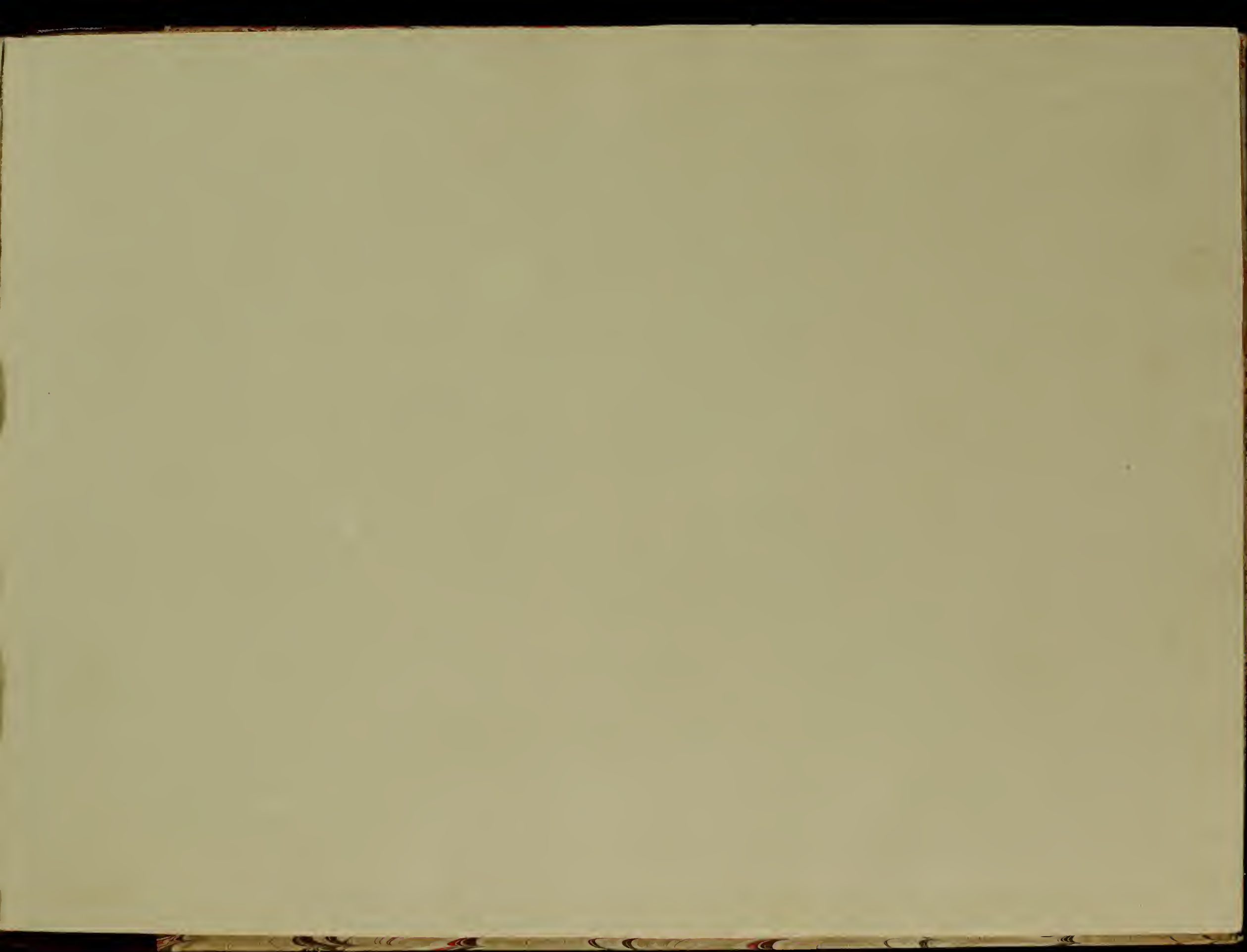
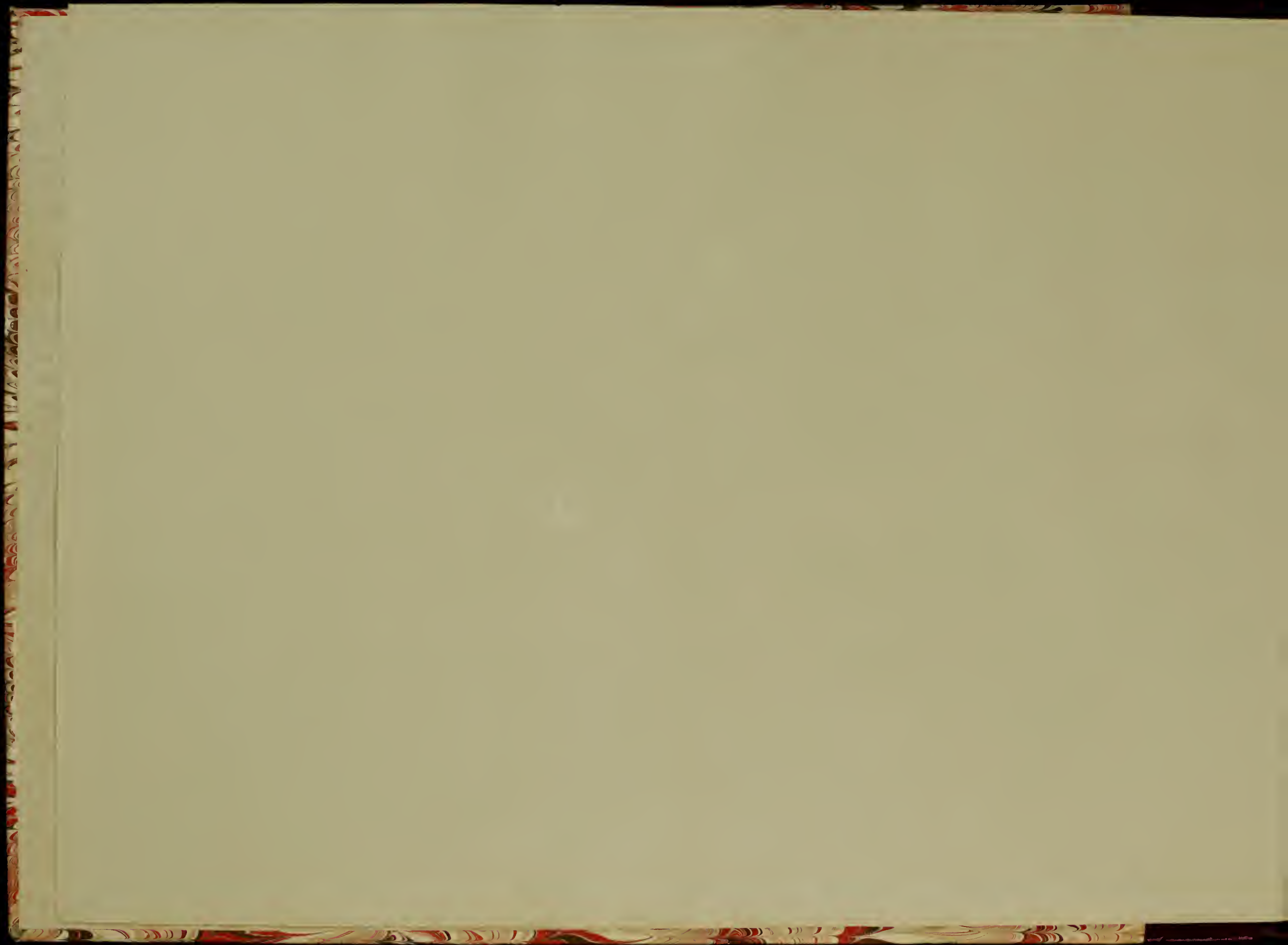










