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DAMON and PHILLIDA

A Comic Opera,
as it is Perform'd at the

THEATRE ROYAL

in
Drury Lane

Composed by

M^R DIBDIN

for the VOICE HARPSICHORD or VIOLIN .

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



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OVERTURE in DAMON and PHILLIDA

Con Spirito

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The bass staff begins with a bass clef, the same key signature, and a 12/8 time signature. Dynamic markings 'Pia' and 'For' are placed below the staves.

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff features a complex, rapid melodic line. The bass staff provides a steady accompaniment. The dynamic marking 'Solo e Pia' is placed below the bass staff.

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff has a more active melodic line with some chromaticism. The bass staff continues the accompaniment. Dynamic markings 'For', 'Solo e Pia', and 'For' are placed below the staves.

Musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff has a melodic line with some grace notes. The bass staff is more rhythmic. Dynamic markings 'Pia' and 'Cresc°' are placed below the staves.

Musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff has a melodic line with some chromaticism. The bass staff is more rhythmic. Dynamic markings 'Poco For', 'For', 'Fortiff°', and 'Pia' are placed below the staves.

For

The first system consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of sixteenth-note runs. The bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking 'For' is placed below the treble staff.

The second system continues the musical piece with similar melodic and rhythmic patterns in both staves.

Pia Cresc° Poco For For

The third system features dynamic markings: 'Pia' at the beginning, 'Cresc°' (Crescendo) in the middle, 'Poco For' (Poco Forte) in the latter half, and 'For' at the end. The bass staff contains a steady eighth-note accompaniment.

Piu For Fortiffmo

The fourth system includes dynamic markings 'Piu For' (Piu Forte) and 'Fortiffmo' (Fortissimo). The melodic line in the treble staff shows increasing intensity.

The fifth system concludes the page with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

Flutes Solo e Pia Vio.^s for Flutes Solo e Pia Vio.^s Horns Solo e Pia

Vio: Pia. For

Adagio

Rondo

Pia

Flute Solo

Vio: Pia

For

M For Pia Piano For

For

6 Chorus

Allegro

Hail the Day ye Nymphs & Swains,

Hail the Day ye Nymphs & Swains, To your Plains that gave a Lord, To your Plains that

gave a Lord, Who Crowns the truth of ev-'ry Youth, the truth of ev-'ry Youth, who Crowns the

truth of ev-'ry Youth, and is de-fence-lefs Vir-tues Guard, who Crowns the truth of ev-'ry Youth, and

is de-fencelefs Vir-tues Guard.

m^o F. F.

Sung by Mr. Dodd

Allegro *G. Damon.*
 P. F. P. F. The Man for Life, that takes a Wife, is like a thousand Dismal things, the

Man for Life, that takes a Wife, is like a thousand Dismal things, A Fox in Trap, or worfe mayhap, an Owl in Cage that never sings, a Fox in Trap, or worsemay

hap, an Owl in Cage that never sings: For From Morn till Night, he hates her fight, yet he poor Soul, poor Soul must endure it:

Bed of Thornis, Head of horns, such a Life, such a Life, Rope or Knife can only cure it. such a

Life, such a Life, Rope or Knife can on-ly cure it.

A Bull at ftake,
 To merry make,
 He roars aloud and the laugh is strong;
 Like Dog and Cat,
 Or Pufs and Rat,
 They fight for Life, and it lasts as long;
 But the Man that's free,

Is like the Bee,
 While ev'ry Flow'r he's tasting;
 Never Cloys,
 With his Joys,
 Day or Night,
 New Delight,
 Is only lasting.

