, see the  
 boast, see re\_tir'ing o'er the deep, distant light'nings harmless sweep, see the

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow hol- low

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur-

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow

storm condemn'd to lose its prey, see the storm condemn'd to lose its prey, in hollow mur- murs in hollow

*p*

mur- murs dies a- way, dies a- way.

mur- murs dies a- way, dies a- way.

mur- murs dies a- way, dies a- way.

mur- murs dies a- way, dies a- way.

Balloon

Sung by Mr Kelly

Stanza

Oboe Solo

First system of musical notation for Oboe Solo, consisting of a treble and bass clef staff in 3/4 time with a key signature of one flat.

Andante Softenuto

Second system of musical notation for Horns and Bassoons, consisting of a treble and bass clef staff in 3/4 time with a key signature of one flat.

Third system of musical notation for Bassoons, consisting of a treble and bass clef staff in 3/4 time with a key signature of one flat.

Fourth system of musical notation for Bassoons, consisting of a treble and bass clef staff in 3/4 time with a key signature of one flat.

Fifth system of musical notation for Bassoons, consisting of a treble and bass clef staff in 3/4 time with a key signature of one flat.

*pia.*

*for: pia. Cres: for:*

L<sup>d</sup> William

From hope's fond

*pia.*

dream tho' rea-son wake In vain she points with warn-ing

hand, In vain she points with warn - - ing hand, I dread ad - vice I can not

*Fag* *sf* *plu.*

take, I dread ad - vice I can not take, Love's pow'rful spells my

*sf* *plu.* *Cres.* *Ob*

steps command, Love's pow'rful spells my steps command,

*Cr.* *Oboe* *Cres.* *plu.*

The bird thus fas - - cination binds, When darting from the

*Horns* *mf*

ser - - pent's eyes, The fa - - tal charms too late - - he finds, H

*Paf.*

struggles he struggles and ad - mi - - ring dies From hope's fond dream tho'

*Cres.* *f*

rea - - son wake, In vain she points with war - - ning hand, in

*Ob.*

vain she points with war - - ning hand, Love's - powerful spells my

*Oboc*

*Cres.*

steps - command. Love's powerful spells my steps command - -

- - my steps - - - com - - mand.

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



Sung by M<sup>rs</sup> Crouch.

*Andante*

*Pizz.* *arco*

Lady Elinor.

Tho' pi-ty I can not deny, Ah what will that a-vail? you A-las I dare not hope sup-ply; for

*Pizz.* *sf* *sf arco*

hope too sure wou'd fail you. Think when the flatt'rer shall deceive In vain you will la-

*for* *Pizz*

ment you Yet should you hope without my leave 'Tis true I can't pre-vent you yet should you hope without my leave 'tis

*arco*

true I can't pre-vent you.

*cres* *for*

My hand directed to bestow  
 In England here I'm landed;  
 And Daughters always act, you know  
 Just as they are commanded  
 Then let not flattering hope deceive  
 Or else you will repent you;  
 Yet should &c.

Sung by Miss Romanzini.

Larghetto

Cicely

Welch tune

Na - ture to wo - - man  
 still to kind a - - mong her best boons be stowing what ev - ry fe - - male sure must find a  
 wond'rous desire to be knowing (Fine) Man the proud and envious elf so  
 jealous of our di - - scern - ing de - - cries in us what he prides in him - self the with for what - -  
 ever's worth learning.

D.C.

Sung by Mr Dignum and Chorus of Hunters

Double  
Chorus

ad lib: *Storace*

Horns behind the Scenes

Allegretto

Orchestra

*for:*

Robert Horns Horns Horns

Hark! Hark! Hark! the sweet Horn, Hark! the sweet

*for:* *Allegretto* *Allegretto* *Allegretto* *Allegretto*

Horn proclaims a far, against the Stag the mimic war, Whilst future heroes hearts re

*for:* *for:* *p*

bound, And pant to hear the Trumpet found - - - - - And pant to hear the Trumpet found.

Trumpets

*for:*

Chorus

*a*  
*f*  
*m*

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war, And future

Hark! the sweet Horn proclaims a - - far, Against the Stag the mimic war,

*a*  
*f*  
*m*

heroes hearts re - bound, And pant to hear the trumpet found.

heroes hearts re - bound, And pant to hear the trumpet found.

And pant to hear the trumpet found.

warlike genius of our Isle, Who on the hunter deigns to smile, In ecchoes gives the

*Maestoso pia.*

chace ap - - plaufe - - - - , Which strings the nerve for glo - - ry's cause.

*for:*

Rob:

The

Chorus

In ec - - - choes gives the chase ap - - - plause, Which strings the nerve - - - for  
 In &c. In ec - - - choes gives the chase ap - - - plause, Which strings the nerve - - - for  
 glo - - ry's caufe. Trum<sup>ts</sup> Horns  
 glo - - ry's caufe.

Rob: Hark, hark, hark the sweet horn Hark the sweet  
 Hark, hark, hark Hark the sweet  
 Hark, hark, hark Hark the sweet  
 (2<sup>d</sup> Chorus behind the Scenes) Hark, hark, Hark the sweet  
 Hark, hark, Hark the sweet  
 Hark, hark, Hark the sweet

Tempo Primo

mf

Allentando

A Tempo

horn proclaims a - - far. Against the Stag the mim-ic

horn proclaims a - - far. Against the Stag the mim-ic

horn proclaims a - - far.

Hark the sweet horn proclaims a - - - far.

Hark the sweet horn proclaims a - - - far.

