

THE PARADES,

an

Opera

in Three Acts,

As Performed at the

Théâtre Royal de la Ville

the Music

(composed)

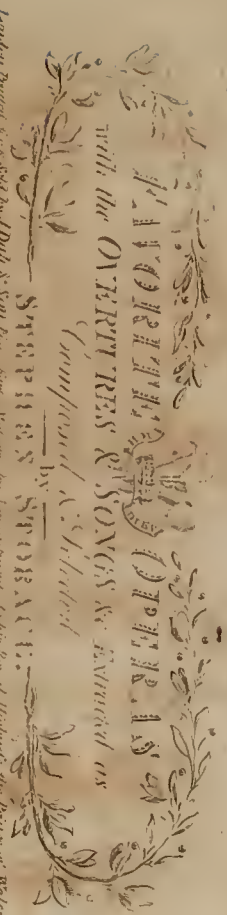
By STEPHEN SPORACE.

Price 12^s.



Entered at Stationers-Hall.

LONDON Printed & Sold by J. DALE, A 29, Cornhill & A 32, Bedford Street opposite Minerva Square.



MILTON'S OPERAS

 With the OVERTURES & SONGS & ENTRANCES

Compounded & Selected

 BY STEPHEN SPAHRADY.

London Printed and sold by **ADOLPH N. SMITH**, Bookseller, No. 15, in Pall-mall, to the right of the Horse Guards.

 Also: at Messrs. the Royal Academy, Pall-mall; and at Messrs. the Royal Asiatic Society, Strand.

THE CHEROKEE	5	6	THE SIEGE OF BELGRADE	10	6	THE IRON CHEST
Prologue	1	6	Prologue	10	6	Prologue
Prize	1	6	Prize	10	6	Prize
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night
Scene in the Night	1	6	Scene in the Night	10	6	Scene in the Night

THE PRIZE OR 2, 5, 3, 8.	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8
The Prize	1	2	3	4	5	6	7	8

THE CHORISTS IN GENNA.	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8
The Chorists	1	2	3	4	5	6	7	8

THE PRIZES	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8
The Prizes	1	2	3	4	5	6	7	8

THE THREE IN THE DECEIT	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8
The Three	1	2	3	4	5	6	7	8

MILTON'S THE IRON CHEST	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8
The Iron Chest	1	2	3	4	5	6	7	8

MILTON'S THE DOCTOR & APOTHECARY	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8

MILTON'S THE DOCTOR & APOTHECARY	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8

MILTON'S THE DOCTOR & APOTHECARY	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor	1	2	3	4	5	6	7	8
The Doctor								

OVERTURE to the PIRATES

Printed & Sold by J. DALE N^o 19 Cornhill & N^o 132 Oxford Street. Price $\frac{1}{6}$ ^s ^d.

Allegro

The musical score is arranged in a system of six staves. The top two staves are for the Violin and Violoncello, with dynamics *p* and *f*. The next two staves are for the Flute and Clarinet, with dynamics *p* and *f*. The bottom two staves are for the Bassoon and Double Bass, with dynamics *p* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings. A 'Dol:' marking is present on the fifth staff.

The first system consists of two staves. The upper staff features a complex melodic line with many slurs and ornaments. The lower staff contains a bass line with chords and rests, marked with a forte dynamic (*fz*) and a *ppp* marking.

The second system consists of two staves. The upper staff continues the melodic line. The lower staff features a dense texture of chords, marked with *pp* and *mf* dynamics, and includes a *Cres* (Crescendo) marking.

The third system consists of two staves. The upper staff has a melodic line with *Cres* and *ff* markings. The lower staff has a bass line with *il* (ritardando) and *ff* markings.

The fourth system consists of two staves. The upper staff is filled with a dense, rapid sequence of chords. The lower staff provides a steady bass accompaniment.

The fifth system consists of two staves. The upper staff continues the dense chordal texture. The lower staff has a bass line with some rests and a *ff* marking. The system concludes with a double bar line and the initials "V.S."

The first system of musical notation consists of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include a piano (*p*) marking in the lower staff and a forte (*f*) marking in the upper staff.

The second system of musical notation continues the piece with two staves. The upper staff has a more active melodic line with many slurs and ornaments. The lower staff continues with a steady accompaniment.

The third system of musical notation shows two staves. The upper staff has a melodic line with many slurs and ornaments. The lower staff continues with a steady accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with many slurs and ornaments. The lower staff continues with a steady accompaniment. Dynamic markings include a piano (*p*) marking in the lower staff and a *Dol.* (Dolce) marking in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with many slurs and ornaments. The lower staff continues with a steady accompaniment. Dynamic markings include a piano (*p*) marking in the lower staff and a forte (*f*) marking in the upper staff.

A handwritten musical score consisting of six systems of staves. Each system has a grand staff with a treble and bass clef. The first system shows a melodic line in the treble and a bass line in the bass. The second system includes dynamic markings: *Cres* (Crescendo), *mf* (mezzo-forte), and *Cres*. The third system includes *ff* (fortissimo) and *ff*. The fourth system features a dense, rapid sixteenth-note passage in the treble. The fifth system continues with similar rapid passages. The sixth system concludes with a final cadence. The notation is in a historical style, likely from the 18th or 19th century.

Lento con Espressione

The first section of the score, titled "Lento con Espressione", consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The music is characterized by a slow tempo and expressive phrasing. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The notation includes slurs, accents, and fermatas, indicating a focus on melodic contour and emotional depth. The key signature is one flat, and the time signature is 2/4.

Allegretto

The second section of the score, titled "Allegretto", begins with a grand staff. The tempo is noticeably faster than the first section. The music is primarily composed of rhythmic patterns, such as eighth-note runs and sixteenth-note figures, with some melodic fragments. The notation is more active and less ornamented than the first section. The key signature remains one flat, and the time signature is 2/4.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes. The lower staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the lower staff.

The second system continues the musical piece. It shows a continuation of the intricate melodic and harmonic textures. Dynamic markings of *p* (piano) and *f* (forte) are used to indicate changes in volume.

The third system of notation includes the instruction "Minore" (Minor) written above the staff, indicating a change in the key signature. The music continues with similar rhythmic complexity.

The fourth system shows further development of the musical themes. The notation remains dense with many notes per measure.

The fifth system concludes the page's musical content. It features a prominent wavy line above the upper staff, possibly indicating a tremolo or a specific performance technique. The key signature changes to major.

Majore
 Volti Subito

5

Handwritten musical score system 1, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking and a series of sixteenth-note chords. The bass staff features a melodic line with eighth notes. A forte (*f*) dynamic marking appears in the middle of the system.