Sung by Mr. Dibdin

Cydon

Andantino

There's not a Swain on the Plain would be blefs'd as I, O could you but on me ' Smile, there's not a

Swain on the Plain would be blefs'd as I, O could you but on me Smile, But you ap-pear fo fe-- vere, that trembling with

fear, that trembling with fear, my Heart goes Pit a pat, Pit a pat, Pit a pat all the while, my Heart goes

Pit a pat, Pit a pat, Pit a pat all the while, When I cry must I die, you make no re - ply,

But look fhy, and with a fcornful Eye, kill me with your Cru - el ty, How can you be, How can you

The musical score consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The piano part includes various chords and fingerings, such as 'P', '6', '5', '4', 'F', and 'F#'. The lyrics are written below the vocal line. The tempo is marked 'Andantino' and the piece is titled 'Cydnon'.

be. How can you be so hard to me, how can you be, how can you be, how can you be, so hard to me, There's not a

6 6 6 4 4# 6 6 6 4 4#

Swain on the Plain would be blefs'd as I, O could you but on me Smile, there's not a Swain on the Plain would be blefs'd as I, O

6 6 4 5# 6 6 4 5# 6

would you but on me Smile, But you ap-pear so fe-vere, that trembling with fear, that trembling with fear, my Heart goes

6 4 5# 5 2 # 6 4 7 6 4 5#

Pit a pat, Pit a pat, Pit a pat, all the while my Heart goes Pit a pat, Pit a pat, Pit a pat all the

6 F6 P6 F6 P6 6 6 4 5# 6 F6 P5 F6 P6 5 5 5#

while goes Pit a pat all the while, goes Pit a pat all the while.

F 6 6 4 5# 6 6 4 5#

Sung by Miss Radley

Vivace *hr* *P* *F* *Phyllida*
What Woman could do I have
 try'd to be Free, yet do all I can, yet do all I can, I find that I love him, and tho' he flies me, Still, still he's the Man, still, still he's the Man,
P. M^oF. P. *6 6 6 6 6 6 6 6 M^oF. P. 4 # M^oF. P. 4 # F.*
They tell me at once he to twenty will swear, when words are so sweet who the falshood can fear; so when you have
P. *6 4 3 4 3 M^oF. P 4 5 3 4 3 4 3 4 2*
 said, you have said all you can, still, still he's the Man, still, still he's the Man.
5 3 6 7 M^oF. 6 4 5 3 F. (3)

(2)
 I caught him one day making love to a Maid:
 When to him I ran,
 He turn'd and he kiss'd me, then who could upbraid
 So civil a man?
 The next day I found to a third he was kind,
 I rated him soundly, he swore I was blind;
 So let me do all that I can,
 Still — still he's the Man.

(3)
 The Shepherds all bid me beware of his Art;
 I do what I can;
 But he has taken such hold of my Heart,
 I doubt he's the man.
 So sweet are his kisses, his looks are so kind,
 He may have his faults, but if none I can find,
 Who can do more than they can?
 He — still he's the Man.

Sung by M^r Bannister

Allegro *Horns* *tutti* *Corydon*
 When a Fox for awhile has rejoic'd in the spoil, which with
P *F* *P* *5 2*

Villainous craft he has plunder'd, when a Fox for a while has rejoic'd in the spoil, which with Villainous craft he has plunder'd, and e - scap'd ev'ry

snare that the Hinds could prepare, and e - scape ev'ry snare that the Hinds could prepare, if a - larm'd by the cries of the Hundred, if a -

larm'd by the cries of the Hundred if a larm'd by the cries of the Hundred, What a pleasure at last to see the Cur fast and Grinning with pain and de - spair, and

Grinning with pain and de - spair, and Grinning, and grinning with pain and despair, and grinning, and grinning with pain and despair, The

Val - - - lies all ring, the Pea - - fants all sing, the Fe - - lon is conquer'd O rare, the Felon is conquer'd O rare,

rare, O rare, O rare, O rare, O rare, O rare.