86
THE
D U E N N A

or
Double Elopement,

a
C O M I C - O P E R A

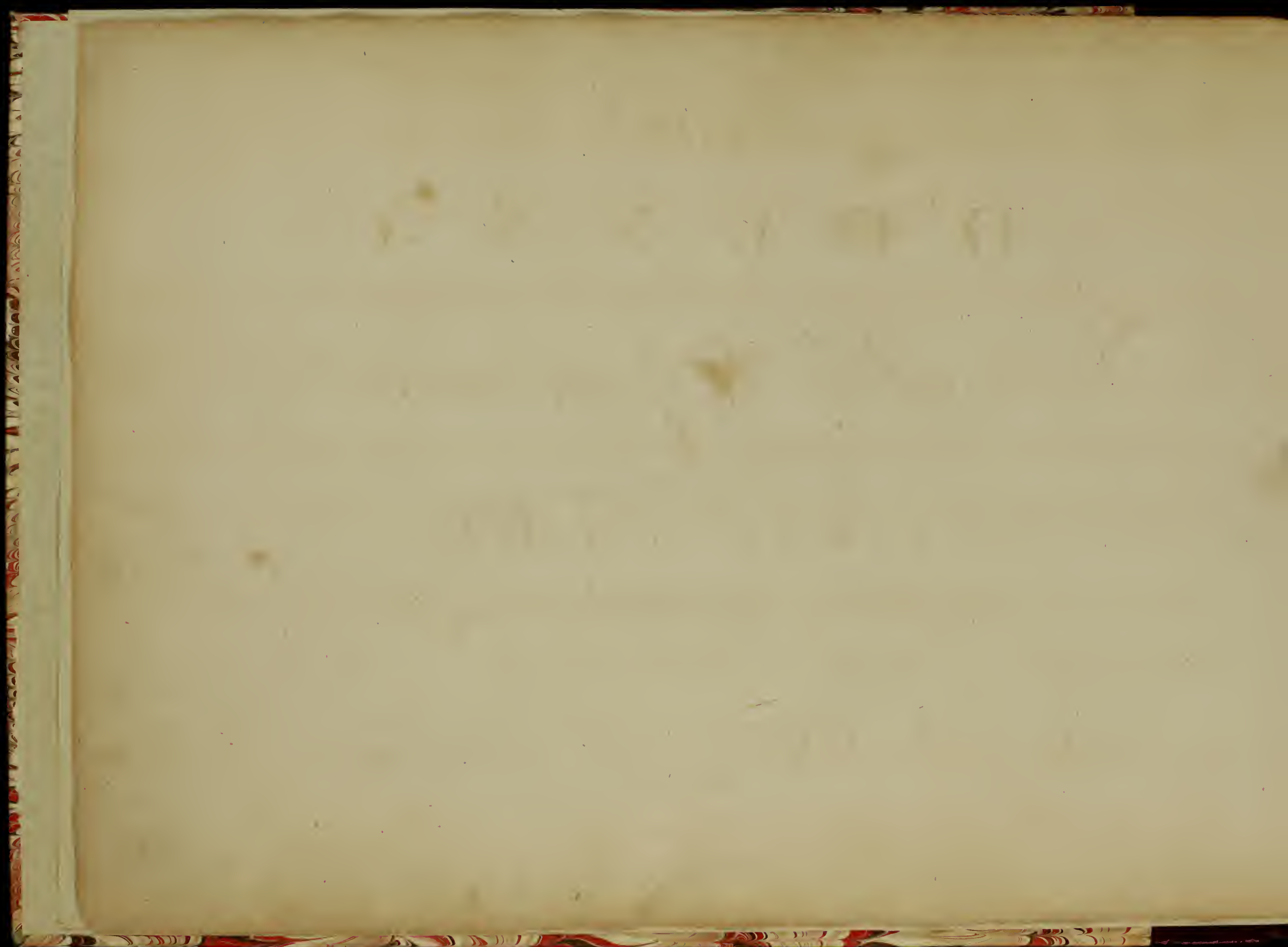
As performed at the Theatre Royal in Covent Garden

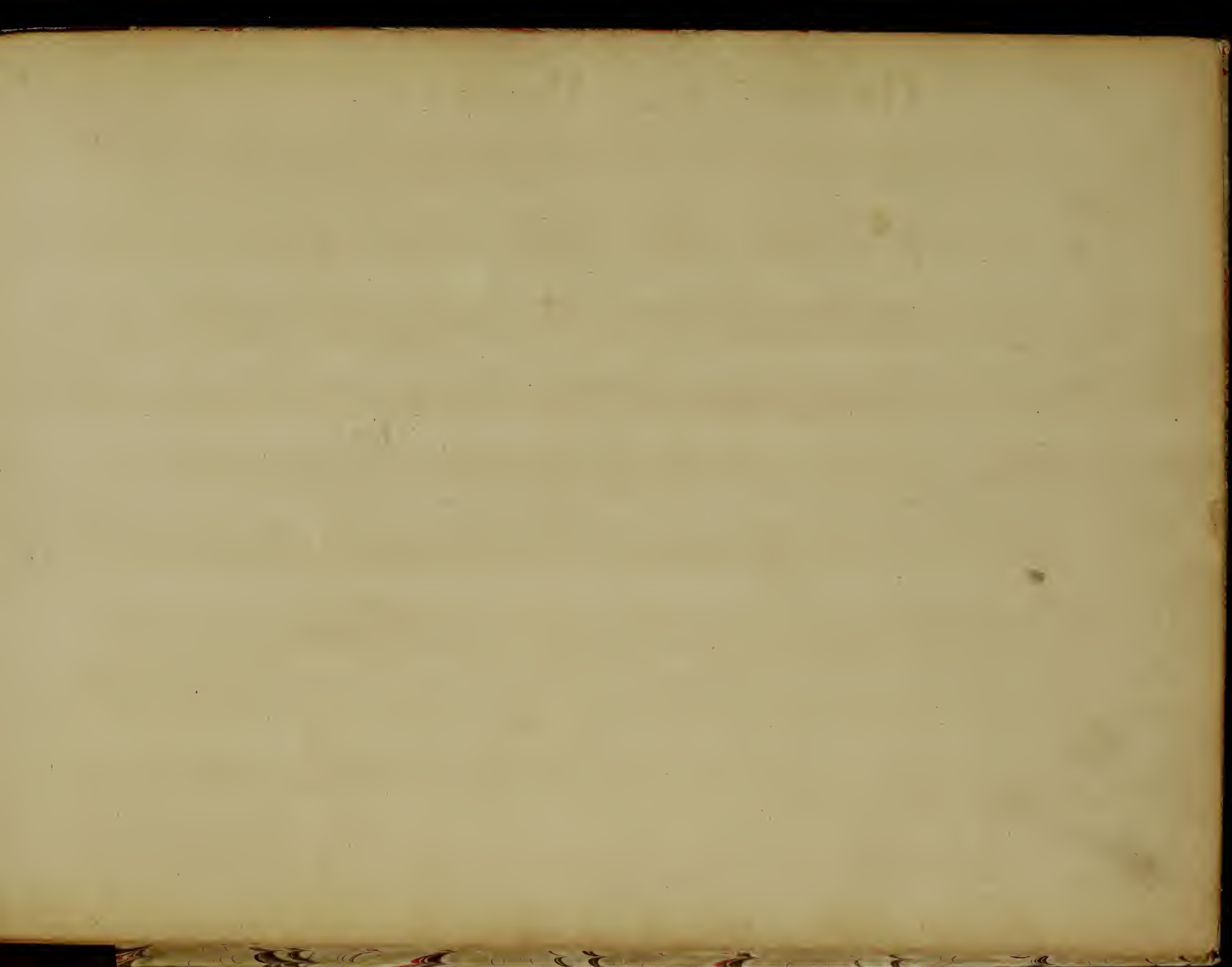
for the

VOICE, HARPSICHORD, or VIOLIN.