Handwritten musical score system 2, consisting of a treble and bass staff. The treble staff continues with sixteenth-note chords, and the bass staff continues with eighth-note melodic lines. A piano (*p*) dynamic marking is present in the middle of the system.

Handwritten musical score system 3, consisting of a treble and bass staff. The treble staff features a melodic line with eighth notes and some slurs. The bass staff has a steady accompaniment. A forte (*f*) dynamic marking is at the beginning, and a piano (*p*) dynamic marking is at the end.

Handwritten musical score system 4, consisting of a treble and bass staff. The treble staff has a melodic line with eighth notes and slurs. The bass staff continues with eighth-note accompaniment.

Handwritten musical score system 5, consisting of a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking and a melodic line with eighth notes. The bass staff continues with eighth-note accompaniment.

ad Lib. 9

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a wavy hairpin crescendo above it, leading to a fermata. The lower staff is in bass clef and provides a harmonic accompaniment. The tempo marking "ad Lib." and the number "9" are positioned at the end of the system.

a Tempo

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a hairpin crescendo above it, leading to a fermata. The lower staff is in bass clef and provides a harmonic accompaniment. The tempo marking "a Tempo" is positioned above the upper staff.

f

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and provides a harmonic accompaniment. A dynamic marking of *f* (forte) is placed above the lower staff.

p *f*

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and provides a harmonic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) are placed above the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a dense texture of chords and arpeggios. The lower staff is in bass clef and provides a harmonic accompaniment.

CHORUS

Allegretto *f* *p* *f*

Mto

Thanks to the brisk and furling gale, that hither turns our swelling sail; Now to the friendly port we fought our labring

Tenors

Thanks to the brisk and furling gale, that hither turns our swelling sail; Now to the friendly port we fought our labring

Thanks to the brisk and furling gale, that hither turns our swelling sail; Now to the friendly port we fought our labring

ships in safety brought our labring ships in safety brought Now to the friendly port we fought our labring ships in safety brought

ships in safety brought Now to the friendly port we fought our labring ships in safety brought Now to the friendly port we fought our labring ships in safety brought

ships in safety brought Now to the friendly port we fought our labring ships in safety brought, our labring ships in safety brought

ALTADOR

Alt could I tread Spain's happy shore, Which boasts the fair one I adore, the

fair one I a - dore. Yet, on that coast so much de -

f *p*

firing, Love, from watchful eyes re - tiring, Must from Prudence borrow aid, And cautious seek the charming Maid. What ho!

f

GENARIELLO

within what ho! Come, my lads, get on be steady Is the maca - roni.

ready, Where's the omlet? Don't stand staring Zounds! these rogues are past all bearing For your Lordship we're pre - paring. What would your

p

Lordship chuse to eat? Fish, or fowl, or any kind of meat? Of air or sea the dainties sharing, we can form our treat.

ALTADOR

Even what you will

GENA: *mf*

First I should think, it would not be amifs to drink. it would not be amifs to drink.

mf

Chorus

Vivace

Ay, good Signor, fo we all think, Bles your Honor, let us all drink, Bles your Honor, let us drink, Bles your Honor, let us drink. Huz - za Huzza Huz
 Ay, good Signor, fo we all think, Bles your Honor, let us all drink, Bles your Honor, let us drink, Bles your Honor, let us drink. Huz - za Huzza Huz
 Ay, good Signor, fo we all think, Bles your Honor, let us all drink, Bles your Honor, let us drink, Bles your Honor, let us drink. Huz - za Huzza Huz

za Huzza - - - - Huz-za for the generous heart, that freely that freely its treasures bestows, that freely that freely its treasures be
 za Huzza for the generous heart, Huz-za for the generous heart, that freely that freely its treasures bestows, that freely that freely its treasures be
 za Huzza for the generous heart, Huzza - - - that freely that freely its treasures bestows, that freely that freely its treasures be

sotto voce
 flows, that free - - ly that freely that freely its treasures bestows, And saves kindly saves from keen Poverty's snart, the brest which with Gratitude
 flows, that free - - ly that freely that freely its treasures bestows, And saves kindly saves from keen Poverty's snart, the brest which with Gratitude
 flows, that freely that freely that freely its trea - - sures bestows, And saves kindly saves from keen Poverty's snart, the brest which with Gratitude

Gratitude glows, Huzza Huzza Huzza Huzza - Huzza for the generous heart, that freely that freely its treasures be -

Gratitude glows, Huzza Huzza Huzza Huzza for the generous heart, Huzza for the generous heart, that freely that freely its treasures be -

Gratitude glows, Huzza Huzza Huzza Huzza for the generous heart, Huzza - that freely that freely its treasures be -

m.v. *f*

flows, that free - - ly that freely that freely its treasures bestows, and saves from keen Poverty keen Poverty's smart, the breast which with

flows, that free - - ly that freely that freely its treasures bestows, and saves from keen Poverty keen Poverty's smart, the breast which with

flows, that freely that freely that freely its trea - - sures bestows, and saves from keen Poverty keen Poverty's smart, the breast which with

Violonc. *f*

Gra-titude glows with Gra-titude glows with Gratitude glows.

Gra-titude glows with Gra-titude glows with Gratitude glows.

Gra-titude glows with Gra-titude glows with Gratitude glows.

Sung by Mr. Dignum

Andante

Of a vile lack of ho-nesty Grumblers complain, And that no social Virtues we

boast; Still the best of these Virtues (the charge I disdain) Will be found all combin'd in your

hoft. *f* Still the best of these Virtues (the charge I disdain) Will be found all combin'd in your

hoft. For his heart like his bottle is o-pen to all, his heart like his bottle is

o - pen to all, Both friendship and wine come at, "Sir do you call." Both friendship and wine come at,

Sir do you call "Sir do you call" "Sir do you call" "Sir do you call" Both friend - ship and

wine come at "Sir do you call." *f*

If his guests love good living, the better lives he,
 On Society thus he depends,
 'Tis his interest to forward good humour and glee,
 All the world he desires for his friends,
 His heart like his bottle is open to all;
 Both friendship and wine come at, "Sir do you call!"

Allegro

ALTADOR

Some device my aim to cover, Oh kind Fortune now sug-gest. Shall I boldly own I love her

No! No! No! My first design is surely best my first design is surely best

shall I boldly own I love her shall I own own I love no no no my first design is surely best.

