

Con Spirito

OVERTURE

This page contains the musical score for the Overture, page 11. It features two systems of piano accompaniment and two systems of violin accompaniment. The piano parts are written in treble and bass clefs, while the violin parts are in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Con Spirito'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'h' (forte) and 'f' (forte). The piano part in the first system has a '3/4' time signature and a key signature of one sharp. The violin part in the first system has a '3/4' time signature and a key signature of one sharp. The score is arranged in two systems, each with a piano part and a violin part. The piano part in the first system has a '3/4' time signature and a key signature of one sharp. The violin part in the first system has a '3/4' time signature and a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'h' (forte) and 'f' (forte).

The first system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with various ornaments and slurs. The lower staff continues the accompaniment with sustained notes and rhythmic patterns.

The third system shows further development of the melody in the upper staff, with some notes marked with 'h' (accents). The bass staff accompaniment includes some longer note values and rests.

The fourth system contains more intricate melodic passages in the upper staff, with frequent slurs and dynamic markings. The bass staff accompaniment remains active with rhythmic accompaniment.

The fifth system concludes the page with a final melodic flourish in the upper staff and a sustained accompaniment in the bass staff, ending with a fermata over a whole note.

This image shows a page of handwritten musical notation, numbered '4' in the top left corner. The score is arranged in eight systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, and ornaments. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many notes and rests, and includes several instances of the letter 'r' above notes, likely indicating ornaments or trills. There are also some triplets marked with a '3' in a circle. The paper shows signs of age, with some staining and wear, particularly in the lower right area.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music is written in a dense, rhythmic style, featuring many sixteenth and thirty-second notes. There are several fermatas and slurs throughout the system.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic density as the first system, with many sixteenth and thirty-second notes. There are several fermatas and slurs throughout the system.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic density as the first system, with many sixteenth and thirty-second notes. There are several fermatas and slurs throughout the system.

The fourth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic density as the first system, with many sixteenth and thirty-second notes. There are several fermatas and slurs throughout the system.

The fifth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic density as the first system, with many sixteenth and thirty-second notes. There are several fermatas and slurs throughout the system.

Andantino

This is a handwritten musical score for piano, consisting of six systems of two staves each. The music is in 3/4 time and features complex textures with many beamed notes and slurs. The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'm'. The notation is dense, with many notes beamed together, creating a rich, flowing texture. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

For Pia

This system contains the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The word "For" is written above the first measure, and "Pia" is written above the second measure. There are several dynamic markings, including "m" (mezzo-forte) and "f" (forte), scattered throughout the system.

For
Allegro
Pia
For

This system contains the third and fourth staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp. The tempo marking "Allegro" is written in the lower staff. The word "For" appears above the first measure, "Pia" above the fifth measure, and "For" above the eighth measure. The music continues with intricate rhythmic patterns.

Pia

This system contains the fifth and sixth staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp. The word "Pia" is written above the second measure. The music features a mix of rhythmic values and dynamic markings.

This system contains the seventh and eighth staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp. The music continues with complex rhythmic patterns and dynamic markings.

This system contains the ninth and tenth staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp. The music concludes with a final cadence. There are several dynamic markings, including "m" and "f".

Volti

This image shows a page of handwritten musical notation, likely for a piano piece. The score is organized into several systems, each consisting of two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as *h* (hairpins) and *F. P.* (Forte Piano). There are also some handwritten annotations and corrections visible on the page.

This page of musical notation consists of ten systems of staves, each system containing a treble and bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks such as accents and hairpins. Dynamics include *For*, *Pia*, and *Fortifs.*. There are also markings for triplets and slurs over groups of notes. The piece concludes with a double bar line at the end of the final system.

For

Pia

For

Fortifs.