Hark the sweet horn proclaims a - - - far.

war, *for* Where'er the devious chace may

war, Where'er the devious chace may

Where'er the devious chace may

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

A - gainst the Stag the mimic war,

*for* *mpia*

*a*

bend. And bid us as her pleasures rise . . . . .

bend, And bid us as her pleasures rise

bend. And bid us as her pleasures rise . . . . .

Still free-dom shall our steps at . . . . . tend De . . . fend the

Still free-dom shall our steps at . . . . . tend De . . . fend the

Still free-dom shall our steps at . . . . . tend De . . . fend the

*b*

*m*

*for*

*a*

De . . . fend the blefsings which we prize.

rife . . . . . De . . . fend the blefsings which we prize.

De . . . fend the blefsings which we prize.

blefsings which we prize. De . . . fend the blefsings which we prize.

blefsings which we prize. De . . . fend the blefsings which we prize.

blefsings which we prize. De . . . fend the blefsings which we prize.

*b*

*m*

*Handwritten initials*

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend,

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still freedom shall our steps at - - tend, And bid us

Where-er the devious chace may bend, Still Freedom shall our steps at - - tend,

as her pleasures rise, Defend the blefsings which we prize. And bid us as her pleasures

as her pleasures rise, Defend the blefsings which we prize. And bid us as her pleasures

Defend the blefsings which we prize. And bid us as her pleasures

as her pleasures rise Defend the blefsin's which we prize.

as her pleasures rise Defend the blefsings which we prize.

Defend the blefsings which we prize.



*Handwritten initials:*  
r.  
m.  
B

rise, Defend - - - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - - - And bid us as her pleasures rise, defend - - - the blessings which we

rise, Defend - - - - - And bid us as her pleasures rise, Defend the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, defend - - - the blessings which we

And bid us as her pleasures rise, And bid us as her pleasures rise, Defend the blessings which we

prize, Defend the blessings which we prize...

prize, Defend the blessings which we prize.

prize, Defend the blessings which we prize.

prize, Defend the blessings which we prize.

prize, Defend the blessings which we prize.

prize, Defend the blessings which we prize.

Sung by Sigra Storace

Paeficco

Flutes

Flutes

*p<sup>o</sup>* Andante

tutti for

*pia*

tutti for

Adela

Whi - ther my Love Ah whither art thou gone let not thy Ab - - fence cloud the hap - - py

dawn fay by thy heart can falshood e'er be known Ah no Ah no Ah no no I Judge it by my

own the heart he gave with fo much care which trea - - fur'd in my breast I

wear still for its master beats a lone, I'm sure I'm sure I'm sure the selfish things his

own. Whither my love Ah whither art thou gone let not thy absence cloud this happy

dawn, say by thy heart - - can falsehood ever be known Ah no Ah no Ah no no no I

Judge it by my own whither my love Ah whither art thou gone whither my

love Ah whither art thou gone.

*for*

Dialogue Sung by M<sup>r</sup> Bannister Jun<sup>r</sup> and Sig<sup>ra</sup> Storace.

Adela

Storace

Will great Lords and Ladies

Edward

Adela

dress up on gay days come and visit you and I? Aye all smiling bowing great friendships vowing while we hold our heads so high But should the

Edward

fine gentry smoke us Lord how they'll joke us and our want of breeding see Pshaw we shall be e- ver reckon'd vast-ly clever

Adela

Edw<sup>d</sup>

Adela

Edw<sup>d</sup>

Both

while our Pocket's full dye see then e- vry day new joy shall bring and e- ver gay well dance and sing Fal la la

lal lal lal lal lal lal lal lal lal lal how merry shall we be

Ad: Of great fortune vaunting  
 Low People taunting  
 Dignity we must support  
 Ed: 'Mong high barons bouncing  
 Fine Ladies flouncing  
 We may chance to go to Court.

Ad: Well fegs I care not  
 Court tho' we share not  
 If we at home shall happy happy be  
 Ed: S Soon I may bold  
 To hope that I shall hold  
 A little Baron on my knee— Ad: Then evry day &c.

C. DE M.  
No. 1828.

Sung by Mr. Sedgwick

25

Fl: *piu* *tutti* *for* *Sto*

Charles

My native land I bade a... dieu and calmly friendships joys re... sign'd but Ah how keen my sorrows grew when my true love I left be...

*piu*

...hind, yet should her truth feel no de... cay should absence prove my charmer kind then shall not I lament the

*for* *piu*

day when my true love I left be... hind my native land I bade a... dieu and calmly friendships joys re... sign'd but oh how keen my sorrows

grew when my true love I left be... hind but oh how keen my sorrows grew when my true love I left be... hind.

*for*

Trio. Sung by M<sup>r</sup>. Kelly, Miss Romanzini, & M<sup>rs</sup>. Crouch in the Haunted Tower.

Storace.

Lady Elinor

Andantino

Musical score for piano accompaniment, including Clarinetts. The score is in C major with two flats in the key signature (B-flat and E-flat) and common time. It features a piano part with a bass line and a treble line with arpeggiated figures. The Clarinetts part is written in the treble clef with a similar arpeggiated texture. The tempo is marked 'Andantino'.

6 A  
L  
m

Vocal staves for Lady Elinor, Cicely, and Lord William. The lyrics are: "a- gainst the shaft of cruel fate, why cannot virtue prove a charm, why cannot vir - tue". The staves are in C major with two flats in the key signature and common time. The lyrics are written below the notes.