Yet I wily foe engage; for caution is the fluid of age. Hence, vain fears, my heart dis-gracing! Love, on the assurance placing,

Cres

From thy caſe while never ſwerving, Thou haſt ev'ry doubt repreſs thou haſt ev'ry doubt repreſs Fortunes ſmiles the bold de-

-ſerving, Confidence enſures ſucceſs enſures ſucceſs enſures ſucceſs. ſhall I boldly own I love her

ſhall I own own I love no no no my firſt deſign is ſurely beſt Yet I a wily foe engage for caution is the

Child of age Fortunes ſmiles the bold deſerving Confidence enſures ſucceſs Fortunes ſmiles the bold deſerving Confidence enſures ſuc-

ceſs enſures enſures ſucceſs enſures enſures ſucceſs

Sung by Signora Storage & Mr. Kelly.

FAB. ALTAD.

Sig-nor! Sig-nor! Sig-nor! Sig-nor! What sounds are these, that sweetly sweetly thus at ten-tion

Grazioso FAB. ALTAD.

seize! Of Love they kindly tidings bring and pleasing truths they tell. Without your veil you'll speak as well, without your

FAB. ALTAD. FAB. AL. FAB. AL.

veil you'll speak as well, Unceit! no, I cannot. One word let me say, 'Tis in vain. Why so cruel? Be quiet, Sir, pray, Ah let me de-

FAB. ad Lib. a tempo

You shall not de-tain me, no longer I'll stay, Then hearken to my tidings they to constant Love will joy convey, then hearken to my tidings they to constant Love will

tain you in pity ah! stay In pity ah! stay. Oh tell these tidings

joy convey then hearken to my ti - - - dings they to Love will joy will joy convey to con-stant Love to Love will joy convey.

kindly try and to my heart their balm convey Oh! tell these ti - dings kind - - - ly stay and to my heart my heart their balm convey.

sf sf f

FAB.

ALTAD.

FAB. AL.

FAB. AL.

FAB. AL.

FAB. 19

Attend then to truth, ^{sf} eyes'till ap-pear. And come! From them ^{sf} doubly dear unvell then, I cannot one word let me ^p us in vain why so cruel be quiet

pray, You shall not detain me no longer I'll ^{sf} stay, Then hearken to my tidings they To constant love will joy convey then hearken to my tidings they to

Ah! let me detain you in pity Ah! stay, in pity Ah! stay, Oh

constant Love will joy convey, then hearken to my ti - - dings they, to Love will joy convey, Advice you for it self should prize you for it

tell these tidings kindly stay, and to my heart their harm convey, Oh tell these ti - dings kind - - ly stay, Advice tho' for it self I prize tho' for it

self should prize Yet truth I own contents disagree I own contents disagree disagree yet truth I own contents disagree

self I prize Yes truth you know contents disagree you know contents disagree advice tho' for it self I prize yet truth you know contents disagree yet truth you know contents disagree

guife.

Sung by M^r Bannister Jun^r

Allegro

p

p Blazio.

Oh! the pretty pretty creature!

When I next should chance to meet her, No more for an art, Shall Blazio pass, but gallant-ly will I

treat her but gallant-ly will I treat her Oh! the pretty pretty pretty pretty creature

Oh! the pretty pretty pretty pretty creature. But then her

Fine.

Sung by Mrs. Crouch

Larghetto

sf

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

Love like the opening flower, That courts the morning dew, Gave promise every hour To bring new charms to

view. But see the fatal storm Of ty-rant-pow-er - rise! Bli-ghted its beau-teous form, The hap-less flow-er

ad Lib. *a Tempo*

die the hap-less flow-er dies

Love like the opening flower, That courts the morning dew, Gave promise ev'ry hour, To bring new charms to view. But

for the fatal storm, Of tyrant power a - - - - -! Blighted its beautiful form the flower dies, the hapless flower, the flower dies, the hapless

flower the hapless flower the hapless flower dies the hapless flower dies the

Cadenza *Largo* *f*
hapless flower

Allegro *Violoncello* *harp* *et dies.*

TRIO. Sung by Mr. Kelly Mr. Sedgwick & Mrs. Crouch

Andante Espressivo

GUIL. Paft toils thus recompensing No

more Til tempt the sea, My Mifs this hour commencing, De-pends henceforth on thee. Depends henceforth on thee. On him whose heart pos

sefsing, With e - qual warmth I love, With e - qual warmth I love. Oh fatal hour distressing, What anguish must he prove My

joy my thanks de - claring Believe me none are due. Distraction tis paff bearing, Oh torture to my view, May ev'ry chosen blessing May ev'ry

chosen blessing, Reward him ev'ry blessing, Reward him from above, Reward him from above

Oh fatal hour distressing, Is this the meed of love Reward her ev'ry blessing, Reward him from above, Reward him from above, In on fancy tho' meeting W

mf sf p sf p f p mf p f p f p f p f p f p

AURORA AURORA GUIL AL. AURORA. GUIL AU. AU. GUIL AU.

f

GUIL. AL. AU. ALT.

corn her falshood treating I laugh at faithless love, I laugh at faithless love. May ev'ry chosen blessing While jealous Pangs oppressing May ev'ry chosen blessing De-

f *p* *f*

AURO.

ALTAD.

Reward him ev'ry blessing, Re-ward him from a - bove, each blessing, Oh re-ward him, Re-
 privd of ev'ry blessing, Deprivd of ev'ry blessing, My tortures may they prove, My tortures may they prove. Deprivd of ev'ry blessing May jealous Pangs dif

GUIL.

Reward her ev'ry blessing, Re-ward her from a - -bove, each blessing, Oh re-ward her, Re-

f *sf* *p* *sf* *p* *sf* *sf*

ward his constant love, Reward his constant love, Reward his constant love.

tresing, Avenge my flighted love, Avenge my flighted love, Avenge my flighted love.

ward her from a - -bove, Reward her from a - bove, Reward her from a - bove.

Song by Signora Storage

Andante Sostenuto

Lovers, who listen to reason's per - suasion, Praise for the novelty sure - ly may

claim; Lo - vers who hearken to friendship's per - suasion, to friendship's per - suasion,

Praise for the novelty the novelty may claim, Praise for the novelty, the novelty may

claim Of fate so barbarous Of fate so barbarous they'll

f *p* *f* *sf* *p* *f* *sf* *p* *f*

The image shows a musical score for a song. It consists of five systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Andante Sostenuto'. The key signature has one flat (B-flat). The first system is an instrumental introduction. The second system begins the vocal line with the lyrics 'Lovers, who listen to reason's persuasion, Praise for the novelty sure-ly may'. The third system continues with 'claim; Lo-vers who hearken to friendship's persuasion, to friendship's persuasion,'. The fourth system continues with 'Praise for the novelty the novelty may claim, Praise for the novelty, the novelty may'. The fifth system concludes with 'claim Of fate so barbarous Of fate so barbarous they'll'. Dynamic markings include piano (p), forte (f), and sforzando (sf). There are also performance instructions like '1' and '3' above notes, and a 'tr' (trill) marking above a note in the first system.

find no oc - - ca - sion, To charge with the faults, To charge with the faults for which

fol - ly's to blame, for which fol - - ly's to blame. Lovers, who listen to

rea - sons per - - suasion, Praise for the novel - ty sure - ly, may claim; Praise for the

novel - ty, the novel - ty may claim; Praise for the novelty, the novel - ty may

claim - - the novel - ty may claim.

ad Lib.