Sung by M.^{rs} Baddely

Andante

What is Knowledge and

Beauty and Power or what is my Magical Art or what is my Magical Art can I for a Day or an

Hour have Beauty to make the Youth kind have Power o-ver his Mind can I for a Day

or an Hour have Beauty to make the Youth kind have Power o-ver his Mind or Knowledge to

warm his cold Heart have Power o-ver his Mind or Knowledge to warm his cold Heart. Sy

Oh no! Oh no! a weak Boy all my Pas- sion dit-

6 5 4 3 2 1 6 # 6 # Sy 4 # Sy 4 2

- arms and I figh all the Day with my Pow'r and my Charms Oh no! Oh no! a weak

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

Boy all my Pas- sion difarms dif-ar- - - ms dif-ar- - - ms Oh no! a weak

6 6 7 b

Boy all my Pas- sion dif-arms and I. figh all the Day I figh- - - - all the

b b b7 b6 5 6 5 6 6

Day with my Pow'r and my Charms. Sy

6 4 6 4 5 3 7 6 4

Sung by M.^{rs} Boddely

Andantino

Hi - - ther

all my Spi - - rits bend with your Ma - - gic Powrs at - - tend Sy

Clear the Mifts that Cloud his Mind Dulnefs makes the Heart un - - kind

Dul - - nefs makes the Heart un - - kind, Sy Mu - - fic

melt the fro - - zen Boy Raife his Soul to Love and Joy Mu - - fic melt the

fro - - zen Boy - - - - - Raife his Soul to Love and

Joy - - - - - Dul - - - - - nefs

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'fro - - zen Boy - - - - - Raife his Soul to Love and' are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It includes fingerings (6, 6, 7, 6, 5, 7, 6, 5, 3, 4, 4, 8, 3, 6, 7, 8, 6, 7, 3, 4, 4) and dynamic markings (h).

makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy'. The piano accompaniment includes fingerings (7, 5, b6, 4, 3, 6, 6, 6, 5, 4, 3, 6, 6, 5, 4, 3, 8, 7, 6, 6, 5, 4) and dynamic markings (h).

Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs'. The piano accompaniment includes fingerings (5, 3, 7, 6, 8, 4, 3, 7, 6, 4, 5, 3, 6, 4, 7, 6) and dynamic markings (h).

makes the Heart un - kind.

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with the lyrics 'makes the Heart un - kind.'. The piano accompaniment includes fingerings (6, 6, 6, 4, 5, 3, 7, 6, 4, 5, 3) and dynamic markings (h).

Sung by Miss Rogers

Andante

Oh Why will you

call me a--gain, Oh Why will you call me a--gain The Powrs of a God can not

quicken this Clod A--lafs it is Labor in Vain A--lafs it is Labor in

Vain. The Powrs of a God can not quicken this

Clod A-las it is Labor in Vain A-las it is La-bor in Vain A--v

6 6 8 7 6 5 5 6 4 5 3

lafs A-las A-las it is La-bor in Vain. Sym

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

Oh! Ve-nus my Mo-ther, some

6 6 6 6 6 4 5 3 *

new Ob-ject, give her, this blunts all my, Ar-rows, and Emp-tys, my Quiver Oh! Ve-nus my Mo-ther, some

6 5 7 6 6 5

new Object, give her, this blunts all my, Ar rows, and Emptys, my Quiver. Oh!

6 4 3 6 5 6 8 *

Sung by M^r Fernon

Andante

You gave me last week, a young

lin-net, shut up in a fine golden Cage, yet how sad, the poor thing was with in it Oh!

how did it Flutter and rage. Oh! how did it Flutter, how did it Flutter, how did it Flutter and

Largo

Rage. then he, mop'd and he find that his Wings were Confind then he

Triller

mop'd, & he pind, that his Wings were Con - find, till I Opend the Door of his

6 5 6 7 6 5 6 7 6 5 6

Triller

Den. then fo merry was he, and be - cause he was free, he

6 4 5 6 6

came to his Cageback'a - gain. then fo Mer-ry fo Merry was he. and be - cause be - cause he was

6 6 6 6 6 6

free. he Came to his Cage back a - gain. . . . to his Cage back a - gain.