Sung by Mr. Dibdin Mr. Moody & Miss Radley

Andantino Mopus

Tell me

P. F

Cydon

Philly tell me roundly when you will your Heart sur - ren - der, Faith and Troth I love thee woundly,

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

and I was the firft pre - - tender, and I was the firft pre - - tender, Take thy Ghoice,

Mopus

Of us Boys

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

and here's a Hand too, All is thine, Bo - dy and goods at thy com -

Here's a Heart, His or mine, Bo - dy and goods at thy com -

P.5 F:6 P:5 F:6 P:6 4 F:5 3 P:6 4 F:5 3 P: 4 2 F:6 P:6 4 5 3

_mand too Bo - dy and goods at thy com - - mand too.

mand too Bo - dy and goods at thy com - - mand too. While you both pre-tend a Pas-sion twould be Cru - el

F: 4/2 6 6 6/4 5/3 P: 7 6 5 6

Phillida

to chufe ei - ther to pre - ferve your In - cli - - na - tion. I muft kind - ly fix on nei - ther To be

6 6/4 F:5/3 P:6/4 F:5/3 P: 4/2 F:6 P:6 6 5 P:5

Iuft I now muft make yours and yours be e - qual caf - es, therefore pray, from this Day, I ne - ver

F:6 P:5 F:6 P:5 F:6 P:5 F:6 P:5 F:6 P:5 F:5/3 P:6/4 F:5/3 P:4/2

may be - hold your fac - es. I - ne - ver may be - hold your faces.

F:6 P:6 6/4 5/3 F: 4/2 6 6 6/4 5/3

Sung by Mr. Dodd

Damon

Con Spirito

-way with Suspicion that bane to desire, The Heart that loves truly all danger, defies, The rules of discretion but stifle the fire, on its merit a-

lone true Beauty relies, on its merit alone true Beauty relies, Beauty relies ---, true Beau-ty re- lies ---, true Beau-ty relies.

What a folly to tremble, left the Lover dissemble his Fire, Turtles that woo, Bill & Coo, Bill & Coo,

While we enjoy we must be true, while we enjoy we must be true, and to repeat it is all, all, all we can desire, & to repeat it is all, all,

all we can desire, all we can desire, --- is all we can de- fire, --- is all we can desire.

Sung by Miss Radley

Andantino

F: P: F: P P: F: P:

Phillida

While you pur-sue me thus to un-do me fure ruin lies in all you fay while you pur-

F P 6 6 4 3 F-P

-sue me thus to un-do me fure ru--in lies in all you fay To bring your

F P F P P M^o F 6/4 5/3 9/4 5/3 6 6/4 5 P 6/4 5/3

Toy---ing up to en--joy-ing To bring your Toy---ing up to en--joy-ing Call first the Priest and

6/4 7/5 4/3 5/4 6/4 5/3 7/6 4/3 F P F P

Name the Day, Call first the Priest and Name the Day. Best

F P M^o F 7/4 6/4 5/3 6/4 6 6/4 5/3 P

Then Bill your Best.

F P F P Ad Libitum P 6 6/4 5/3

Lasses are willing
 As Lads for billing,
 When marriage vows are kindly prest;
 Let Holy Father,
 Tye us together,
 Then bill your fill, and bill your best;
 Then bill your best.

Sung by M^r. Dodd & Miss Radley

Piu Allegro

Damon

I'll range the World where

F. P.

Phillida

Freedom reigns, and scatter Love a-round the Plains, I'll range the World where Freedom reigns, and scatter Love a-round the Plains, I'll starve my

F. P.

Love and rather Part, I'll starve my Love and rather Part, than yeild my Hand to fool my

5 # 7 5 6 5 # 7 5 6 5 6 #

Heart, than yeild my Hand to fool my Heart.

Dam. The frowns of this I'll ne'er take ill; Where one denies, there's two that will.

Phil. Since maids by kindnefs are undone, Adieu mankind, I'll sigh for none.

Damon

Phillida

No frozen Lafs shall hold me long, no frozen Lafs shall hold me long, No Swain thats false my Love shall wrong, no swain thats

Con Spirito

6 6 7 6 5
4 4 5 4 3

6 6 7 6 5
4 4 5 4 3

6 7

6 6

falle my Love fhall wrong, Farewell, farewell, 'tis time 'tis time to part, Thus from thy hold I tear my Heart, I

Damon

Farewell, fare-well 'tis time 'tis time to part, Thus from thy hold I tear my Heart, I

tear - - - my Heart, No Swain that's falle my Love fhall wrong,

tear - - - my Heart, No fro-zen Lafs fhall hold me long, No frozen Lafs fhall hold me

No Swain that's falle my Love fhall wrong Farewell, farewell 'tis time, 'tis time to part, Thus from thy

long Farewell, fare-well 'tis time, 'tis time to part, Thus from thy

hold I tear - - my Heart, thus from thy hold I tear - - my Heart.

hold I tear - - my Heart, thus from - thy hold I tear - - my Heart.