Sung by Signora Storace

Soave

Sempre Piano

Peaceful glumbring on the ocean, Seamen fear no dan-ger nigh, the winds and
 waves in gen-tle motion, Soothe them with their lul-la-by, lullaby, lullaby, lullaby, Soothe them
 with their lul-la-by. *mf* *p* Is the wind tempestuous blowing.
 still no dan-ger they def - - - cry, The guile-less heart its boon be - f - lowing, Soothes them

with its lul - la - by lulla - by lulla - by lulla - by lulla - by Soothes them with their lul - la -

ad Lib. a tempo
by *pp* lul - la - by.

FINALE

FAB. *AU.* *FAB.* *AU.* *FAB.*
Hiff Hiff Fabuli - na Hush Hush hear me hear me Cease cease or by Impatience you'll see

AU. *ALTADOR.* *FAB.* *ALT.* *FAB.*
all Prithes give me my re - lease Fabu - li - na there I hear your Lover call Fabu - li - na Oh yes yes I hear him

call *mf* Al - ternate hope and fear my restless bosom feize Here's

AURORA

ALTAD.

one may over hear. so Piano if you please, so Piano if you please. Smile on the wretch your pre - fence awes

sf *Cres*

AURORA

Say, can your truth my doubts re - move. Let Love's soft ac - cents plead your cause, A - - las! I can - not

sf *sf*

dif - - be - lieve. Let Love's soft ac - - cents plead your cause, I can - not cannot, dif - be - lieve, I cannot

Let Love's soft ac - - cents plead my cause I can - not cannot dif - be - lieve You

sf *sf*

FAB.

I will not I can - not dif - be - lieve. All's safe so instantly descend.

will not You cannot You can - not dif - be - lieve. First let me force him from the

sf *sf* *sf* *sf* *sf*

FAB.

door. Leave to me our sleeping friend He found success in ev'ry snore, he found success in ev'ry snore.

mf

ALTAD.

51

FAB.

Stir not resistance is in vain, re - sistance is in vain. So - tillo, So - tillo, You shall wear my

Allegro Maestoso *mf*

AURORA

chain. Of youthful joys, the fond re - vival, may Fa - bulina's favor prove. In me, behold, a jealous rival; I long to tie those

Cres f Cres p

bonds of Love. A - dieu, Adieu, So - tillo, we must part. A - dieu, So - tillo, A - dieu, ALTAD.

A - dieu, A - dieu, So - tillo, we must part. A - dieu, So - tillo, A - dieu, Haste haste my

ad Lib. *a Tempo*

Love, nor tempt de - lay; You, Beauties captive, turn this way, turn this way, turn this way.

Dim. *pp*

AURO.

We're lost beyond the help of art; We're lost beyond the help of art, Guillermo too. ALTAD. what shall we

FAB. We're lost beyond the help of art, We're lost beyond the help of art, Don Gaspero! untoward fate, what shall we

Allegretto *p*

do? what shall we do? what shall we do? Turn, bold in-truder, meet the fate that on presumption should await. Stand

do? what shall we do? what shall we do? Turn, bold in-truder, meet the fate that on presumption should await.

GAS. ALTA.
GUIL.

off, stand off, thou know'st me for thy foe, Nor rash-ly tempt the fa-tal blow. Don Gasparo, dear Sir, be

GEN.

quiet, I'll call the guard to quell this riot. Poor Alta-dor! these rogues will end him, I'll call the guard and they'll defend him, I'll call the guard & they'll de-

mf

send him. To dire re-ven-ges bane-ful pow'r, Oh! yield not in this mad'-ning hour.

FAB.

To dire re-ven-ges bane-ful pow'r, Oh! yield not in this mad'-ning hour.

AURORA

Thanks, Ladies, for this pretty plot, Your kindness shall never be forgot. You'll find your Pistol no Pro-tec-tor, We'll tame you quickly, good Sir

mf

Hec-tor. Stand off, Stand off, thou knowst me for thy foe thou knowst me for thy foe, nor rash - - -

- - - ly tempt the fa-tal blow. *Largo*

OFFICER
What means this brawl? what means this brawl? Peace I com-mand. Silence! the guard's at

Recit.
hand. Should I in threat but wave my Sword, No pow'r pro-tection, Protec-tion can af-ford.

p Allegro

Cres

Carlina

Musical staff for Carlina, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Hear Oh hear the simple story hear the plain & simple story Let me speak you hold your peace Then shall sounds of Patriot glory all contention bid to

Aurora

Musical staff for Aurora, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Hear Oh hear the simple story Then shall sounds of Patriot glory all contention bid to

Atador

Musical staff for Atador, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Hear Oh hear the simple

Benariello

Musical staff for Benariello, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Gaspuro

Musical staff for Gaspuro, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Guillermo

Musical staff for Guillermo, featuring a bass clef and a key signature of one sharp (F#). The melody begins with a half note G3, followed by quarter notes A3, B3, C4, and D4. The music continues with a series of eighth and sixteenth notes, showing a melodic line that rises and then descends.