6 6 4 5 6 6 4 6 4 5

6 5 6 6 7

Sung by M^r Vernon

Allegro

Oh Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty Oh

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothings like thee nothings like thee, fo

mer-ry fo merry fo mer-ry are we my Linnet and I from Prifon we're free my Linnet my Linnet

Linnet and I ^{Sy} a-way we will fly ^{Sy} a-way we will fly to Li-ber-ty

Li-ber-ty dear hap-py Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty my Linnet and I a-way we will fly to

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee dear Li-ber-ty

Li-ber-ty ^{Sy} Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee

nothing's like thee. ^{Sy}

Sung by - Mr. King

Allegretto

Care flies from the

Lad that is merry whose Heart is as found and Cheeks are as round whose Heart is as found and Cheeks are as round as round & as red as a

Cherry Care flies from the Lad that is merry Care flies from the Lad that is merry

Care flies from the Lad that is merry whose Heart is as found and Cheeks are as round as round and as red as

red as a Cherry whose Heart is as found and Cheeks are as round as round & as red as a Cherry.

Sung by M^r King

Mlegro
Moderato

I Laugh and I Sing, am Blithfome & free, the Rogues little Sting it Can

never Reach me, the Rogues little Sting, it can never reach me. for with

Folderal, lolderol, la, la, la, Falderol, lolderol, la, la, la, the Rogues little Sting it can never reach me, can never never

never reach me, can never can never reach me. can never can never reach me.

My Skin is so Tough, or so Blinking is he,
He can't Pierce my Buff, but misses poor me,
For with Fa, la, la, la,
And Ha, ha, ha, ha,
He misses poor me.



(3)
Oh, never be dull, by the sad Willow Tree,
Of Mirth be Brimfull and Run over like me,
For with Fa, la, la, la,
And Ho, ha, ha, ha,
Run over like me.

Sung by M^r King

Allegro

This Love puts 'em all puts 'em all in Com-

-motion For Preach what they will they cannot lie still no more than the Wind or the

Ocean no more than the Wind or the Ocean for Preach what they will they cannot lie still no more than the

Wind or the Ocean no more than the Wind or the Ocean no more than the Wind or the Ocean, Sy

This Love puts 'em all puts 'em all in Com-motion, Sy

For Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for

5 6 6/4 7/5

Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for Preach what they

6 7 6 7 b7

will they can-not lie ftill no more than the Wind or the O - - -cean no more than the Wind no more than the

6/4 b7 6/4 b7 6/4 5/3 6 7

Wind no more than the Wind or the O - - -cean no more than the Wind or the O -cean.

6/4 7/5 6/4 5/3 Sy

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

something creeping in my Breast will not let me stay or go something creeping

in my Breast will not let me stay or go will not let me stay or go shall I wake it shall I wake it

Pianiff^o

no no no no no no no no no no no no no no

This belongs to the last AIR of COMMON but being thought too long is Omitted in the Representation.

Allegretto

What it is I can not tell I'm pain'd and pleas'd and Sick and well I'm
 pain'd and pleas'd and Sick and Well. What can make me what can make me fo
 What it is I can not tell I'm pain'd and pleas'd & Sick and Well. What can make me
 to. what can make me fo. joy Fear and doubt my breast divides my breast di
 vides. and a thousand things besides and a thousand things besides. joy

Young by M^o Arne

Largo

Yet a while Sweet Sleep de-ceive me fold me in thy

down = ey Arms let not Care a-wake to Greive me Lull it with thy potent Charms.

I A Turtle doo md to Stray quit = ing yours the parents nest find each Bird A bird of prey

Sor = row knows not where to rest. find each bird a bird of prey Sorrow knows not where to rest

Sor = row knows not where to rest.