Price 10^s. 6.

London, Printed for C. and S. THOMPSON, N.º 75, St. Paul's Church Yard.





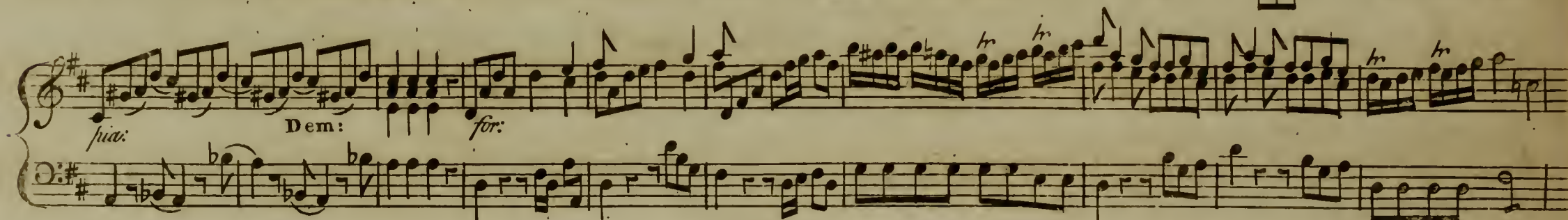
OVERTÜRE in the DUENNA

Allegro

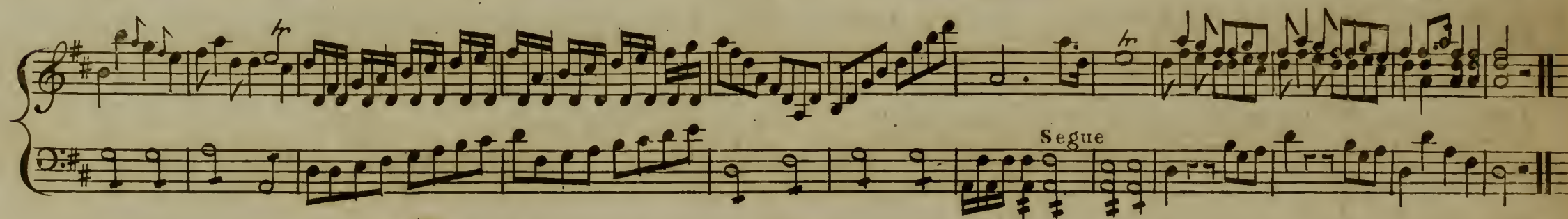
The musical score is written for piano and consists of six systems of staves. The first system is marked 'Allegro' and features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff is characterized by rapid sixteenth-note passages, with 'tr' (trills) indicated above several notes. The bass staff provides a steady accompaniment of eighth notes. The second system continues the melodic development in the treble staff, with the bass staff maintaining the rhythmic foundation. The third system introduces dynamic markings: 'pia.' (piano) in the treble staff and 'for.' (forte) in the bass staff. The fourth system shows further melodic elaboration in the treble staff, with 'pia.' and 'for.' markings alternating between the staves. The fifth system features a 'tr' marking above a note in the treble staff. The sixth system concludes the page with a final melodic flourish in the treble staff, marked with 'tr', and a corresponding bass line. The manuscript is on aged paper with a decorative border at the bottom.



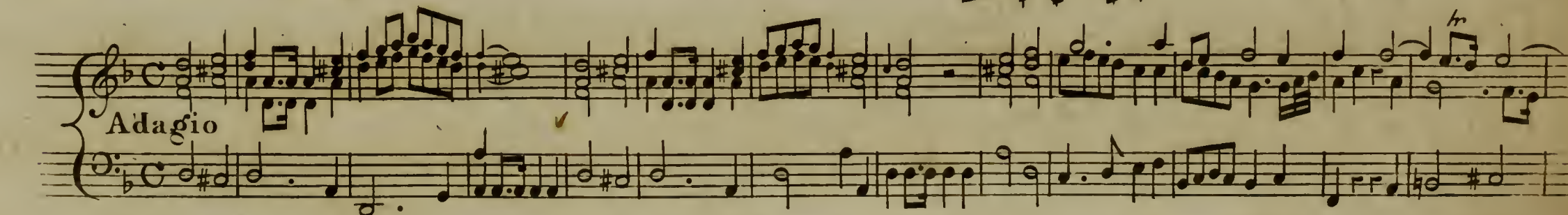
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with many slurs and accents, and the word "for:" is written below it. The bass staff contains a more rhythmic accompaniment. The key signature has one sharp (F#).



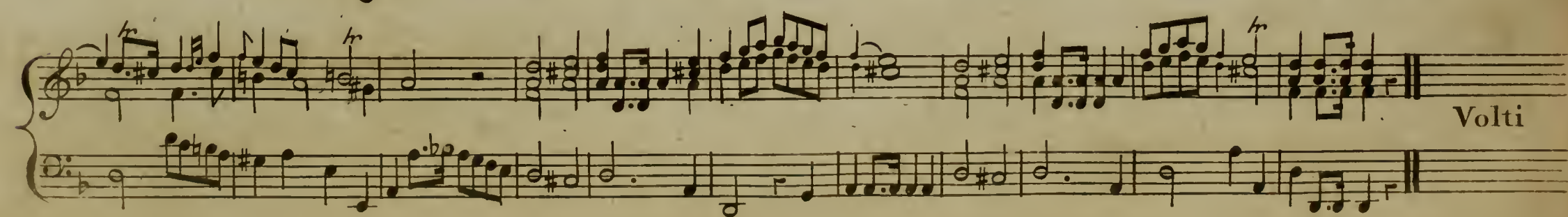
Second system of musical notation. The treble staff continues the melodic line with slurs and accents, and the word "for:" is written below it. The bass staff continues the accompaniment. The key signature has one sharp (F#).



Third system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. The key signature has one sharp (F#).



Fourth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. The key signature has one sharp (F#).



Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. The key signature has one sharp (F#).

Volti

Rondeau

Allegro

Handwritten musical score for a piece titled "Rondeau" in G major (one sharp), 6/8 time, marked "Allegro". The score is written for piano and bass staves, with fingerings indicated by numbers 1-5 below notes. The piece is divided into five systems. Dynamics include "piano" (p), "forzando" (for), and "crescendo" (cresc.). The piece concludes with a repeat sign and a "w" marking.

System 1: Treble and Bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The time signature is 6/8. The first system includes fingerings (5, 6, 6, 6, 6, 5, 6, 6, 6, 6, 6) and dynamics (piano, for).

System 2: Treble and Bass staves. Treble staff includes fingerings (6, 5, 3, 6, 6, 6, 6, 4, 6, 6, 6). Bass staff includes fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Dynamics include (piano, for).

System 3: Treble and Bass staves. Treble staff includes fingerings (4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Bass staff includes fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Dynamics include (piano, for).

System 4: Treble and Bass staves. Treble staff includes fingerings (6, #, 3, 6, #, 3, 6, 6, 6, #, #). Bass staff includes fingerings (6, #, 3, 6, #, 3, 6, 6, 6, #, #). Dynamics include (piano, for, piano, for, piano, for, piano).

System 5: Treble and Bass staves. Treble staff includes fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Bass staff includes fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Dynamics include (for, piano). The piece concludes with a repeat sign and a "w" marking.