Officer

Allegro

Violoncelli

A large block of musical notation containing multiple staves. The top staff is a vocal line with lyrics: "cease then shall sounds of Pa - triot glory all contention bid to". The second staff is another vocal line with lyrics: "cease then shall sounds of Pa - - triot glory all contention bid to cease all con -". The third staff is a vocal line with lyrics: "story hear the plain and simple story Let me speak you hold your peace then shall sounds of Pa - - triot glory all contention bid to". The fourth staff is a vocal line with lyrics: "hear the plain and simple story Let me speak you hold your peace hear the plain and simple story Let me speak you hold your peace". The fifth staff is a vocal line with lyrics: "Hear Oh hear the sim - ple story hear the plain and simple story Let me speak you hold your peace". The sixth staff is a vocal line with lyrics: "Tell not me this i - - dle story tell not me this i - dle story Let me speak you hold your peace then sha!". The bottom staff is a bass line with lyrics: "Tell not me this i - - dle story tell not me this i - dle story Let me speak you hold your peace then sha!".

cease then shall sounds of Patriot glory all contention bid to cease thanks to chance thus in - ter - fe - ring when all
 ten - tion hid to cease all contention bid to cease thanks to chance thus in - ter - fe - ring when all
 cease then shall sounds of Patriot glory all contention hid to cease thanks to chance thus inter - fe - ring all re -
 then shall sounds of Patriot glory all contention bid to cease thanks to chance thus inter - fe - ring all re -
 sounds of Pa - triot glory all contention bid to cease thanks to chance thus inter - fe - ring when all

rea-son's aid was vain thanks to chance thus inter - fer - ing when all rea - son was in vain
 rea-son's aid was vain thanks to chance thus inter - fer - ing when all rea - son was in vain
 sistance now is vain thanks to chance thus inter - fer - ing all re - sistance now is vain
 sistance now is vain thanks to chance thus inter - fer - ing all re - sistance now is vain
 reason was in vain thanks to chance thus in - ter - fe - ring when all rea - son was in vain

his superior pow'r re-vering vengeance must its wif a restrain his superior pow'r revering vengeance must its wif re-strain

his superior pow'r re-vering ven eance must its wif restrain his superior pow'r revering vengeance must its wif re-strain

his su - perior pow'r e - - strin, ven - geance must its wif r strain his superior pow'r revering vengeance must its wif re-strain

his su - perior pow'r re - - strin, ven - geance must its wif r strain his superior pow'r revering vengeance must its wif re-strain

my su - perior pow'r re - vering ven - geance must its pow'r restrain my superior pow'r revering vengeance must its pow'r re-strain

tutti

hush hush hush hark the Drum silence silence hush hush hush hark the

hush hush hush hark the Drum silence silence hush hush hush hark the

hush hush hush hark the Drum silence silence hush hush hush

hush hush hush hark the Drum silence silence hush hush hush

hush hush hush hark the Drum silence silence hush hush hush

hush hush hush hark the Drum / silence silence hush hush hush

f. mo Tremulo Tremulo

guard is near at hand if in threathewaves his Sword hark the guard is near at hand

guard is near at hand if in threathewaves his Sword hark the guard is near at hand

Prudence now must peace command no pow'r protection can afford hark the guard is near at

Prudence now must peace command no pow'r protection can afford hark the guard is near at

Prudence now must peace command no pow'r protection can afford hark the guard is near at

Prudence now must peace command no pow'r protection can afford hark the guard is near at

Prudence now must peace command silence silence silence silence silence silence silence hark the guard is near at

Prudence now must peace command silence silence silence silence silence silence silence hark the guard is near at

Prudence now must peace command silence silence silence silence

Prudence now must peace command silence silence silence silence

Prudence now must peace command silence silence silence silence

Prudence now must peace command silence silence silence silence

hand hear Oh hear the sim-ple story hear the plain and sim-ple

hand hear Oh

silence silence silence silence hark the guard is near at hand

if in threat he waves his sword no power assistance can afford

silence silence silence silence hark the guard is near at hand

story let me speak you hold your peace then shall sounds of Patriot glory all contention bid to cease then shall

hear the sim-ple story then shall sounds of Patriot glory all contention bid to cease hear the plain and simple story let me speak you hold your

hear Oh hear the sim-ple story hear the plain and simple story let me speak you hold your

hear the plain and simple story let me speak you hold your

hear Oh hear the sim-ple

f Tell not me this I - - - do

Violoncelli

founds of Pa--triot glo-ry then shall founds of l:--triot glory: all contention bid to cease all con-tention bid to
 peace then shall founds of P---triot glory all contention bid to cease all con-tention bid to
 peace hear the pl in & simple story let me speak you hold y' peace then shall founds of Patriot glory all contentinnbid to cease all con-tention bid to
 story tell not me this I-dle story let me spe-k you hold y' pe cethen shall founds of Patriot glory all contention bid to cease all con-tention bid to

cease hark the Drum hush hush hush hark the guard is near at
 cease hark the Drum hush hush hush hark the guard is near at
 cease hark the Drum hush hush hush
 cease hark the Drum hush hush hush
 cease hark the Drum hush hush hush

mf Tremulo

hand Prudence now must pre ce command silence silence Prudence Prudence hush hush
 hand Prudence now must pre ce comm and silence silence Prudence Prudence hush hush
 hark the guard is near at hand Prudence now must pre ce comm and silence silence Prudence Prudence
 hark the guard is near at hand Prudence now must pre ce comm and silence silence Prudence Prudence
 hark the guard is near at hand Prudence now must pre ce comm and silence silence Prudence Prudence
p *pp*

hush hush hush hush silence silence silence silence hark the guard is near at hand
 hush hush hush hush *f* *no* silence silence silence silence hark the guard is near at hand
 hush hush hush hush hush hush hush hark the Drum in tone commanding Cries to clearing rage for bear
 hush hush hush hush hush hush hush silence
 hush hush hush hush hush hush hush hark the Drum in tone commanding Cries to clearing rage for bear silence
f *no*

if in threat he waves his sword no power assistance can afford
 if in threat he waves his sword no power assistance can afford
 hark the Drum in tone commanding Cristo clamring rage for-
 filence filence filence hark the guard is near at hand
 filence filence filence hark the guard is near at hand the Drum in tone commanding Cristo clamring rage for-

huff huff huff hark the Drum here the guards are all come
 huff huff huff hark the Drum here the guards are all come
 -bear huff huff huff hark the Drum here the guards are all come
 if in threat he waves his sword no power assistance can afford huff huff huff hark the Drum here the guards are all come
 -bear if in threat he waves his sword no power assistance can afford huff huff huff hark the Drum here the guards are all come

air thus thunder clears the troubled air thus thro' gloomy space expanding thunder clears the troubled air thus thunder clears the troubled air thus thunder
 air thus thunder clears the troubled air thus thro' gloomy space expanding thunder clears the troubled air thus thunder clears the troubled air thus thunder
 air thus thunder clears the troubled air thus thro' gloomy space expanding thunder clears the troubled air thus thunder clears the troubled air thus thunder
 air thus thunder clears the troubled air thus thro' gloomy space expanding thunder clears the troubled air thus thunder clears the troubled air thus thunder
 air thus thunder clears the troubled air thus thro' gloomy space expanding thunder clears the troubled air thus thunder clears the troubled air thus thunder

clears the troubled air.
 clears the troubled air.
 clears the troubled air.
 clears the troubled air.
 clears the troubled air.