Vocal staves for Cicely and Lord William. The lyrics are: "prove a charm, and of her blind mis - gui - ded hate, ca - pri - cious, desti - ny". The staves are in C major with two flats in the key signature and common time. The lyrics are written below the notes. The word "cres" is written above the notes.

*Clar<sup>s</sup>* *mv*

*ma* *for* *h*

capricious desti . ny ca . pri . cious def . ti . ny dif . arm, yet who engag'd in

*ma* *for* *h*

capricious desti . ny ca . pri . cious def . ti . ny dif . arm, yet who engag'd in

*mf*

capricious desti . ny capricious def . ti . ny dif . arm, yet who engag'd in

*cres* *for*

vir . tue's cause, to tread her paths wou'd fear con . fess, or on the road re . luc . tant pause,

*ma* *for* *ma* *cres* *for*

vir . tue's cause, to tread her paths wou'd fear con . fess, or on the road re . luc . tant pause,

*for* *ma* *cres* *for*

vir . tue's cause, to tread her paths wou'd fear con . fess, or on the road re . luc . tant pause,

*ma* *for* *ma* *for*

be . cause it . leads it leads not to suc . cess . . , yet who en .

*ma* *for* *ma* *for*

be . cause it . leads it leads not to suc . cess . . , yet who en .

*ma* *for* *ma* *for*

because it leads it leads not to suc . cess . . , yet who engag'd in virtue's cause,

*Violon<sup>o</sup>* *tutti* *Bassoons*

gag'd in virtue's cause, to tread her paths wou'd fear con- fess, *for* or on the road reluctant

gag'd in virtue's cause, to tread her paths wou'd fear con- fess, *for* or on the road reluctant

to tread her paths wou'd fear con- fess, *for* or on the road reluctant

pause, *piu* be- cause it leads it leads not to suc- cefs - - - - - because it

pause, *piu* be- cause it leads it leads not to suc- cefs - - - - - because it

pause, because it leads it leads not to suc- cefs - - - - - because it

Violonc? *tutti piu* *for*

leads not to suc- cefs.

leads not to suc- cefs.

leads not to suc- cefs.



Act II.

Sung by Sig<sup>ra</sup> Storace.

*flia.* *Andantino* Flutes tutti *sf* (Ad. In) *sf* Be mine ten-der

*flia.* *Andantino* Viola Basso

Paf- sion foothor of care, Coni Life's choicest Bless- ing shield from def- pair. do not de-

Flu. Flu. Horns

ceive me ah ne- ver leave me Still may my bo- fom thy Pow- er de- clare, In

*sf* *sf*

vain thy in- fluence fools may re- vile, Constan- cy ever gains ever gains thy smile and of their destiny can those con-

*cres for flia.*

plain whole falschood dares thy laws- pro- phane thy laws- pro- phane be mine ten-der paf- sion foothor of

*cres flia cresc flia*

Flutes

are. Life's Choi-cest blefs - - ing Shield from def - - pair. do not de - ceive me. ah ne - ver

Corni

Flutes

leave me Still may my bo - som thy pow - er de - clare do not de - ceive me ah ne - ver leave me Re -

sf FP sf

Allegro Agitato

fol'd I'll brave all dan - - ger to Ev - ry fear a Stran - - ger thy Sweet re - wards oh

Viola Basso *via* Viola sf

Love to gain then Let me com - bat not in vain but in my tri - - umph share thy

sf sf sf sf cres for

Fl:

Smiles for which I dare. Re - - fol'd I'll brave all danger To Ev - ry fear a

*via* Fag: Fag:

34

Stranger then in my tri-umph share thy Smiles for which I dare

*sf sf Cres pia*

*sf sf pia for*

*Ad lib. ff.*

I dare thy Sweet re-wards oh Love to gain then, let me com-bat not in

*pia*

*All<sup>o</sup> pia.*

vain I dare I bravely dare I bravely

*for*

dare.

Lady Elinor

*Andante* Hush hush such counsel do not give a Lover's name pro-fa-ning and can the heart de-cit ad-vise where

migh-ty love is reign-ing af-fec-tion foe to mean disguise can have no mo-tive

for de-cit Hush hush such counsel do not give a Lover's name pro-fa-ning and can the heart de-

- - ceit ad-vise where mighty love is reign- - - ing where migh-ty love is reigning and can the heart de-

- - ceit advise where migh-ty Love is reign- - - ing

*sf* *rit* *tr* *sf* *m.v.* *rit* *sf* *m.v.* *sf* *m.v.* *sf* *rit*

Sung by M<sup>r</sup> Kelly.

French tune 33

The time has from your Lordship's face made free to Steal each youthful Grace yet why should you de- pair yet why should you de- pair?

Old Lufts oft please the Connoisseurs fo folks of taste perhaps like yours - and that re- moves your care - and that re- moves your care - and that re- moves our care

'Tis true that filly Girls believe  
 In joys that youth alone can give  
 But why should you despair?  
 'Tis folly governs youth you know  
 And so far young you soon may grow  
 And that removes your care.

What e'er your faults, in person, mind,  
 However gross you chance to find  
 Yet why should you despair?  
 Of flattery you must buy advice  
 You're rich enough to pay the price  
 And that removes your care.