Sung by W. Dodd

Allegro

S. Damon

Come thou ro-sy dim-pl'd Boy, fource of ev'-ry Heartfelt Joy,

Hafte to Philli-da away, Haft to Philli-da away, this is thine & Hymens Day, Hafte, Hafte, Hafte to Phil-li-da a--

way, This is thine and Hy-mens Day, Comethourosy dimpl'd Boy, source of ev'ry heart felt Joy, bid her thy soft Bondage wear,

bid her for Loves rights prepare

Bid her thy soft Bon-dage wear,

Bid her for Love's rites - - pre-pare.

Let the Nymphs with many a Flow'r
Deck the rosy Nuptial Bow'r,
Thither lead the lovely Fair,
And let Hymen too be there.
This is thine and Hymen's Day,
Hafte to Phillida away.

Sung by Miss Radley

Andantino

Phillida

A Thousand ways to wean my Heart I've try'd but can't re-move him,

and though for Life I've sworn to part, for Life I find I love him, and though for Life I've sworn to part, for Life I

find I love him: Still should the dear false Man return, &

with new Vows pur-sue me, His Flatt'ring Tongue would Kill my scorn, and still - - I fear un-do-me.

Sung by M^r Bannister

Corydon

Andante

Ah Philly look be-fore you leap; Look be - fore you leap, No Comfort with a

P 46

For you'll find, no Comfort with a fopyoull find, ^{Sy:} Vain are the Joys you hope to reap, Vain are ^e Joys you hope to

46 Tafto Solo M^o F.

reap, Love roots not in --- a Giddy mind, Vain are the Joys you hope to reap, Love roots not in a Gid---dyMind, love

M^o F. ^{b5} 6 F 4 2 6 P ^{b5} 6 6 5 4 3 M^o F.

roots not in a Giddy Mind, ah Philly look be-fore you leap, Look be - fore you leap, Young Damon's all

^{b7} 5 ⁶ 4 ⁵ 3 6 6 5 3 8

Prefto

feather all smoke, young Damon's all feather all smoke, a Weather cock, a Weathercock, a Weathercock turn'd w. each

F 5. 2 P F P F P F P

wind young Damon's all featherall fmoke, a Weathercock turn'd w. each Wind, a Weathercock turn'd w. each wind, the

F F P F P 7 F P

Lads I pre-fer, Hearts of Oak, hearts of Oak, The Lads I pre-fer, Hearts of Oak, Hearts of

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

Oak will e-ver be Constant and kind, will e-ver be constant and kind, will e-ver be

F 5/3 P 6/4 5/3 F P 6/4 5/3 F P^{mo}

Constant, will e-ver be Constant, will e-ver be constant and kind, will e-ver be constant and

F 6/4 5/3 6^{M^o} F 6/4 5/3

kind, will e-ver be constant and kind.

F 6 6/4 5/3

Sung by M^r Dibdin & Miss Radley

Allegretto

P: F: P: F:P: FP: FP: FP: F: P:

Cymon

F: Be--hold and See thy wounded Lover, whose truth from thee will ne'er depart, be -- hold and See thy wounded

P F 4 P 5 3 5

Lo-ver, whose truth from thee will ne'er depart, O let my tears at length dif-cover one Gentle smile to heal my Heart, O Let my

F 6 4 P 5 3 5 FP Tafto Solo F P F P F P

tears at length dif-cover one Gen--tle smile to heal my Heart, one gen--tle smile to heal my Heart, one gentle smile to heal my

F 6 P 5 3 5 M^o F 6 6 4 5 F 6 6 4 5

Phillida

Heart. Were in the World no Man but Cy-mon, none of the Fe--male kind but I, were in the World no Man but Cymon, none of y^e fe-male

P F 6 4 P 5 3 5 F 6 4 P 5 3

kind but I, with me should end the Name of Woman, The Name of Woman, with me should end, the Name of Woman, with thee the Race of Man should die, with thee the race of Man should die, with thee the race of Man should die.