44

ACT 2^d TRIO. Sung by Mrs. Crouch Sig^{ra} Storage & Mr. Suett.

Andante

UROR **F. B.**

Learour suit and dont re - fuse then reject it if you can? 'Tis a weeping female sues to the

GUIL. **f**

gal-lant heart of man. 'tis a weeping female sues to the gal-lant heart of man, Let resentful must I seem; let in-

tendly little dream, vainly strive not to deceive, for not a word will I believe, Oh're lent, our fault for - give, Your smiles th

F. P.

Let us the fond hope be - lieve that pardon in your eyes we see,

GAS.

sign of peace shall be. Let us the fond hope be - lieve that pardon in your eyes we see, Be sincere now if you can, why deceive the poor old

AU. **EAB.**

Can such fil - ly girls as we think your wisdom to de - ceive, can such fil - ly girls as we think your wisdom to de - ceive.

man, Can such fil - ly girls as we think your wisdom to de - ceive, can such fil - ly girls as we think your wisdom to de - ceive.

Dynamic markings: p, sf, f, sf, sf, sf

GAS. ³ ³ ³ ³ ³ ³ ³ ³ ³ 45
 In a trial of who can trick best while so certain is each to succeed, and becomes of the other the jest, then to cheat is a pleasure indeed. Oh! re-
 AU.

lent our fault for - give while so certain is each to succeed Let us the fond hope be - lieve
 FAB. ³ ³
 in a trial of who can trick best your smiles the signs of peace shall be, and becomes of the other the jest, that pardon

then to cheat is a pleasure in - deed. GAS. AU.
 in your eyes shall be. Be sin - cere now if you can, why de - ceive the poor old man. 'Tis a
 FAB.

weeping fe - - male fies, to the gal - lant heart of man, to the gal - lant heart of man.
 weeping fe - - male fies, to the gal - lant heart of man, to the gal - lant heart of man.
 In a trial of who can trick best, be sincere now if you can, then to cheat is a pleasure indeed, why deceive the poor old man why de - ceive the poor old man
 sf sf sf 12/8 8 V.S.

In a trial of who can cheat best while so certain is each to succeed and becomes of the other the jest then to

In a trial of who can cheat best while so certain is each to succeed and becomes of the other the jest then to

In a trial of who can cheat best while so certain is each to succeed then to cheat is a pleasure a

cheat is a pleasure in-deed in a trial of who can trick best while so certain is each to suc-

cheat is a pleasure in-deed in a trial of who can trick best while so certain is each to suc-

pleasure a pleasure in-deed in a trial of who can trick best while so certain is each to suc-

ceed and becomes of the other the jest then to cheat is a pleasure in-deed in a trial of who can trick

ceed and becomes of the other the jest then to cheat is a pleasure in-deed in a trial of who can trick

ceed and becomes of the other the jest then to cheat is a pleasure in-deed in a trial of who can trick

mf *pp*

best while so certain is each to suc-ceed and becomes of the other the jest then to

best while so certain is each to suc-ceed and becomes of the other the jest then to

best while so certain is each to suc-ceed and becomes of the other the jest then to

cheat is a pleasure in-deed then to cheat is a pleasure a pleasure a pleasure a pleasure a pleasure in-

cheat is a pleasure in-deed then to cheat is a pleasure a pleasure a pleasure a pleasure a pleasure a pleasure in-

cheat is a pleasure in-deed then to cheat is a pleasure a pleasure a pleasure a pleasure a pleasure a pleasure in-

deed a pleasure indeed a pleasure indeed.

deed a pleasure indeed a pleasure indeed.

deed a pleasure indeed a pleasure indeed.

Andantino

There the filter'd waters roam, And wanton o'er th'unsteady

fand, Spangling with their star-ry foam, the tow'ring clift, the tow'ring clift, the tow'-ing clift that guards the

land. f There the screaming sea-bird flits, there the screaming sea-bird flits dips in the

wave his dusky form f or on a rocky tur-ret fits or on a rocking tur-ret fits Th'exulting

b6 b6
4

Dæmon of the storm, th'exulting Dæmon of the storm: - There as village le-gends

5 3 b6 4 Cres 5 3 4 2 6 6 7 5 b6 4 4 5 3 b7 5 b6 4 4 5 3

tell, many a shipwreck'd sea-man's ghost Listens to the dif-tant knell, when midnight glooms, when midnight

Sf *Sf*

glooms, when midnight glooms, the fatal coast. There, as village legends tell, many a shipwreck'd sea-man's

f *p*

ghost listens to the distant knell, when midnight glooms the distant coast. Listens, Listens, to the distant

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

knell when midnight glooms the fatal coast.

p *f*

Sung by Signora Storace

Andantino

A fancy knave who pass'd the door, would needs, forsooth make love to me, but, as I've often said before, you know, Sir,

that must never never be. Of flames & darts, despair and death, in vain declaim'd the silly silly youth; of

flames and darts, despair and death, in vain declaim'd the silly silly youth; I laugh'd and sneer'd, laugh'd till almost out of

breath, believe me, Sir, believe me, believe me, Sir, I tell you truth. I frowning vow'd, without your leave, his face again I

neer would see, Dear Aurora help me out, I shall betray myself I doubt, So kind a master to deceive! Oh! fie! Oh! fie! no that could never

col arco *sf* *Cres* *sf*

be, I said to him, no, no, 'twas he, 'twas he spoke next, Ay he said, says he to me, my dearest Fabuli - na

hear me, Indeed, indeed, you need not fear me, Dear Aurora help me out, I shall betray myself I doubt, says I to him no no 'twas

he 'twas he spoke next, Ay Ay says he to me, says I, says he, says I, says he, says I, says he, at length enrag'd my maiden pride my heart I

cried is not for you, In vain your betters off have tried, you know, dear Sir, that's very very true, 'tis true, 'tis true, you know 'tis very very

true, 'tis true, 'tis true, you know 'tis very very true, 'tis very very true, 'tis very very true.

Sung by Mr. Bannister Jun^r.