Swell) Sunny by M^{rs} Anne J. M^{rs} Vernon

Andante

Sylvia
Take this Nofegay

Cymon
gentle youth and you sweet maid take mine. Un like these flowr's be thy fair Truth Un like these flowers be

Cymon
thine. Un like these flowers be thine. keep that nofegay gentle youth and you sweetmaid keep mine.

Sylvia
Un like these flowers be thy fair truth Un like these flowers be

Sylvia
thine. Un like these flowr's be thy fair truth Un like these flowers be thine.

Cymon
Un like these flowr's be thy fair truth Un like these flowers be thine.

*Poco
Allegro*

Silva

Cy non These Chang-ing Soon will

These Chang-ing Soon will

Soon de--cay be sweet till noon then pass a--way then pass

Soon de--cay be sweet till noon then pass a--way then pass

a--way these Changing soon will soon de--cay be fair till noon then

a--way these Changing soon will soon de--cay be

pass a--way then pass a--way then pass a--way then pass a--way then pass a--way

then pass a--way then pass a--way then pass a--way then pass a--way

sweet for a while their transient Charms appear but truth Un changd shall

sweet for a while their transient Charms appear but truth Un changd shall

bloom for e-ver here for ever. for ever Sy- Shall bloom for

bloom for e-ver here for ever. for ever Shall bloom for

ever but Truth shall bloom Ever here but truth un-changd shall bloom for ever

ever but Truth un-changd shall bloom Ever here but-truth changd shall bloom for ever

here for e-ver here. for e-ver here.

here for e-ver here. for e-ver here.

Sung by Mrs. Vernon

Con Spirito

exquisite Pleasure this sweet Treasure from me they shall never never never sever,

thee in thee my Sylvia I fee in thee in thee my Sylvia I fee I'll fight and I'll kiss thee I'll kiss and I'll

press thee thus thus to my Bo-som for ever forever for e-ver thus thus to my Bo-som for ever forever for e-ver,

ex-quisite Pleasure ex-quisite Pleasure

Sung by M^{rs} Baddely

Allegro ma non troppo

Hence ev'ry Hope and ev'ry

Fear a - wake a - wake my Pow'r and Pride. Sy

Let Jea - lou - fy

ftern Jea - lou - fy ap - pear with Vengeance at her fide; Let Jea - lou - fy Sy

ftern Jea - lou - fy ap - pear with Sy

Ven - - - geance at her fide

Who scorns my Charms my

Pow'r shall prove Revenge Revenge succeeds to flight - ed Love Revenge Revenge Revenge Revenge

Volti

Jea-lou-fy ap-pear with Vengeance at her side Let Jea-lou-fy stern Jea-lou-fy ap-

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

pear with Ven- geance at her side, Who

Sy hr Sy hr

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

scorns my Charms my Pow'r shall prove Re-venge suc-ceeds to flight-ed Love

Sy Sy Sy

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

Who scorns my Charms my Pow'r shall prove. Re-venge Re-venge suc-ceeds to

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

flight-ed Love to flight-ed Love.

Sy

6 5 - 6 4 #3

Sung by M^{rs} Jones

Allegretto

Oh

6 7 6 5 6 6 6 4 5 3

why shou'd I Sorrow who ne-ver knew Sin Let smiles of Content shew our rap-ture within our

6 7 6 5 6 6 6 5 4 4 6

rap-ture with-in Oh why shou'd I Sorrow who ne-ver knew Sin Let

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

smiles of Con-tent shew our rap-ture with-in. Sy This

6 6 5 6 6 6 6 6 5 3 6

Love has fo raif'd me I now tread in Air This Love has fo raif'd me I now tread in Air in Air -

6 6 5 b3 6 6 7 6 5 6 6 6 5 6 5 4 3 6

He's fure fent from Heav'n to

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

light-en my Care He's fure fent from Heaven to light-en my Care This Love has fo raif'd me I now tread in Air He

6 6 5 6 6 4 6 4 5 3 6 7 6 7 6 8

fure fent from Heaven to lighten my Care.