5

pia: *pia:* *pia. mo*

pia. mo *for:* *for:*

for: *pia. mo*

for:

for:

Sym: play'd behind the Scenes

1st Flu: *for:*

2^d Flu: *for:*

Violin

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

Andante

6 4 5 6 6

Anthony

Tell me my Lute, can thy fond

fua:

7 6 6 6 4 3

strain fo gent - - - ly speak thy Mas - - - ter's pain, fo sweet - - - ly

3 6 6 6 4 5 6

sing, fo hum - - - bly sigh that tho' my sleep - - - ing love shall

6 6 6 4 3 6 6 6

know Who sings Who sighs be - - - low her ro - - - - - fy

6 6 6 6 6 6 4 3 4

flum - - - bers shall not fly!

Sym

Thus may some vi - - sion whif - per

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

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

- fore!

Sung by Mr Du Bellamy & Mrs Mattocks

Andantino

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

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

feel no day I own no light! Sym for: pia: for: pia:

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

Sung by. M^r. Wilson. M^{rs}. DuBellamy & M^{rs}. Hatlocks.

9

Allegro

Don Jerome

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

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

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

6 6 6 6

Louisa Anthonio

fly, scurvy Minstrels fly! Nay, prithee, Father why so rough. An

6 4 #3 for: #3 6 #7

Don Jerome

humble Lover I - - - an humble Lo-ver I! How durst you Daughter

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

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

f.p. 6 6 6 6

Louisa
A - - - dieu An - - thonio !
Anthony
Must you go . we soon perhaps may
fly !
Andante Affettuoso *pia:* 6 3 6 4 7 6 5 3 6 4 6

meet a - - gain, For tho' hard Fortune is our
6 6 4 5 6 6 4 5 4 6 # 4 6 6 4 5

foe, The God of Love will fight for us . The
Don Jerome
Reach me the Blunderbuss !
for: 6 4 5 3

Love the God of Love will fight for us. the
 God of Love will fight will fight for us. the
 hence, Reach me the Blunderbuss! Hence, hence, reach me the Blunderbuss!
 God of Love who knows our Pain! the God of Love who
 God of Love who knows our Pain! the God of Love who
 Hence, hence, I say reach me the Blunderbuss! Hence, hence, or these
 knows our Pain!
 knows our Pain!
 Slugs in your brain!

Ferdinand
Moderato
 Could I each
pia:
 fault re-member forgetting ev'ry charm
 soon wou'd Impartial rea-son the Ty-rant Love dif-
 -arm soon wou'd impar-tial rea-son the Ty-rant Love dif-arm But when en-
 -rag'd I number the failings of her mind Love still suggests her beauty suggests her beauty and fees while reason's blind and
 fees while reason's blind and fees while reason's blind blind

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

Sung by M^r DuBellamy

Andantino

Friendship is the bond of rea--son, but if beauty dis--ap--prove, Heav'n ab--

— solves all o--ther trea--fon in the heart that's true to love. in the heart that's true to

love. Sy The faith which to my friend I swore, as a

ci--vil oath I view: but to the charms which I a--dore, 'tis re--li--gion to be

true. but to the charms which I a--dore, 'tis re--li-gion to be true - - - - -

Friendship Then if to one I false must be; can I doubt which to pre--fer a breach of

al Segno 8.

fo--cial faith to thee, or fa--cri-lege to love and her, then if to one I false must be; can I

doubt - - - - - which to prefer - - - a breach of fo--cial faith to

thee, or fa--cri-lege to love and her - - - - -

al Segno 8.

Sung by M^r Mattocks

Spiritoso

Sy 6

for. 6

Ferdinand.

Tho' cause for sus- pi- cion appears, Sy yet proofs of her

love too are strong: I'm a wretch if I'm right in my fears, Sy and un- wor- thy of

bliss if I'm wrong. what heart breaking torments from jea- lousy

flow, ah, none but the jea--lous, the jea--lous can know! what heart breaking tor-ments from

jea--lousy flow, ah, none but the jea--lous, the jea--lous can know! ah, none but the

jea--lous, the jea--lous can know! Sy

for: pia:

2

When blest with the smiles of my fair,
 I know not how much I adore
 Those smiles let another but share,
 And I wonder I priz'd them no more!
 Then whence can I hope a relief from my woe,
 When the falser she seems, still the fonder I grow!

Sung by M^{rs} Mallocks

Andante

Louisa

Thou canst not boast of fortunes store, my

Love, while me they weal thy call: but I was glad to find thee poor for with my heart I'll give thee all. Sym

Cres:

And then, the grate-ful youth will own I lov'd him for himself alone. and

then the grat_eful youth will own I lov'd him for himself a_alone. Sym

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

Sung by M^r Wilson

19

Allegro

f p f p f p f
Sy

Don Jorome

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

6 5
4 3

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

6 3 6

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

6 5
4 3

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

Sung by: Miss Brown

Moderato

Clara

When Sable night, each drooping plant restoring,

fin. *for:*

6 6 #3 6 4 3

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

6 6 4 2 6 6 4 5 3

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

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

6 6 5 6

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

6 6 4 3 #

feard in my heart I might grant him more. more

6 6 4 3 1 2 6 6 4 3

Sung by M^{rs} Leoni

21

Andante
Affettuoso

Don Carlos

Had I a heart for falsehood fram'd, I neer could injure you: For

tho' your tongue no promise claim'd, Your Charms would make me true. To you no Soul shall bear deceit, No Stranger offer wrong: But

Friends in all the Ag'd you'll meet, And Lovers in the young. Sy

(2)

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

Sung by Mr Quick & Mrs Mattocks

Isaac Mendoza
 Sy My mistress expects me, and

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

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

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

trust and he'll prove your guardian, protector, and guide. protec-tor, and guide protector, and guide.

for: pia:

Sung by M^{re} Leoni.