*Cicely*

What blest hours untainted by for-row does the maiden prove who knows not love so

merrily so merrily merrily so merrily she sings - thro' the day

dull

forrow shall threaten in vain the de-light of her heart to re - strain while from Cupid free blest in

li-ber-ty not a sigh she blends with the strain while from Cu - pid free blest in li - - ber - ty not a

High she blends with the strain what blest hours un-tainted by sorrow does the maiden prove who

knows not love so merrily so merrily merrily so merrily she mer-ri-ly sings thro' the day.

as the gay-ly ca-rols a-long Let me Join let me Join sweet freedom's

Song, Oh may my heart e-ver bear a part in the en-vy'd jo-cund lay, while merrily so merrily the

happy maid so blithe-ly so blithe-ly sings thro' the day.

Sung by M<sup>r</sup>. Banister Jun<sup>r</sup>.

French tune  
Edward

Andante

Horns tutti Horns tutti

Now all in prepa-

- ration for the nuptial ce - le - bration, each maiden on th<sup>e</sup> occasion, feels her heart in pal - pi - ta - tion, 'tis

now a blush, and now a sigh, then trembling too she knows not why, while ev - 'ry lad with ex - pec - ta - tion,

ad lib: a tempo

finds his heart beat high, and all in pre - pa - ration, for the nuptial ce - le - bra - tion.

f

2  
Whil<sup>e</sup> swords and shields, are clashing,  
Archers aiming, cudgels thrashing,  
The ale to none denying,  
Flaggons far and wide supplying,  
With tilters fencing, restlers boasting,  
Bonfires blazing oxen roasting,  
And all the vassals flock around,  
What pleasures now abound! Now all &c.



SESTETTO. Sung by Mr Kelly, Mr Banister, junr, Mr Sedgwick, Mrs Crouch, Miss Romanzini, and Signa Storage.

Storage

Allegretto

Violone: *p* *f* *p*

Fl:

Bassoon Fl. Bassoon

Horns *tutti*

Lady Elinor

By mutual Love de-lighted, Here fortunes favrites fee, In Hymen's bonds u-ni-ted, how happy must they be!

Cicely

By mutual Love de-lighted, Here fortunes favrites fee, In Hymen's bonds u-ni-ted, how happy must they be!

Ld Will

By mutual Love de-lighted, Here fortunes favrites fee, In Hymen's bonds u-ni-ted, how happy must they be!

Violc: *p* *f*

Adela Edward

Whom can they mean? not me, nor me, Ladies and Gentlemen I thank you for

*p* *sf*

Charles  
me  
What grace! what an air!  
L<sup>d</sup> Will:  
A face so fair  
cres

Cicely  
Born to command! the Hap-py pair!  
Charles  
Born to command! the Hap-py pair!  
Born to command! the Hap-py pair!  
Born to command! the Hap-py pair!  
cres f p f dim

Lady Elin:  
By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!  
Cicely  
By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!  
L<sup>d</sup> Will  
By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!  
Violonc p tutti f

Edward Adela  
E-gad the joke we'll humour, with all my heart say. I Who for success can do more than ev'ry chance to try.  
p sf

Charles Her courage falters, Mark her eyes, See from her cheek the colour flies, A-las poor Girl I

Cicely

Edward Adela

pi-ty her distres, Yet mischief says we can't do less, You tremble courage come go on, Ah! me my boasted spi-rits.

*f* *a* *p* *cres* *f* *dim*

Allegro ma non troppo

gone, Alas why didst thou hapless Maid, by silly vanity be-tray'd, expose thy peace of mind to gain a prize thou

never could obtain

Lady Linor - *Sotto voce*

Cicely - *Sotto voce*

L<sup>d</sup> William - *Sotto voce*

Edward - *Sotto voce*

Charles - *Sotto voce*

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

Alas be-hold the fil-ly Maid, by pride and va-ni-ty be-tray'd, her peace of mind is lost to gain, a prize She

a  
8

But <sup>1st</sup> A-las why didst thou hap - - less Maid. by filly va - ni - ty be -

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

ne-ver can ob-tain . A-las be-hold the fil-ly Maid.

B  
8

- tray'd - - - thy peace of mind - - - is left to gain - - - a prize thou

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

by pride and va - ni - ty be - tray'd . her peace of mind . is left to gain .

Più Allegro

cres

ne - ver canst obtain. A-las why didst thou hapless Maid, by filly va-ni-ty be-tray'd, thy peace of mind is left to  
 a prize She never can obtain. A-las be--hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is left to  
 a prize She never can obtain. A-las be--hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is left to  
 a prize She never can obtain. A-las be--hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is left to  
 a prize She never can obtain. A-las be--hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is left to  
 a prize She never can obtain. A-las be--hold the fil-ly Maid, by pride & va-ni-ty be-tray'd, her peace of mind is left to

Più Allegro

cres

gain, a prize thou ne - ver canst ob - tain, no ne - ver, no ne - ver no ne - ver thou ne - ver canst ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -  
 gain, a prize She ne - ver can ob - tain, no ne - ver, no ne - ver no ne - ver She ne - ver can ob -

Pizz

arco

sf



Sung by M<sup>r</sup> Dignum.

Allegro

Staccato

Robert

Now mighty roast beef is the Englishman's food it ennobles our veins and enriches our blood our

*f*

Cho<sup>s</sup>

soldiers are brave and our Barons are good, Oh the roast beef of old England and oh! the old English roast

*f*

beef.

Our Barons my Boys are robust stout and strong,  
 And keep open House with good Cheer all-day long,  
 Which make their plump tenants rejoice in this song  
 Cho: Oh the roast beef &c.

Finale

Soprano

Flute

Allegro ma non troppo *tutti f.*

Lady Elin & Cicely, a 2.