6 6 7 6 6 4 5 3

Each Shepherdess views me with Scorn and Diddain;
 Each Shepherd pursues me but all is in Vain:
 No more will I Sorrow no longer Despair,
 He's Care sent from Heaven to lighten my Care.

Sung by M^{rs} Bradshaw

Allegro

When I were young the now an old the men were kind & free but
 now they're grown so false & bold what can a Woman do now what can a Woman do,
 what can a Woman do,
 what can a Woman do, since men are truly so unru=ly I tremble at Se=ven=ty
 two, I tremble, I tremble, I tremble at seventy two.

When I was Fair tho now So Co.
 No Sparks were given to Rove;
 Our Pulses beat nor fast nor flow,
 But all was truth and love;
 Now what can a Woman do?
 The Men are truly
 So unruly,
 I tremble at Seventy two.

Sung by M^r. King

Andante

If the

Whispers the Judge be he ever so wise tho' Great & Important his Trust is his hands are unsteady A pair of black eyes will

kick up his ballance of Justice willkick up, willkickup, willkickup hisballance of Justice his Scales are unstead-ly A

pair of blackeyes will kick up his bal-lance of Justice.

The Sword too is Useless his hand's are grown Weak,
 For love thro' his Veins will be Creeping;
 And his Worthip when near to a round dimple cheek,
 Tho' he ought to be blind will be peeping.

Sung by M^{rs} Arne

Largo

From
duty If the shep herd Stray and leave his flocks to feed The Wolfe will feize the harm = less
Prey and In = = no = = cence must bleed must bleed must bleed and In = = = cence must bleed
In me a harm less Lamb behold op = = prest with doubts and

fears. In me a harm lets Lamb behold, oppress with doubt and

fears Oh! guard good the=pherd guard your fold for wick - - - ed wolves are near Oh!

Guard good thep - - herd guard your fold for Wicked wicked Wolves are near = = = = = for

wick - - - ed Wolves are near

Sung by Mr. King

Allegro

Sing high derry derry ting high derry derry the day is our own the day is our own be wife and be merry be wife and be merry

be wife and be merry let sorrow a lone let sorrow a lone. Al=ter your tone al=ter your tone to

high derry derry be wife and be merry the day is our own the day is our own to high derry derry be wife and be merry the

day is our own the day is our own the day is our own the day is our own.

Sung by Mr. King

Non troppo Allegro

When peace here was reigning and love without waining or care or complaining

base pas-sions did dam-ning.

Allegro

this this was my way with my Pipe and my

Tabor.

With pipe & with Tabor I fung down y day and pi-ty the cares of my Neigh bour and

di-ty and pi-ty the cares of my Neighbour and pi-ty the cares of my Neighbour

Now sad Transformation,
 Runs thro' the Whole Nation,
 Peace love recreation
 All chang'd to Vexation
 This this is my way
 With my Pipe and my Tabor
 I fung down the day
 And pity the cares of my Neighbour.

While all are defigning
 Their friends undermining
 Reviling repining
 To mischief inclining
 This this is my way
 With my Pipe and my Tabor
 I fung down the day
 And pity the cares of my Neighbour.

Andante

Sung by M^{rs} Champneys

47

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note pattern.

The second system continues the piano accompaniment. Below the bass clef staff, there is a line of figured bass notation: 6 6 5 6 4 3 #3 4 5 4 5 4 #3 7 6 4 6 7 6 4 6 7 6 7 6.

The third system shows the vocal line with the following lyrics: "While Mor-tals Charm their Cares in Sleep and DEMONS howl be-low UR-GAN-DA calls Us". The piano accompaniment continues below.

The fourth system shows the vocal line with the following lyrics: "from the Deep A rife ye Sons of Woe. Ever Busy Ever Willing". The piano accompaniment continues below.