23

Affettuoso Don Carlos

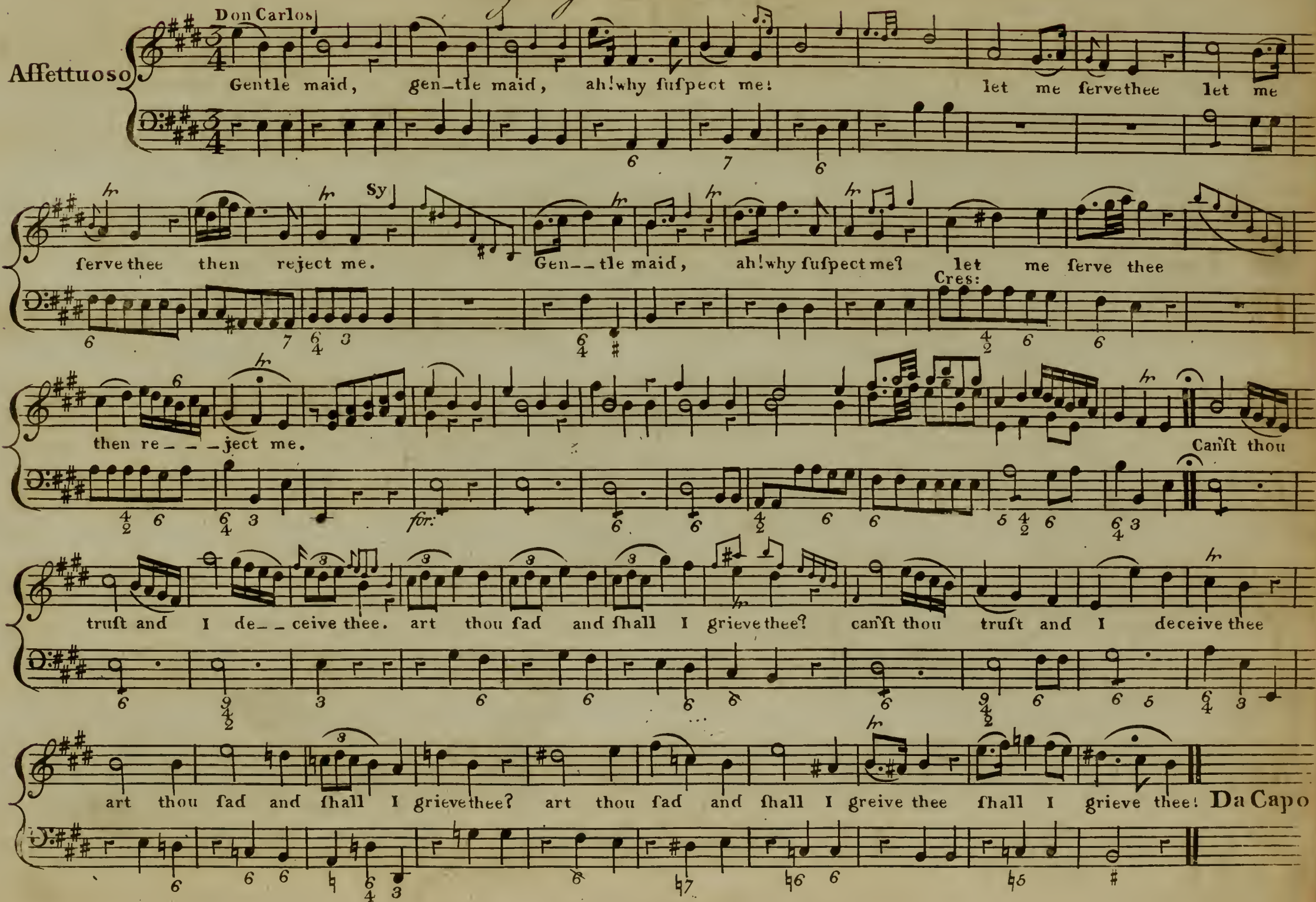
Gentle maid, gen-tle maid, ah! why suspect me! let me fervethee let me

fervethee then reject me. Gen--tle maid, ah! why suspect me? let me fervethee

then re--ject me. Canst thou

trust and I de--ceive thee. art thou fad and shall I grieve thee? canst thou trust and I deceive thee

art thou fad and shall I grieve thee? art thou fad and shall I greive thee shall I grieve thee! Da Capo



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

Louisa **Isaac**

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

Don Carlos

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

Louisa **Don Carlos**

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

thee. May I never, May I never, May I

Isaac

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

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

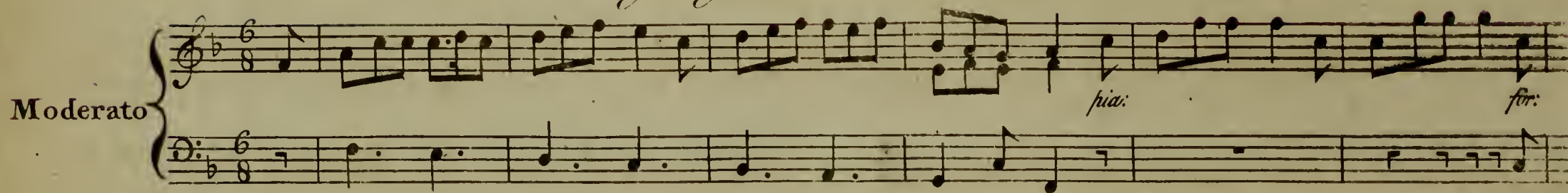
be, if in ought thou'rt false to me. if in ought thou'rt false to
 be, if in ought I'm false to thee. if in ought I'm false to
 happy, never hap - - - py, ne - - ver happy if in ought he's false to

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

End of the first Act.

Act 2^d
Sung by M^r Quick

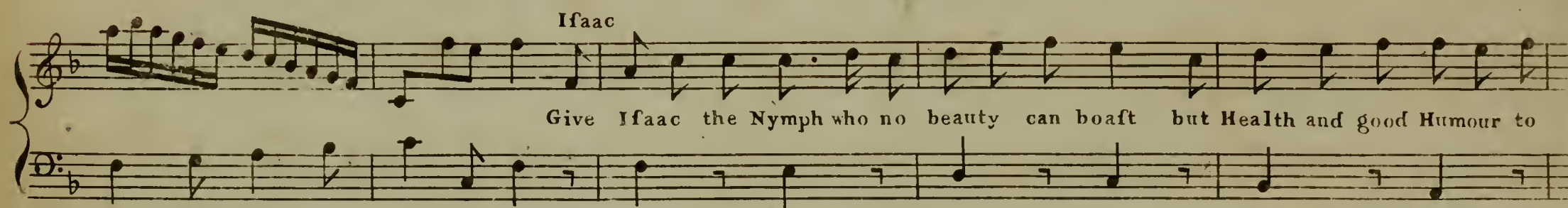
Moderato



piu: for:

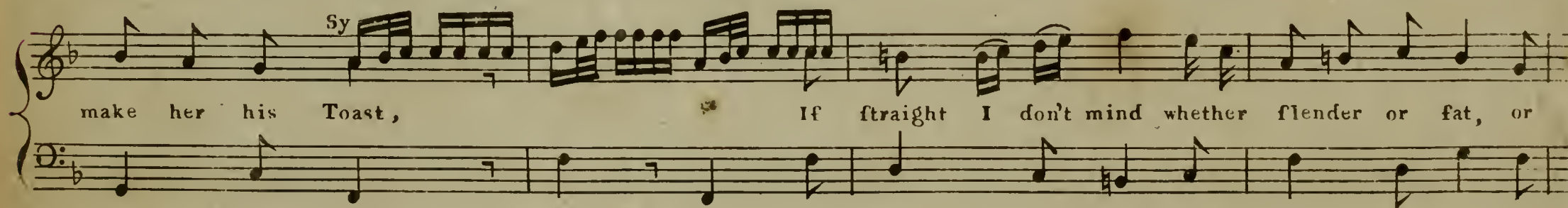
Ifaac

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



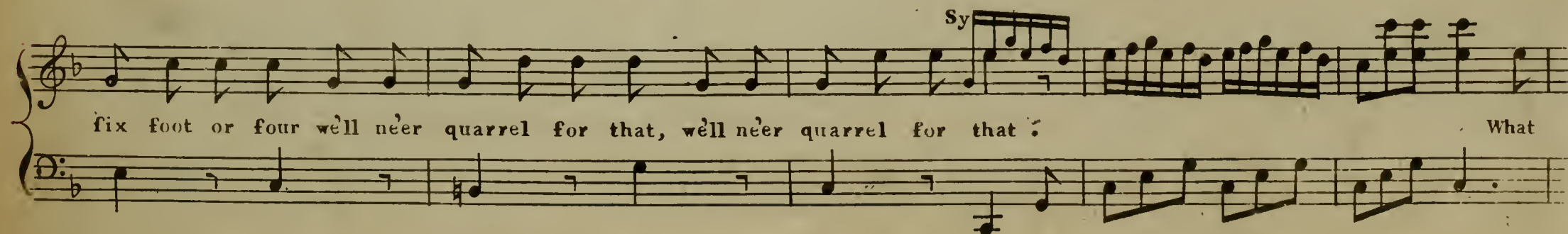
Sy

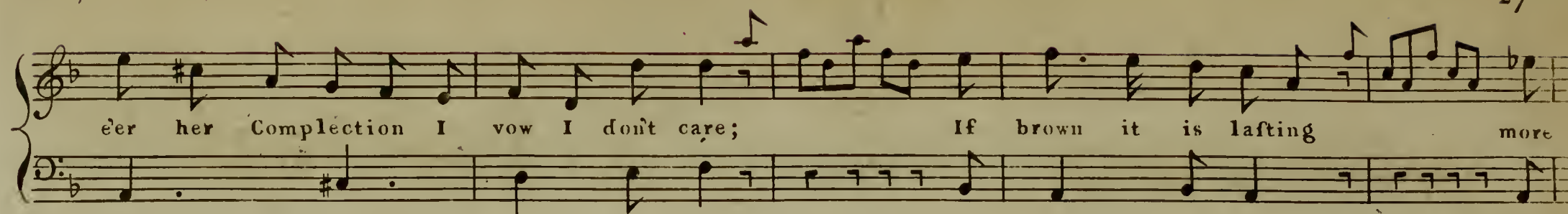
make her his Toast, If straight I don't mind whether flender or fat, or