Cymon My Heart will break oh I shall die.

F P F P F P F P F6

P5 3 5 M° F 6 4 5 3 F 6 4 5 3

Sung by Mr. Dibdin Mr. Moody & Miss Radley

Cymon

Presto Oh what a plague is Love, I cannot bear it, what Life so curst can prove, Or pain come near it, when I would tell my mind, my Heart misdoubts me, and when I speak I find, with scorn she routs me, in vain is all I say, her Answer still is Nay, Oh dismal doleful Day,

F P F P F P F P F6 P F P F P F6 P

F P6 6 4 F P F4 P F6 P 6 6 6 4 7 5 F 4 2 F6 P

6 6 4 7 F P F P F P F P M° F 4 F

Mopus

Philli - da flouts me. Ah poor Cymon, Dud a cry, well a Day, wipe an Eye, Dud a cry, well a Day, wipe an Eye, Dud a cry,

P Presto

well a Day, wipe an Eye, Ah fie Phillida, to treat him so scornful - ly, Shamefully, mournfully, scornfully, Shamefully,

F P

Phillida

mournfully, Scornfully, shamefully, Mournfully, Phillida fie, no, No, no Sir pert & dull, simpleton, Paper skull, Paper skull,

F P 6 6 5

Mopus Phillida

Paper skull Pa - per skull Simpleton, Paper skull, I for e - ver shall think thee far the greater fool, therefore, will give the cause

M^o F P 6 6 5

Cymon

therefore will give thee cause, therefore will give the cause with him to cry. Toll, loll, loll, loll, loll, loll, loll, loll, Now I pray.

Mopus

who has most cause to cry ah well a Day, what care I, why let her scoff, I can laugh, play her off, let her scoff

7 6 4 M^o F P

Cymon Mopfus

I can laugh, play her off, bet-ter than you, Ah poor Mopfus thou'rt a fool, I fay

F P 6/5 P 6

Cymon Mopfus Cymon Mopfus Cymon

you're the greater Owl, Nay now I'm sure that's a Lie, what's a Lie? that's a Lie, what's a Lie? that's a Lie,

5 Cref: poco F: F

Mopfus Cymon Mopfus Cymon

I fay 'tis true, Ah poor Mopfus thou'rt a fool, I fay you're the greater Owl, Nay now I'm sure

5 6 P 6/5 6 Cref:

Mopfus Cymon Mopfus Cymon Mopfus Phillida

that's a Lie, what's a Lie? that's a Lie, what's a Lie? that's a Lie, I fay 'tis true Give over your Love you great Loobies, I

poco F: F 5 6 Andante P F F 5/2

hate you both, you Sir and you too, did e-ver a Brace of such Boobies, The Lafs that detests them pur-- sue? did

P F P 6/5 F 6 6 5

Mopfus Phill: Cymon

ever a Brace of such Boobies the Lafs that detests them pur-- sue? How. Go. oh. I am

6 F P 6 4 5 F P 4/2 b6

Mopus

ready to faint how are you, why really she treats us but so so, for my part I think she's the

b^b *7* *b^b* *5* *#2*

b *F* *P* *Moderato* *F* *P* *M^o* *F* *P*

Devil, A Woman would scorn for to do so, O fye fye such Words are un - - civil Pre-

b *F* *P* *F* *P* *M^o* *F* *P* *6* *b^b* *5* *3* *F* *P*

Cymon Phill:

-pare then to hear my last sentence, Before I'd wed Either, much

b *F* *P* *F* *P* *M^o* *F* *P* *6* *b^b* *5* *3* *F* *P*

Allegro. Tafto Solo.

rather, I'd stand on the stool of Re-pentance and want for my bantling a Father,

F *F* *P* *F* *P* *F* *P* *#* *F* *P* *F* *P* *6* *4* *P* *5* *6* *6* *6* *6* *4* *5* *F* *P*

Cymon Mopus

Oh woe I'm ready to faint; and I too, In short this wont do mistress

F *P* *F* *P* *b* *6* *6* *6* *6* *4* *5* *b* *P* *b* *F* *P* *F* *P*

Prefto

Phillida

vix - en, For one of us two you must chuse, Then you are the Man that I

fix on, and you are the:

fool I re - - fuse, Go, Go,

Cymon Go, Go.