The fifth system shows the vocal line with the following lyrics: "Ever horrid Task full fill ing Which Draw from Mor-tal". Above the vocal line, the word "sym" is written. The piano accompaniment continues below.

Breast y Groan and make their Torment: like our Own their Torments their Torments their

ments their Torments like our Own. Which draw from Mortal Breast the Groan and

make their Torments like our Own Which draw from mortal Breast the Groan and make their Torments

like our Own.

Sung by M. Winton

Allegro

Tye m,

Tongue it is a Shame, Mer...lin fure is much to blame not to let it sweet-ly flow not to let it

sweetly flow... yet the favours of the great And the Sil-ly fil-ly Maid-ens fate

of...ten follow of...ten fol-low Yes, or no, Yes, or no, Yet the favours of the great & the fil-ly Maidens fate

of...ten fol-low of...ten follow Yes, or no, Yes, or no, Lack a day poor Fat-ima Lack a day poor

Fatima Stinted fo to Yes or no Stint-ed fo to Yes or no to

Yes yes yes No no no no Stinted fo to Yes or no to Yes yes yes no no

6 6 6 4 5 3

(2)

Should I want to talk and Chat,

Tell URGANDA this or that,

How should I about it Go,

Let her ask me what she will,

I must keep my Clapper still.

Striking only Yes or no,

Lackaday,

Poor FATAMA.

Stinted fo,

To Yes or no.

B. B.

Andante

This Cold flinty Heart it is

You who have warm'd, you awakend my Passions, my Senses have Charm'd, you wakend my Passions my Senses have

Sy Charm'd; In vain against Merit and CYMON I strove, What's Life without

Passion, sweet Passion of Love? sweet Passion, sweet Passion, sweet Passion of Love?

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Andante'. The lyrics are written below the vocal line. The piano part includes various ornaments and fingerings, such as '6 6', '6 5', '6 6', '6 5', '6 5', '7 #', '6 #', '7 4/2', '8 3', '4 3', '6 6 5/3', '7 7', and '6 4 5/3'. There are also dynamic markings like 'h' and 'm' throughout the score.

(2)

The Frost nips the Bud, and the Rose cannot blow,
 From Youth that is Frost nipt no raptures can flow,
 Elysium to him but a Desert will prove,
 What's Life without Passion — sweet Passion of Love?

(3)

The Spring shoud be warm, the young Season be gay,
 Her Birds and her flowrets make blithsome sweet May,
 Love blesses the Cottage, and Sings thro' the Grove,
 Whats Life without Passion — sweet Passion of Love?

Sung by M^{rs} Vernon

Allegro

Come on Come on I dare you to come on, I dare you, I dare you, I dare you to come on, I dare you, I

dare you, I dare you to come on, Tho' un- practis'd in Art Love has made me Stout and

Strong, Stout and Strong, Love has made me Stout and Strong, has given me a Charm will not suffer me to fall, has given me a

Charm will not suffer me to fall, has steel'd my Heart and Nerv'd my Arm, to guard my Precious All, to guard

my Precious All, Oh Merlin now befriend Him, Oh Merlin now befriend Him, Oh Merlin now be-

Sy

Sylvia

Adg^o

friend Him, from their Rage de - - fend Him, ^{Sy} from their Rage de - - fend Him, Come

4 3 6 5 6 4

on, Come on I dare you to come on, I dare you I dare you, I dare you to come on, I dare you, I dare you, I

7 6 6 6 4 5 3 6 6

dare you to come on, ^{Sy} See See they fly before me, for Mercy will implore me, See

6 5 3

See they fly before me, for Mercy will implore me, Come on, Come on, I dare you to come on, I dare you, I dare you, I

6 6 6

dare you to come on, I dare you, I dare you, I dare you to come on. ^{Sy}

6 5 3 6 6 5 3

Sung by M. Vermon

Allegro con Spirito

Torn from me torn from me which Way did they take her which Way did they take her Sy

torn from me torn from me which Way did they take her which Way which Way which

Way did they take her which Way did they take her Sy

to Death

like Vir - - tue and Love No Ma-gic no Ma-gic like Virtue and Love like Vir -

6/4 6/4 #3 6/4

- tue and Love no Ma-gic no Ma-gic like Virtue and Love like Vir - - tue and Love

5 6/4 7/5

like Vir - - tue and Love.