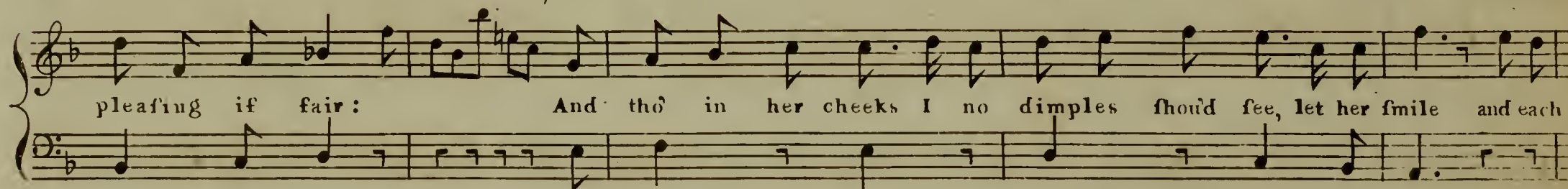
Sy

fix foot or four we'll neer quarrel for that, we'll neer quarrel for that. What

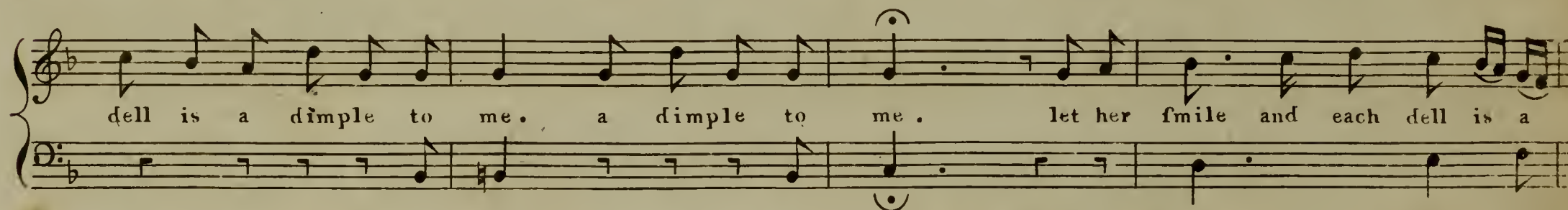




e'er her Complection I vow I don't care; If brown it is lasting more



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



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



dimple to me.

(2)

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

Sung by M^r Wilson

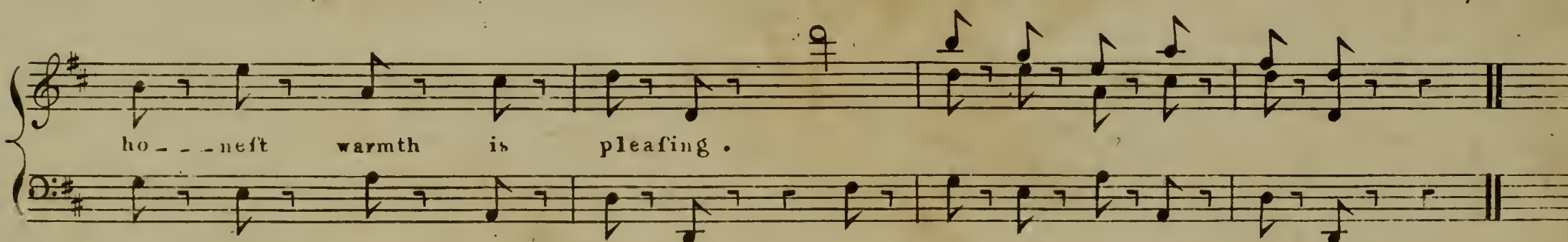
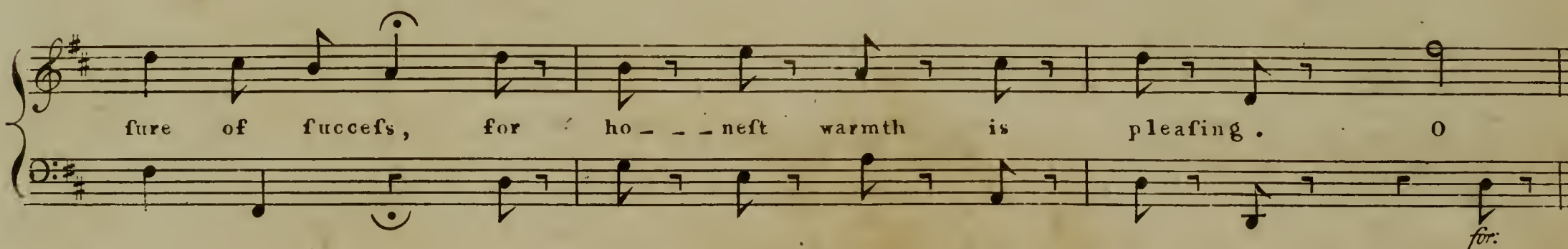
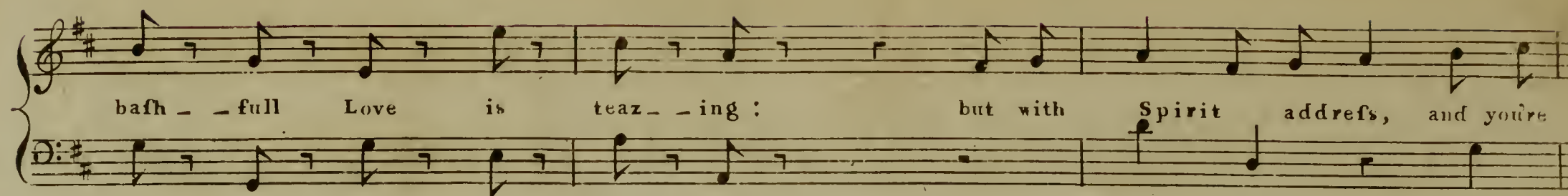
Con Spirito

Don Jerome

When the Maid whom we Love no en-treaties can move, Who'd

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

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



2

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

Sung by M^{rs} Green

Allegro

Duenna
When a

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

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

6 5 4 3 6 7

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

1st 2^d

(2)

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

Sung by M^r Leoni

31

Larghetto

pia.

Don Carlos

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

pia.