What shall I do? what line pursue? what shall I do? what line pursue? Oh dear! what shall I do? Oh dear! what shall I

do my spirits in a flutter, won't let me bounce and bluster Else would I try, perchance if he, as well as

I, a coward may be. if he a coward may be. what shall I do? what line pursue? what shall I do? what line pur-

sue. I faith I'll try, perchance if he, as much as I, a coward may be. I faith then I'll

try if a coward he may't be, Racks and tortures I de-spise, racks and tortures

I de-spise, my honor, my honor 'tis a-lone I prize, my honor, my honor 'tis a-lone I

sf p sf p f sf p sf p f

prize, indignant heart lie still I say, Oh! if I could but run a-way! Hark! Hark! what do they mutter, dreadful mur - - murs do they

p

utter. I'm in such a ta - a - king, qui - ver - ing, quaking, I'm in such a ta - a - king, quiver - ing, quaking, every limb with terror

sf

shaking, qua - a - king, sha - a - king, qua - a - king, sha - a - king, Racks and tortures I de - spise, racks and tortures

f

I de - spise, my honor, my honor 'tis a - lone I prize, my honor, my honor 'tis a - lone I prize, Egad they're


sf p sf p f sf sf f

off. Ill not de - lay, Ill not de - lay, so now's the time to run, now's the time to run, now's the time to run a - way, so

now's the time to run a - way, so now's the time to run a - way.

f

Nº 1. Dance .

Fine. 

The first system of music for 'Dance' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody with eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed above the second measure of the lower staff. The system concludes with a double bar line and a fermata over the final note.

The second system of music for 'Dance' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a rhythmic melody. A dynamic marking of *p* is present. The system concludes with a double bar line and the instruction 'Da Capo' written above the lower staff.

Nº 2.

Waltz

Allegretto

The first system of music for 'Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music features a waltz rhythm. Dynamic markings include *p^{mo}* (piano) and *f* (forte).

The second system of music for 'Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a waltz rhythm. Dynamic markings include *p^{mo}* and *f*.

The third system of music for 'Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a waltz rhythm. Dynamic markings include *p^{mo}*, *cres* (crescendo), *il* (ritardando), and *f*.

The fourth system of music for 'Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music concludes with a double bar line and a fermata over the final note.

Nº 3.

Allegretto

First system of musical notation for piece No. 3, featuring treble and bass staves with dynamic markings *p* and *f*.

Second system of musical notation for piece No. 3, featuring treble and bass staves with dynamic markings *p* and *f*.

Fine. Minore

Third system of musical notation for piece No. 3, featuring treble and bass staves with dynamic markings *pmo* and *f*.

Fourth system of musical notation for piece No. 3, featuring treble and bass staves with dynamic markings *sf* and *f*.

Da.Capo.

Nº 4. Allemand.

Andante

First system of musical notation for piece No. 4, featuring treble and bass staves with dynamic markings *p* and *f*.

Grazioso

Second system of musical notation for piece No. 4, featuring treble and bass staves with dynamic markings *Dim.*, *p*, and *f*.

GLEE. Sung by M^r Dignum M^r Cook Miss Du Camp & Signora Storage.

Vivace

FABULINA

Let Mirth and Joy ap-pear their jocund tale to tell Let Mirth and Joy ap-pear their jocund tale to tell Let

MAR

Let Mirth and Joy ap-pear their jocund tale to tell Let GEN:

FAB.

Charming the list'ning ear and drown the en-vi-ous bell tiring

MAR.

mirth and joy ap-pear their jocund tale to tell Charming the list'ning ear and drown the en-vi-ous bell tiring

GEN.

mirth and joy ap-pear their jocund tale to tell Let mirth and joy ap-pear their jocund tale to tell

GEN: FAB: GEN:

ting tiring ting tiring ting diring dong diring dong diring dong tiring ting tiring ting tiring ting diring dong diring dong diring dong

MAR:

ting tiring ting tiring ting diring dong diring dong diring dong tiring ting tiring ting tiring ting diring dong diring dong diring dong

Let mirth and joy ap-pear their jo-cund tale to tell tiring ting tiring ting tiring ting tiring ting and

Let mirth and joy ap-pear ther jo-cund tale to tell Charming the list'ning ear and drown the en-vi-ous bell and

Let mirth and joy ap-pear their jo-cund tale to tell Charming the list'ning ear and drown the en-vi-ous bell and

Let mirth and joy ap-pear their jo-cund tale to tell diringdongdiringdong diringdongdiringdongand

drown the envious bell Let mirth and joy ap-pear their jocund tale to tell charming the listning ear and drown the en-vious
 drown the envious bell Let mirth and joy ap-pear their jocund tale to tell charming the listning ear and drown the en-vious
 drown the envious bell Let mirth and joy ap-pear their jocund tale to tell charming the listning ear and drown the en-vious
 drown the envious bell Let mirth and joy ap-pear their jocund tale to tell charming the listning ear and drown the en-vious
 bell tiring ting tiring ting tiring ting tiring ting ting ting and drown the en-vious
 bell tiring ting tiring ting tiring ting tiring ting ting ting and drown the en-vious
 bell diring dong diring dong - - - - - dongdong dongdong and drown the en-vious
 bell diring dong diring dong dongdong dongdong and drown the en-vious
 bell ting ting ting ting and drown the en-vious bell and drown the en-vious bell and drown the en-vious bell.
 bell ting ting ting ting and drown the en-vious bell and drown the en-vious bell and drown the en-vious bell.
 bell dongdong dongdong dongdong and drown the envious bell and drown the en-vious bell and drown the en-vious bell.
 bell dongdong dongdong dongdong and drown the envious bell and drown the en-vious bell and drown the en-vious bell.

Sung by Mr. Kelly

Larghetto

Mem' - ry re - peat - ing, Past joys to soothe my soul;

Hope points where pleasures greeting, Hope points where pleasures greeting, In bright succeſſion roll, In bright ſucceſſion

roll Hope points where pleasures greeting In bright ſuc - ceſſion roll.

ſonge, content de - feating, I ſhun thy dire controul I ſhun thy dire controul. Mem' - ry re -

peating, Mem' - ry re - peating, Past joys to soothe my ſoul, Past joys to soothe my ſoul;

f *p* *Cres* *il* *f*

The image shows a musical score for a song. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Larghetto'. The lyrics are written below the vocal line. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sf' and 'f'. The lyrics are: 'Mem' - ry re - peat - ing, Past joys to soothe my soul; Hope points where pleasures greeting, Hope points where pleasures greeting, In bright succeſſion roll, In bright ſucceſſion roll Hope points where pleasures greeting In bright ſuc - ceſſion roll. ſonge, content de - feating, I ſhun thy dire controul I ſhun thy dire controul. Mem' - ry re - peating, Mem' - ry re - peating, Past joys to soothe my ſoul, Past joys to soothe my ſoul;'. At the bottom, there are dynamic markings: 'f', 'p', 'Cres', 'il', and 'f'.