Mopfus

The Devil would fly such a Spouse, The De - - vil would fly such a Spouse.

The Devil would fly such a Spouse, The De - - vil would fly such a Spouse.

Sung by M^{rs} Dodd & Miss Radley

Allegretto

F P F P F P P F P F P F P

Damon

See be- hold and see, withan Eye kind & re- lent- ing,

See See with an Eye kind & re- lent- - ing Da- mon now re- - penting only true to

thee content to Love and Love for Life content to Love and Love for Life If you're now fin--

- cere withan honest de- cla- - ration If you're now fin-- cere with an honest

decla- - ra- tion mean to Prove your Paffion to the purpose swear and make a

Cres: poco

Maid at once a Wife, and make a Maid at once a Wife, thus for Life I take thee, ne-ver to for fake thee,

Damon thus for Life I take thee, ne-ver to for fake thee,

6 5 # 5 6 6 4 # 5 3 6 5 3 6 5 4 2

thus for Life I take thee, never to for fake thee, soon or late we find our fate, to Hearts Aftray, di---

thus for Life I take thee, never to for fake thee, soon or late we find our fate, to Hearts Aftray, di---

M⁸F 6 5 6 4 3 2 8 5 3 7 4 F P 2 5 3 1^o 3 2^o

rects the way, and brings to laf--ting Joys, to laf--ting Joys, the Ro-ver Home. Home and.

rects the way, and brings to laf--ting Joys, to laf--ting Joys, the Ro-ver Home. Home and.

6 4 M⁶F 4 5 3 6 5 6 6 4 5 3 1^o F 2^o

brings to laf---ting Joys, to laf---ting Joys the Rover Home.

brings to laf---ting Joys, to laf---ting Joys the Rover Home.

6 4 5 3 6 5 6 4 5 3

30th Sung by Mr Dodd, Mr Moody, Miss Radley, Mr Bannister & Mr Dibdin

Damon

Pia

Inconstancy hence to a City or Court, Where the Herd of Gay Rakes & vain Coxcombs resort, Where Noise is call'd spirit where

Love's but a name, And where Nymphs are made wretched and no one to blame, Let such a new way to be Happy invent, Our way to be happy's the

way to content, let such a new way to be happy invent, our way to be happy's the way to content, our way to be happy's the way to content.

1st 2^d 3^d & 4th Time

5th Time

sure my content, One smile, one smile, one smile, one smile, one smile from these Friends will insure my content, one smile from these friends will insure our content.

F. For

Mopfus.

Since things have fall'n out thus, thy hand, honest boy,
 And Philly I wish you abundance of joy;
 If I can't be quite happy myself, I don't see
 Why I should grudge others what's not meant for me,
 My joking and laughing old Nick shan't prevent;
 So happen what will I shall still be content.

Phyllida. (3)

How smoothly the minutes hence forward will flow,
 Kind love will attend us wherever we go,
 The morning and evening their pleasures will bring,
 While the lark and the nightingale round us will sing,
 Each hour will convince us that nature has meant
 The shepherd's plain life, for a life of content.

Corydon. (4)

And now my dear children if happy you'd live
 Attend to the counsel I'm going to give;
 You Phillida still be good-natured and kind,
 And Damon arover no longer you'll find;
 Your truth that reclaim'd him will hourly invent
 Some new act of love to encrease his content.

Cymon. (5)

To be serv'd such a trick 'tis a monstrous shame,
 To flout one and scold one and make one your game;
 I could cry for vexation, 'sheart what shall I do?
 'cod there's one way, and a clever one too,
 And so mistress Philly your malice is spent;
 For one smile from these friends will insure my content.

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