6 6/4 5/3 6

6 6 6/4 5/3 p^o 6 6 6 6/4 5/3

f^e 7 7

Sung by Mrs Anne

Andante

7 6 6

6 5 6

6 7 6 6 5

Tho'

Vari...ous deaths Sur...round me, no Terrors can Con..found me, tho' Vari.ous death's Sur..round me, no

6 7 6

Terrors can Con found me pro..tec...ted from a - bove I Glory in my Love I

7 6 6 6 6

Glo - ry | Glo - ry

4 6 6 7

ry Pro - tect - ed from a - bove | I Glo - ry in my love | I

4 6 6 7

Glo - ry in my love

4 6 6 7

A gainst thy Cru - el night | And in this dread full

4 6 6 7

hour | I have a Sure a fure de - fence tis

4 6 6 7

In - - no - cence that hea - - vly ri - - ght to Smile to smile on

Guil - ty Pow - - er, to Smile to smile - - - - on Guilty on Guilty Power,

A gainst thy Cru - - el might, And in this dread - - - full

hour I have - - - a Sure, - - - a fure - - - de - - fence, - - - tis

in - - no - cence - - - that heavi - - - ly night To Smile to

Smile on Guilty Power to Smile

on Guilty Power, to Smile

on Guilty Power, to

Smile on Guilty Power, to smile on Guilty Power,

March

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C) and the key signature has one sharp (F#). The music begins with a series of eighth and sixteenth notes in the treble, while the bass line provides a simple accompaniment of quarter and eighth notes.

The second system continues the piece. It features dynamic markings such as *hr* (hairpins) and *f* (forte). The treble staff contains more complex rhythmic patterns, including beamed eighth notes and sixteenth notes. The bass staff continues with a steady accompaniment.

The third system shows the continuation of the melodic line in the treble and the accompaniment in the bass. The notation includes various note values and rests, maintaining the rhythmic drive of the march.

The fourth system marks a key change to two sharps (D major). The treble staff features a more active melodic line with frequent sixteenth-note passages. The bass staff continues with a consistent accompaniment.

The fifth and final system of the page concludes the piece. It features a double bar line at the end of the treble staff, indicating the end of the musical phrase. The notation remains consistent with the previous systems.

Chorus

Andante

Let each Heart and each Voice, in ARCADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in ARCADIA rejoyce, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce,, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

6 4 5 3 6 4 5 3 6 7 7

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

4/2 6 6 b7 b7

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

6 5 6 6 7 6 6 7

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

4 5 6 6 7
2 3 + 3 6 + 5

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

6 6 5 6 5 6 5 6 6 5
+ 3 + 3 + 3 + 3

Sung by M^{rs} Fawcett & M^{rs} Dorman

Andante

Each Shepherd again shall be

:S: Damon

constant and kind, and every strayed Heart shall each Shepherd's find: If faithful our Shepherds we

Delia

always are true, Our Truth and our Falseness we borrow from you, our Truth and our Falseness we

borrow from you. Sy

Happy Arcadians as in the last Chorus

Fatima.

Let those who the Sword and the Ballance must hold,
 To Int'rest be blind and to Beauty be cold,
 When Justice has Eyes her Integrity fails,
 Her Sword becomes blunted and down drops her Scales.
 Chor: Happy Arcadian &c.

Linco.