Loves sweet voice to Hymen speaking breathing through the Dulcet flute lifting joy the accents seeking bids complain-ing care be

Chor: Trebles & Tenors

Viola

mute. High above dull sorrows level now the tide of joy display, Love and Hymen bid us revel bid us hail this hap-py Day.

L<sup>d</sup> William

Let the vines enlivening treasure rising kiss the Goblets brim till we see ex-ult-ing pleasure

Cho<sup>s</sup> Tenors

on the smiling sur-face swim, till we see ex-ult-ing pleasure on the smiling sur-face swim. let the



-Alto  
 tenor  
 Bass

Let the vines enliv'ning treasure ris-ing kifs the goblets brim Till we fee ex-ult-ing, plea-fure on the  
 Till we fee ex-ult-ing plea-fure on the

Let the vines enliv'ning treasure ris-ing kifs the goblets brim Till we fee ex-ult-ing plea-fure on the

Cicely Carrillon

smil-ing fur-face fwim While the merry bells refounding shall in pleasures chorus chime While the  
 smil-ing für-face fwim  
 smil-ing fur-face fwim

Fl: Fl: piz

merry merry merry bells While the merry merry merry bells While the merry bells refounding shall in pleasures Chorus

Car: Cho: Trebles & Tenors  
 chime  
 alto  
 Bass

While the merry bells refounding shall in pleasures chorus chime from the tren bling floor refounding let the varied dance be t  
 While the merry bells refounding shall in pleasures chorus chime.  
 While the merry bells refounding shall in pleasures chorus chime.

4<sup>o</sup> time

While the merry bells re-founding shall in pleasures chorus chime while the merry bells re-founding shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

While the merry bells re-founding shall in pleasures chorus chime - - - - shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

While the merry bells re-founding shall in pleasures chorus chime while the merry bells re-founding shall in pleasures chorus chime from the trembling floor rebounding let the varied dance beat time.

L<sup>d</sup> Will. & Charles      Lady Elin & Cicely

Loves sweet voice to Hymen speaking breathing through the dulcet flute. Lifting joy the accents seeking bids complain - ing care be

L<sup>d</sup> Will. & Char.      Lady Elin & Cicely      All 4

mute. High above dull sorrows level. Now the tide of joy dif - play. Love and Hy - men bid us re - vel bid us hail this hap - py

Chorus

Day. While the merry bells re-founding shall in pleasures chorus chime.      From the trembling floor re -

While &c      From the trembling floor re -

While the merry bells re-founding shall in pleasures chorus chime.      From the trembling floor re -

- bounding let the varied dance beat time. High above dull furrows level now the tide of joy dis- play Love and Hymen bid us re-vel bid us hail this happy

- bounding let the varied dance beat time. High above dull furrows level now the tide of joy dis- play Love and Hymen bid us re-vel bid us hail this happy

- bounding let the varied dance beat time. High above dull furrows level now the tide of joy dis- play Love and Hymen bid us re-vel bid us hail this happy

day, bid us hail this happy day bid us hail this hap- py day this hap- py day this hap- py day. Clar:

day, bid us hail this happy day bid us hail this hap- py day this hap- py day this hap- py day.

day, bid us hail this happy day bid us hail this hap- py day this hap- py day this hap- py day.

Act. III

Sung by M<sup>r</sup>. Sedgwick

Allgro

Maestoso

oboes  
Viola *f*  
*f*

Staccato

Charles  
Where'er true valour can its pow'r dif- play, There meek eyed pi-ty

*f*

anxious still to blefs, With jealous honor holds divi- ded fway, and from- a- ven- ging an- ger fhields dif-

*f* *cres* *f* *cres* *f*

- trefs, There jealous honor, holds divided fway, And from avenging an- ger fhields dif- trefs, And from avenging an- ger

*f* *f* *f* *f* *f* *sf* *f* *f*

fhields dif- trefs, There jealous honor holds divided fway, And from- a- ven- ging an- ger

*sf* *f*

shields dis-tract Neer shall the sword of honor dare in-vade, The spell bound

*f* *mf* *ff*

spot where pity drops a tear For where mis-fortune casts her sacred shade, There deepest injuries must dis-ap-pear. Neer

*f* *ff* *Cres*

shall the sword of honor dare in-vade, The spell bound spot where pity drops a tear, For where mis-for-tune casts her sacred

*ff* *Cres* *mf* *ff*

shade There deepest injuries must disap-pear. There deepest injuries must dis-ap-pear.

*mf* *f* *mf*

must dis-ap-pear.

*f*

Rondo

Sung by Signa Storace.

Oboe

Brillante

*fua*

Segue

Segue

Flute

Adela

Love from the heart all its danger concealing Reason they say the fond spell can re-move; but

*fua*

bliss kindly stealing still the de-lu-sion so sweet may I prove for should you be-tray me your false-hood per-

cieving too well do I love you the pe-ril to shun so if you must cheat me still further de-ciev-ing oh

Flutes

blinded by hope to the last lead me on oh blind-ed by hope to the last lead me on.