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

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

Sy

for:

(2)

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

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

Moderato Isaac Mendoza

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

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

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

Allegro Isaac Mendoza

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

Don Jerome

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

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

rage is fo high good Knave your a Sot - - - from this

9 6 #3 7 6 #3 7

fly good Sir you're too hot you're too hot too hot - - - too hot -

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

6 7 6

and this place I must fly

for - - - this place you must fly

5 7 6 6 4 3 4 3 6 5

A Bumper a Bumper a Bumper of good liquor will

A Bumper a Bumper a Bumper of good liquor will

A Bumper a Bumper a Bumper of good liquor will

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

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

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

7 3 9 4 3 6 6 6 4 3 5 6 4 3

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

why sooner drain the Barrel that's crabbed when he's mellow but if more deep the

why sooner drain the Barrel that's crabbed when he's mellow but if more deep the

7 4 # 6 7 4 3 6 3

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

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

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

4 6 6 5 9 4 5 6 4 3

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

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

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

6 7 3 7 4 3 6 6 4 3

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

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

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

6 4 6 5 6 4 3

Sung by M^{rs} Mattocks

Larghetto

The musical score is written for a piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Larghetto'. The score includes dynamic markings such as *mf*, *p*, *f*, *cres*, and *p*. The lyrics are written below the vocal line.

mf *p* *mf* *p*

cres *f* *p* *cres*

Louisa What

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

Sy

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

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

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

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

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

ne'er had left his Love

Sung by M.^r Leonni

Don Carlos

Andante

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

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

4 3
6 5

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

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

mf

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

Sung by M^{rs} Leoni, M^{rs} Du Bellamy & M^{rs} Matlocks

39

1 Soft pi-ty ne-ver leaves the gentle breast, Where

2 As wand'ring Saints poor huts have sacred made, He

3 And when o-blig'd to quit the kind a-bode, Still

Love has been re-ceived a wel-come guest;

hal-lows ev'ry heart he once has sway'd;

leaves a re-lick that be-speaks the God.

End of the Second Act.

Act 3^d Sung by Mr. Wilson

Don Jerome

Allegro

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

(2)

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

(3)

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

41

Con Spirito

pia.

Don Ferdinand

Ah! cruel Maid how hast thou chang'd the
for: *pia.* $\frac{4}{6}$ $\frac{3}{6}$

Temper of my mind! My heart by thee from Mirth estrang'd, be-comes like thee un
tafto Solo $\frac{5}{6}$ $\frac{5}{6}$ $\frac{4}{6}$ $\frac{3}{6}$

Sy kind! By Fortune fa-vour'd, clear in fame, I once ambitious was; And Sy
for: *pia.* $b7$ 3 $5\ 6$ 7 8 6 *for:*

Friends I had that fann'd the flame, and gave my youth ap-plaufe . And Friends I had that
pia. $\frac{4}{6}$ $\frac{3}{6}$ *for:* *pia.* tafto Solo

Sy
 fann'd the flame, and gave my youth applause.
 6 6 for: $b7$ $\frac{2}{4}$ $\frac{5}{6}$ 6 $\frac{5}{6}$ 6
 But now my weakness
 tafto Solo Siciliana *pia:* 6
 all a-buse, yet vain their taunts on me; Friends, fortune, fame it - self I'd loose, to
 5 6 $\frac{4}{8}$ 6 $\frac{4}{8}$ for: *pia:* 7 6
 gain one smile of thee. Yet only thou shouldst not despise my folly or my woe; If
 6 $\frac{4}{6}$ $\frac{3}{8}$ for: *pia:* $\frac{4}{6}$ $\frac{3}{8}$ for: 6 $\frac{4}{6}$ $\frac{3}{8}$
 I am Mad in others eyes 'tis thou hast made me so! Sy
pia: 6 6 6 $\frac{4}{6}$ $\frac{3}{8}$ for: 7 6 5 9 8 6 $\frac{4}{6}$ $\frac{3}{8}$

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

pia: $\frac{4}{6}$ $\frac{3}{5}$ *tr* *Sy* know the worst, and also know my cure. If false her vows, she dare renounce, she instant ends my

for: *pia:* $b7$ 3 5 6 7 8

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

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

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

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

pia: *for:*

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

Sung by M^{rs} Matlocks

Presto

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

Allegro

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

for: pia:

that traitor that

traitor in our bo- - - - - fom friend!

Cres: for: *for: pua:*

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

Oh! how keen - - - er far the pang, to find that traitor in our bo- - - fom friend! but Oh! how keener

for: pua: *for: pua:* *for: pua:* *for: pua:* *for: pua:* *for:* *for: pua:*

far the pang, to find that traitor in our bo- - - fom friend!

for: pua: *for:* *for: pua:* *for: pua:* *for:*

Sung by Miss Brown

47

Larghetto

Clara
By

6 6 6 6 4 4 3

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

pia:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

$b\flat 6$ 4 $\flat 6$ 3 $\sharp 6$

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

for: *pia:* 6 6 4 3

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

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

dies!

Sung by. M^r Du Bellamy

Andante

Anthonio

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

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

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

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

Sung by Miss Brown

51

Andante

Oboe Solo

Violin

Oboe

Viol

fia:

for:

fia:

for:

Clara

Oboe

Tutti

Adieu thou dreary Pile Where

fia:

for:

Oboe

sadness never dies,

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

fia:

e-cho still repeats re-peats

Cres:

52

The musical score is written for voice and violin. It consists of five systems of staves. The first system shows the vocal melody and accompaniment, with lyrics "the mourners plaintive sighs Adieu, Adieu, Adieu thou dreary pile, where sadness never dies." The second system continues the melody, with lyrics "Adieu thou dreary pile, where sadness never dies." The third system features a solo violin part labeled "Violins" and the vocal melody, with lyrics "sadness never dies Adieu thou dreary pile, where e - - - cho still repeats, still repeats the mourners plaintive". The fourth system continues the melody, with lyrics "fights! the mourners plaintive sighs! still still re-peats the mour - - - ners plain - - - tive fights! Adieu thou dreary pile, where sadness never". The fifth system concludes the piece with the lyrics "for: pia:".

the mourners plaintive sighs Adieu, Adieu, Adieu thou dreary pile, where sadness never dies.

Adieu thou dreary pile, where sadness never dies.

sadness never dies Adieu thou dreary pile, where e - - - cho still repeats, still repeats the mourners plaintive

fights! the mourners plaintive sighs! still still re-peats the mour - - - ners plain - - - tive fights! Adieu thou dreary pile, where sadness never

for: pia:

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

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

with the 1st Violin

the mourners plain - - tive sighs!

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

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

Allegro pia:

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

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

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

Cres:

Sung by Mr Mahon Mr Fox Mr Baker &c &c

Solo Father Paul

This Bottles the Sun of our

Chorus

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

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

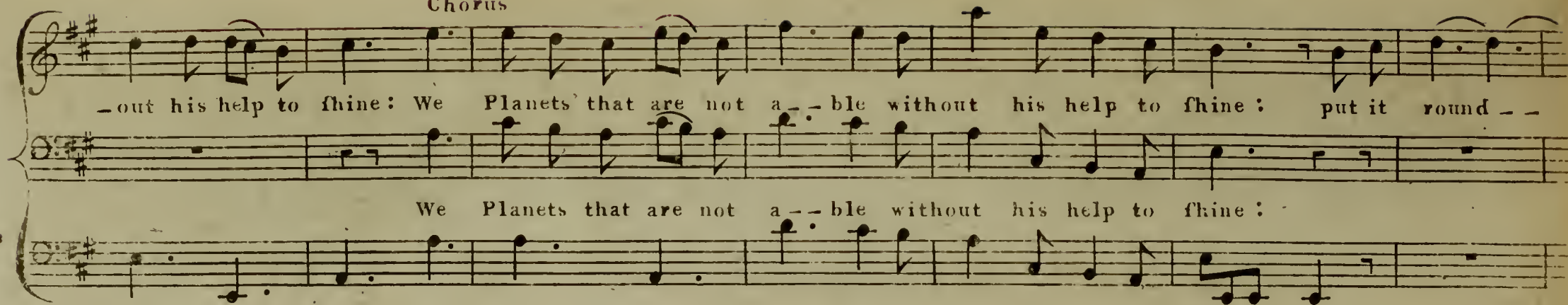
Tutti

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

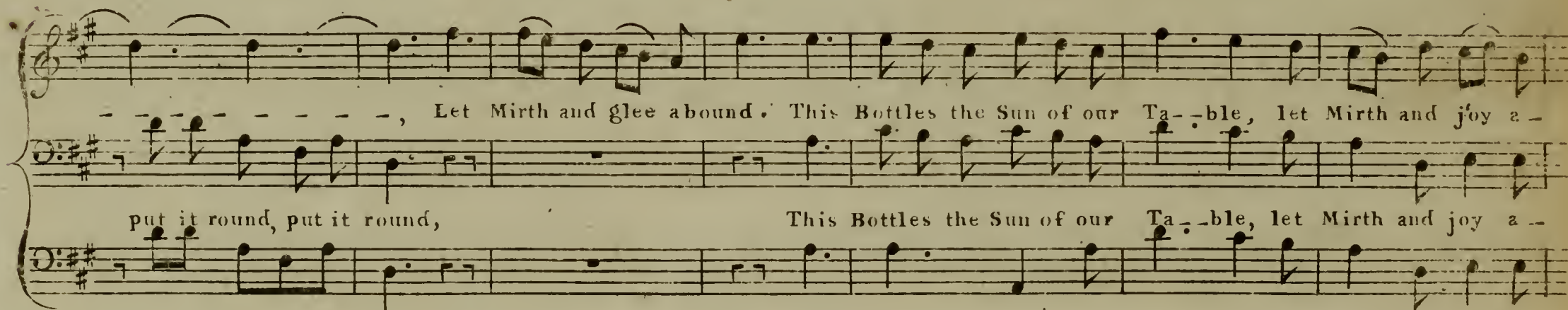
Bottles the Sun of our Ta-ble, whose beams are rofy Wine:

Solo

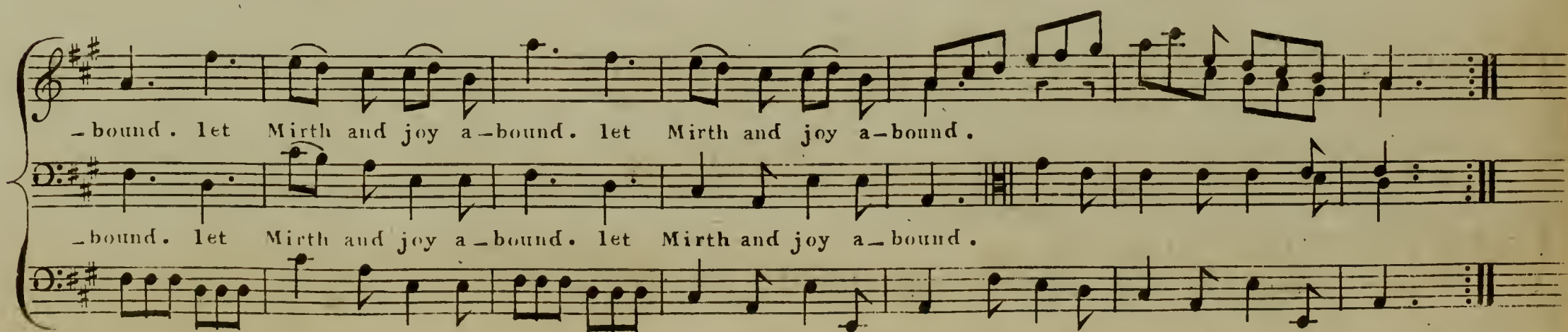
Chorus



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



We Planets that are not a--ble without his help to shine: Let Mirth and glee abound. This Bottles the Sun of our Ta--ble, let Mirth and joy a -



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

Sung by M.^{rs} Mattocks & Miss Brown

Louisa *Clara*

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

Louisa *Clara*

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

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

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

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

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

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

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

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

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

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

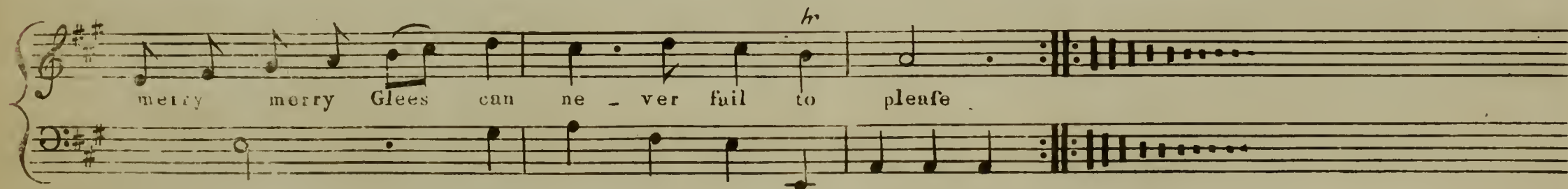
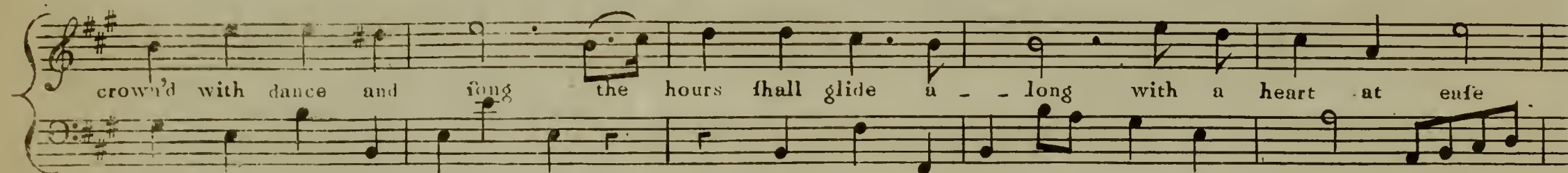
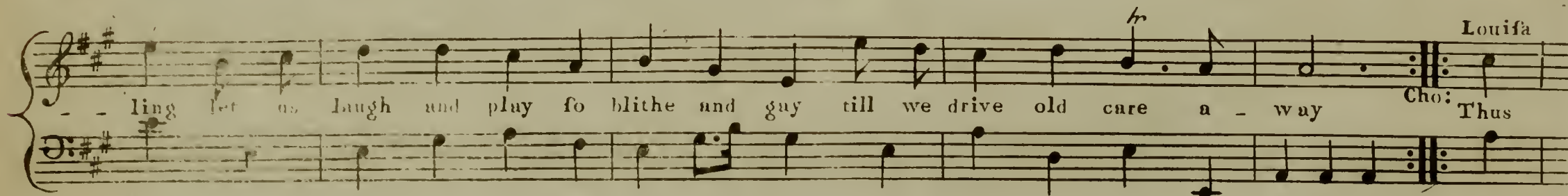
This block contains a musical score for four voices, likely SATB. The music is written on four staves, each with a vocal line and corresponding lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "never flow to give re - ward For his glo - ry is to prove kind to those that wed for love". The score includes various musical notations such as notes, rests, and bar lines.

Introduction to the Finale

This block contains a musical score for the piano introduction to the finale. It is written on two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is marked with a double bar line and a repeat sign.

Sinfale

Don Jerome



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

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

Fine.