The Bliss of your Heart no rude Care shall molest,
 While innocent Mirth is your Bosom's sweet guest.
 Of that happy Pair let us Worthy be seen,
 Love Honour and Copy your King and your Queen.
 Chor: Happy Arcadian &c.

Sylvia

Musical staff for Sylvia's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Let Love Peace and Joy still be seen hand in hand , To dance on this Turf and a-gain blefs the Land .

Musical staff for Cymon's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Cymon

Love and Hymen of blefsings have

Piano accompaniment for the first system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Musical staff for Sylvia's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Love and Hymen of blefsings have o-pend their ftore, for

Musical staff for Cymon's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

o-pend their ftore, for CYMON with SYLVIA can with nothing more. Love and Hymen of blefsings have o-pend their ftore, for

Piano accompaniment for the second system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Musical staff for Sylvia's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

SYLVIA with CYMON can with nothing more .

SYLVIA with CYMON can with nothing more .

Subito il Coro

Musical staff for Cymon's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

CYMON with SYLVIA can with nothing more .

CYMON with SYLVIA can with nothing more .

Piano accompaniment for the third system, featuring a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5.

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

6. 4 3 6 4 2 6 6 # 4 2 # 6 6

e = ver be happy while Virtuouſ and free . e = ver be hap = py while Virtuouſ and free .

e = ver be happy while Virtuouſ and free . e = ver be hap = py while Virtuouſ and free .

e = ver be happy while Virtuouſ and free . e = ver be hap = py while Virtuouſ and free .

e = ver be happy while Virtuouſ and free . e = ver be hap = py while Virtuouſ and free .

6 6 5 7 6 6 6 6 6 7 5

Sung by M^r Banister.

Dibdin

Allegretto

Musical notation for the piano introduction, consisting of two staves. The first staff is in treble clef and the second in bass clef. The music is in 3/4 time and begins with a treble clef. The key signature has one flat (B-flat). The piece concludes with a fermata over a whole note B-flat in the treble staff and a whole note C in the bass staff.

First system of the vocal and piano accompaniment. The vocal line is on a treble clef staff and the piano accompaniment is on a bass clef staff. The lyrics are: "sure you regard what I say my Commands to a tittle O-bey Be sure you regard what I say my Com-". The piano part includes the instruction "for *pia*" and a sixteenth-note figure (6).

Second system of the vocal and piano accompaniment. The lyrics are: "mands to a tittle O-bey be-ware be-ware be-ware I ride --- in the Air,". The piano part includes the instruction "for *pia*" and a sixteenth-note figure (6).

Third system of the vocal and piano accompaniment. The lyrics are: "and will watch you, will watch you, will watch you, by Night and by Day, I ride --- in the". The piano part includes the instruction "*pia*" and a sixteenth-note figure (6).

Fourth system of the vocal and piano accompaniment. The lyrics are: "Air and shall watch you shall watch you shall watch you by Night and by Day shall watch you b". The piano part includes a sixteenth-note figure (6) and a plus sign (+).

Night and by Day, Tho I raise both the

Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can bind Tho I

raise both the Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can

bind yet my Magic more powerfull more power-full and Strong my Magic more powr.full more

pour-full and Strong can Stop the full tide of a womans Tongue can stop the full tide of a wo-mans

Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a

5 *pia* 6 6 6 6 6

Wo - mans Tongue my Magic more power - full more power - full and Strong can stop the full

6 6 6 6 6

Tide of a womans tongue can stop the full tide of a wo - mans tongue can stop the full

Tide of a wo - mans Tongue

Sung by M^{rs} Arne

Larghetto

These

X pia

flow'rs like our Hearts are u-ni-ted in One and are bound up so fast that they cant be un--done

so well are they blend-ed so Beauteous to fight there Springs from their u-nion a

Ten-fold de-light no Poison nor weed here our Pas-sion to warn but sweet with out Bri-

ar the ar the Rose with out thorn