Love from the heart all its dan-ger con-veal-ing Rea-son they say the fond spell can re-move but should you be -

tray me your faithood per-diev-ing too well do I love you the pe-riL to shun so if you must cheat me to the

last lead me on Love from the heart all its dan-ger con-veal-ing rea-son they say the fond

spell can re-move the fond spell can re-move the fond spell can re-move they say can re-

move the spell can re-move.

mf *Flutes* *Viol* *Sart*

*Andantino* *Horns*

*Lady Elinor.* *Viol* *flut* *L. William*

Dan-gers unknown im-pend-ing doubt mul-ti-plies my fears Law-rels my steps at-tend-ing shall

*pia.* *Viol* *flut* *L. William*

Thus in sus-pence to leave thee. To

spring from beautys tears Think it thou I can de-cieve thee.

leave thee. Dangers un-known impending. and must we bid a-

To leave thee. Laurels my steps at-tending my steps at-tending. and must we bid a-

*ad lib.* *sf ad lib.*



*A tempo*

.. dieu Say wilt thou still prove true and must we bid a - - dieu! Thus in suspense to

.. dieu Say wilt thou still prove true and must we bid a - - dieu! thus in suspense to leave thee

*A tempo*

leave thee. Yes I will still prove. to leave thee Dan.gers un known im..

Say wilt thou still prove true. to leave thee

Flute: *sf*

Horns

pending unknown impending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

Laurels my steps at-tending. And & c

*ad lib.* *a tempo*

must we bid a - - dieu! and must we bid a - - dieu!

*ad lib.* *a tempo*

*sf* *rit* *a tempo*

Sung by Mrs Crouch.

Sarti

*for* *Allegro* *fua.* *fua.* *fua.* *fua.*

*for*

oboes (Lady Elinor) Dread pa - - - - - rent of def - pair

thou ty - rant of my mind thou ty - - - rant of - - - my mind who

ling - - - ring seem'st - - to spare to point the worst - - - - - be - hind to point the worst be -

*sf* *mf*

hind to point

to point the worst behind At once complet my

woe - - dif - - play thy ills in store Ah quick - ly strike the blow 'Tis all that I im -

plore - - viol. 'Tis all that I 'Tis all that I im -

plore - - 'tis all that I im plore,

Dread Fa - - rent of def - - pair thou ty - - rant of my

mind thou ty - - rant of - - my mind. who ling - ring seem't to

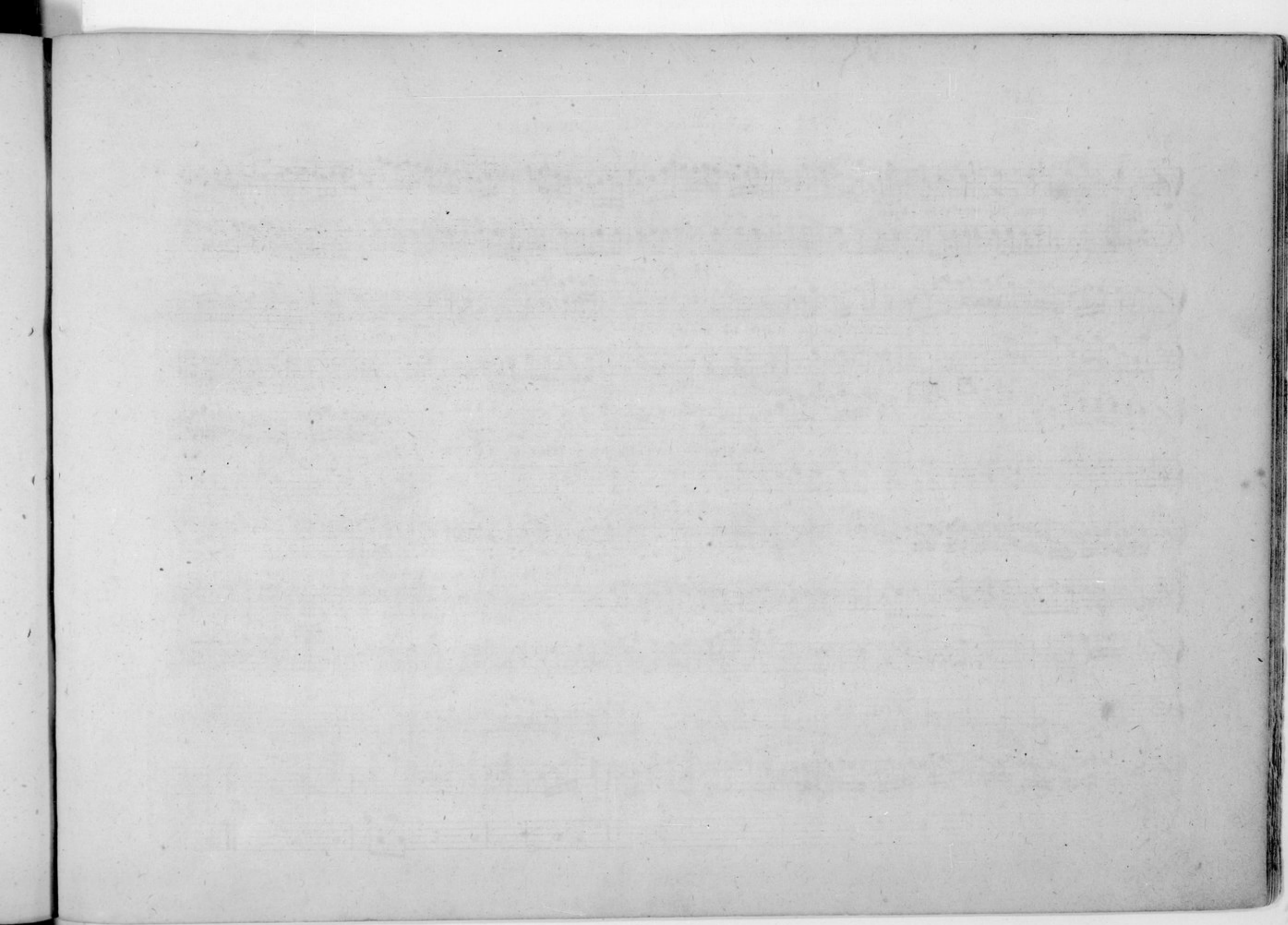
pare to point the worst be hind.

to point the worst be hind. at once com-pleat my woe. dis.

My thy ills in store Ah quick-ly strike the blow 'Tis all that I im-plore

Viol 'Tis all that I 'Tis all that I im-plore 'Tis

all that I im-plore 'Tis all that I im-plore.



*Allegretto* *Storice*

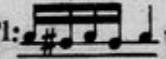
*pia* *for*

*Cicely*

From high birth and all its

*pia*

fet-ters my kind stars my lot re...move my kind stars my lot re...move. I shall en-vy not my bet-ters give me

Fl: 

but the youth I love oh give but the youth I love oh give but the youth I love. Love the ri-ches

*Viola*

of the poor a prize that wealth can ne'er pro-cure! my rich mis-tress fain would be, just as poor as Ci...ce...ly

as poor as me as poor as me From high birth and all its fetters my kind stars my lot re-

move my kind stars my lot re- move I shall en-vy not my betters give me but the youth I love give me

but the youth I love the youth I love the youth I love I shall en-vy not my

betters give me but the youth I love give me but the youth I love give me but the youth I love give me

for

but the youth I love.

Sung by Mrs Crouch & Signa Storage.

Adela Storage

**Allegro** Be gone I discharge you, a way from my fight a way from my fight in my

*dim. fua* *for*

preference ap-pear never after this night, no, no, no, no, no, no, never af-ter this night your Ladyships orders with

*mf* Lady Elinor

*mf* Haffoon

grief I o-bey, yet ere I de-part a few words may I say, yet ere I de-part a few words may I say

*mf* Vio

Adela I'll try to keep my passion under, I'll try to keep my passion under, and treat the flirt with silent

Lady Elinor she tries to keep her passion under, and treat poor me with silent

*pp*

fcorn. prithee now this wrath of swage, tell me madam why these

fcorn. you're too poor to move my rage how the faucy creature stares,

*sf* *sf*



61

airs tell me madam why these airs, tho' pride and folly should intrude, they can't good breeding pain their  
 how the fau-cy creature stares, tho' &c

*sf* *mf* *for* *hua.* *sf*

filly jests so bold and rude, raise laughter and dis-dain, of rank and e-du-cation, what wretched  
 filly &c. of rank and e-du-cation. what wretched i-mi-tation,

i-mi-tation contempt must sure be-fall you, you vain what shall I call you, you \*vain what shall I  
 con-tempt must sure be fall you, you vain what shall I call you, you vain what shall I

*cres* *il* *f* *ad lib:*

call you, prithee now this wroth as-suage  
 call you, you're too poor to move my rage, how the

*hua* *f. a tempo* *p* *sf* *sf*

tell me madam why these airs, tho' pride and folly shoud intrude, they cant good breeding  
 faucy creature stares, tell me mada... why these airs, tho' pride and folly shoud intrude, they cant good breeding

pain, their fil-ly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what  
 pain, their fil-ly jests so bold and rude, raise lau hter and disdain, of rank and e-du-

wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you  
 .. cation, what wretched i-mi-tation, contempt must sure be-fall you, you vain what shall I call you, you

cres il f

vain what shall I call you, tho' at scolding fo a-ler, I fan-cy  
 vain what shall I call you, tho' at scolding fo a-ler, tho' at scolding fo a-ler, she fan-cys

ad lib: p A Tempo

Piu All<sup>o</sup>

now she's real-ly hurt, tho' pride and fol-ly shoud in-trude, they can't they can't good breed-ing

now I'm real-ly hurt, tho' pride and fol-ly shoud in-trude, they can't they can't good breed-ing

*for*

Piu All<sup>o</sup>

*ma*

*sf*

pain. tho' pride and fol-ly shoud in-trude, they can't, they can't, good breeding pain, they can't they

pain. tho' pride and fol-ly shoud in-trude, they can't, they can't, good breeding pain, they can't they

*for* *ma* *sf* *for*

can't, good breeding pain, they can't, they can't, good breed-ing pain, they can't, they can't good breeding

can't, good breeding pain, they can't, they can't, good breed-ing pain, they can't, they can't good breeding

*ma* *for* *for*

pain.

pain.

Sung by Mr. Kelly

Storace

L. William

Largo

Maestoso

*f*ia *f*or *f*ia *f*or Spirit,

Spirit, Spirit of my fainted Sire, With success my Soul inspire

*f*ia

Trump.

Allegro

deeds of glo - ry done by thee, deeds of glory done by thee, In mem'rys mir - ror now I see. Let the bright examples raise,

*f*ia *mf* *f*or

raise raise raise valor's purest bright - est blaze Till the prowess of my Arm, the eye of fickle conquest charm, and

*f*or *f*ia *f*or

fame shall when the battle's won, And fame shall when the battle's won, de - clare de - clare de - clare

*f*ia

Trump

That I am all thy Son, And fame shall when I battle's

*sf* *p*

won, declare that I am all thy Son. Spirit Spirit

*f* *hr*

Spirit of my fainted Sire With success my Soul inspire

*hr* *p* *f* *Trump* *f* *p* *cres*

feel The ardent glow of patriot zeal, Brighter prospects now a-rise the voice of conquest rend the skies, brighter prof-

*f*

pects brighter prospects new a rise The voice of

*p* *cres* *f* *p*

conquest rends the skies, The voice of con - - quest rends the skies.

*f*

**Round** Purcell  
 Sung by M<sup>r</sup> Dignum, M<sup>r</sup> Williams, and M<sup>r</sup> Suctt.

1 As now were met and a Jol - - ly fet, A Fig for Sack or Sher - ry, Our Ale we'll drink & eat  
 2 As now were met and a Jol - - ly fet, A Fig for Sack or Sher - ry, Our Ale we'll drink & eat  
 3 Merry my hearts merry my Boys merry my sprights merry merry we'll sing a high down der - ry, The Ba - ron him self knows

after the Round

2 Cans we'll clink, and we'll be won - de - rous mer - ry.  
 Merry my hearts merry my Boys merry my boys merry my sprights  
 3 Cans we'll clink, and we'll be won - de - rous mer - ry.  
 Merry my hearts merry my Boys merry my boys merry my sprights  
 1 no such joys were now so won - de - rous mer - ry.  
 Merry my hearts merry my Boys merry my boys merry my sprights

Merry merry merry merry merry merry mer - ry, The Ba - ron him self knows no such Joys were now so wonderful mer - ry.  
 Merry merry merry merry merry merry mer - ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderful mer - ry.  
 Merry merry merry merry merry merry mer - ry, Our Ale we'll Drink and our Cans we'll clink and we'll be wonderful mer - ry.

FINALE

Storace  
From Vive les fillettes

67  
Adcla

Allegretto

*pia* *for*

banish'd Ills of here-tofore, At happy distance view-ing, Of the past we'll think no more, While future blifs pur-

*pia*  
Chor.  
Trebles & Tenors  
sue-ing, The banish'd Ills of heretofore At hap-py distance viewing, Of the past we'll think no more, While future blifs pur.sue-ing,

Alto  
The &c.  
Bass  
The banish'd Ills of heretofore At hap-py distance viewing, Of the past we'll think no more, While future blifs pur.sue-ing,

Cicely and Charles Duet  
While engag'd in pleasures chace, Pray ne-ver look be-hind ye; Back if you should turn your face, Mis-fortune's dust may blind ye The

banished Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur- suing.

banished Ills of here-to-fore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur- suing.

banished &c.

*Lady Elinor*  
Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor in the La-dy

*Ld: Wife*  
Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor

*Viola*

and the Lord, for-get the huf-band and the wife, and the wife, neer shall th'ex-am-ple us re-

in the La-dy and the Lord, for get the huf-band and the wife, neer shall th'ex-am-ple us re-

prove Whose proudest boast shall be our love, no no no no no no, Whose proudest boast shall be our love no no. The

prove Whose proudest boast shall be our love, nonono no, Whose proudest boast shall be our love no no. The

*ad Lib.*



Cho

banish'd Ills of heretofore At happy distance viewing Of the past we'll think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of heretofore At happy distance viewing Of the past we'll think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of heretofore At happy distance viewing Of the past we'll think no more, While fu-ture blifs pur-sue-ing

banish'd Ills of heretofore At happy distance viewing Of the past we'll think no more, While fu-ture blifs pur-sue-ing

Lady Elinor Cicely and Adela a 3

The present hour is e-ver rea-dy to as-sume a smi-ling face.

L<sup>d</sup> William, Robert, and Charles a 3

If to Wis-dom's coun-cils stea-dy Plea-sure's pre-cepts you'll em-brace. If to

Lady Elinor  
Cicely and Adela

wisdoms coun-cils stea-dy plea-sure's pre-cepts you'll em-brace, pleasure's precepts, pleasure's

wisdoms &c.  
I'll Will  
Robert  
Charles

If to wisdoms coun-cils stea-dy plea-sures precepts you'll em-brace, pleasure's precepts, pleasure's precepts,

If to &c.

pre-cepts, you'll em-brace, Edward Adela  
No my Edward say not

Tho' no more I am a Lord give my Love but this reward Rank and Title I'll forgo

you'll em-brace,

so

Prin:Voices

The banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blis's pur-sue-ing.

The banish'd Ills of here-to-fore At happy distance viewing, Of the past we'll think no more, While fu-ture blis's pur-sue-ing.

The &c.

The

banish'd ills of here-to-fore At hap-py distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing, The

banish'd ills of here-to-fore At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing,

banish'd &c.

banish'd ills of here-to-fore At happy distance view-ing Of the past we'll think no more, While fu-ture blifs pur-sue-ing,

Of the past we'll think no more, we'll think no more, While fu-ture blifs pur-sue-ing, Of the past we'll think no

Of &c.

Of the past we'll think no more, we'll think no more, While fu-ture blifs pur-sue-ing Of the past we'll think no

*f* *of the past &c* *f* *piu.*

more, well think no more well think no more, while fu\_ture blifs pur\_sueing of the past well think no more, of the past well think no  
 more, &c.

more, well think no more well think no more, while fu\_ture blifs pur\_sueing of the past well think no more, of the past well think no  
 more &c.

Principal Voices

more, The banish'd Ills of heretofore, At happy distance view\_ing Of the past well think no more, While fu\_ture blifs pur\_sue\_ing.

Cho<sup>s</sup>

more, & c.

more, The banish'd Ills of heretofore At happy distance view\_ing Of the past well think no more While fu\_ture blifs pur\_sue\_ing.

more, &c. *fu*

Of the past well think no more, While future blifs pur\_sue\_ing.

pur\_sue\_ing. Fine

Of the past well think no more, While future blifs pur\_sue\_ing.

pur\_sue\_ing.

*Ms. 12393.*