Hope points where pleasures greeting In bright succession roll Hope points where pleasures greeting In bright suc-cession

roll, Revenge, content defeating than thy dire con - troul

All? Grazioso

No

longer Jealousy heeding, Shall I her fatal wiles obey; Near a - gain my bliss im - pe - ding will I own suspicions sway.

No longer Jealousy heeding, Shall I her wiles o - bey; near a - gain my bliss im - peding, will I own suspi - cion's

sway, will I own suspicions sway. My soul transporting joys too great, to be express'd, favouring love my presence courting I

hasten to be blest'd, I hasten to be blest'd, I hasten to be blest'd, to be blest'd.

sf *sf* *f*

Larghetto con Espressione

In childhood's carelefs
 hap - py day, When na - - ture speaks un - spoild by art, Af - fect - - ion mark'd our in - fant play, Ar
 fix'd its root in ei - ther heart. It's growth would ev'ry hour dif - cover; Say, then how can, I Ah!
 can I cease to love her.

Oppress'd by sickness, languid, weak,
 Attentions kind did she bestow;
 And bade upon my pallid cheek,
 Reviving health and joy to glow.
 New kindness wou'd each hour discover;
 Say, then, ah! can I cease to love her.

FINALE

AURORA

Oh stay

Allegro

ALTADOR

Unhand me cowards unhand me cowards And let me dare the mortal fray Bar-barians bar-

GASPERO

Bear him a-way bear him away and bear him to the Ship a-way

GUILERMO

Bear him a-way bear him away and bear him to the Ship a-way

mf *p^{mo}*

AL.

Oh

-ba-rians stay unhand me cowards give me way and let me dare the mortal fray barbarians stay I come I come I come my Alta

Haste haste bear him a-way bear him to the Ship a-way

Haste haste bear him a-way bear him to the Ship a-way

mf *f* Violoncelli *f* *p*

-dor to share thy doom to share thy doom to share thy doom.

mf *f* Dim. *p* Volti

ALTADOR

Andante

Ah! if compassion marks the brave you cannot you will not let me live in vain from Death - - - a
 No Return we dare not
 No Return we dare not
 No Return we dare not

faith - - - ful lo - - - ver have bear me to love and life a - gain and
 return we cannot we dare not turn against the wave nor bear you to the shore nor bear you to the
 return we cannot we dare not turn against the wave nor bear you to the shore nor bear you to the
 return we cannot we dare not turn against the wave nor bear you to the shore nor bear you to the

bear me to life and love a - gain and love a - gain and love a - gain and love a - gain.
 shore nor bear to shore a - gain to shore a - gain nor dare we turn a - gain nor dare we turn a - gain.
 shore nor bear to shore a - gain to shore a - gain nor dare we turn a - gain nor dare we turn a - gain.
 shore nor bear to shore a - gain to shore a - gain nor dare we turn a - gain nor dare we turn a - gain.

GAS.
Allegretto
 Be gone, Be gone, and to the castle bear this willing victim of de-

mf *p*

AU.
 spair. To death in pi-ty kind-ly bear, this wretch-ed vic-tim of despair, this wretched victim of despair

Violonc. *Bassi* *p*

GUIL.
 Ah me! a - - - - - us! Ah me! on board that hap-less bark is all the treasure I possess.

she drives she drives Hark! she springs her main-mast

Cres *il* *f* *Dim*

see her signals of distress I see her signals of distress.

p *Cres* *f* *p* *Cres* *il* *f*

FABULINA

Allegro

Whatever path pur-suing while

FIDELIA

nought but danger viewing busy fancy still will form future terrors in the storm In vain my Mis-tress

seeking the Skies their vengeance wreaking will busy fancy form future terrors in the storm

GEN.

In vain expectance did I measure the purple vineyard: treasure busy fancy now may form future ru-in in the storm

GUIL.

In vain expectance did I measure my future hoards of treasure busy fancy now may form future ru-in in the storm

See the Clouds that whirling sweep, the surface of the deep. the an - gry winds their fu - - ry pour, and

See the Clouds that whirling sweep, the surface of the deep. the an - gry winds their fu - - ry pour, and

See the Clouds that whirling sweep, the surface of the deep. the an - gry winds their fu - - ry pour, and

See the Clouds that whirling sweep, the surface of the deep. the an - gry winds their fu - - ry pour, and

howl a - long the dif - tant shore. See the Clouds that whirling whirling sweep, - - - See the Clouds that

howl a - lon the dif - tant shore. See the Clouds that whirling whirling sweep, See the Clouds that whirling whirling

howl a - lon the dif - tant shore. See the Clouds that whirling whirling sweep, - see the

howl a - lon the dif - tant shore. See the Clouds that whirling whirling sweep,

f

whirling whirling sweep, the surface of the troubled deep
 sweep that whirling sweep, the surface of the troubled deep. the an - gry
 Clouds that whirling sweep, the surface of the troubled deep, the surface of the troubled deep. the an - gry winds - - their
 the an - gry winds - - their fu - ry

the an - gry winds their fu - - ry pour See the Clouds that whirling whirling sweep
 winds their fu - - ry pour their fu - - ry pour See the Clouds that whirling whirling sweep See the Clouds that
 fu - - ry pour their fu - - ry pour See the Clouds that whirling whirling sweep
 pour the an - gry winds their fu - - ry pour See the Clouds that whirling whirling

F.A.B.
F.I.D.

il *f* *p* *f*

See the Clouds that whirling whirling sweep the surface of the troubled deep *p* In

whirling whirling sweep that whirling sweep the surface of the troubled deep In

See the Clouds that whirling sweep the surface of the troubled deep In

the surface of the troubled deep In

bursts the clanging clanging rocks rebound *f* *p* *Cres* *f* *Cres* *f* and spread the dire the

bursts the clanging clanging rocks rebound and spread the dire the

bursts the clanging clanging rocks rebound and spread the dire the

bursts the clanging clanging rocks rebound and spread the dire the

dire terriffic found in burfts the clanging rocks rebound and spread the dire terriffic found and spread the
 dire terriffic found in burfts the clanging rocks rebound and spread the dire terriffic found and spread the
 dire terriffic found in burfts the clanging rocks rebound and spread the dire terriffic found and spread the
 dire terriffic found in burfts the clanging rocks rebound and spread the dire terriffic found and spread the

FAB. FFD. Cho? FAB.
 dire ter-riffic found in burfts the clanging rocks re-bound and spread the dire ter-rif-fic found and spread the dire terriffic found
 dire ter-riffic found GEN. and spread the dire terriffic found
 dire ter-riffic found GAS. in burfts the clanging rocks re-bound and spread the dire ter-rif-fic found and spread the dire terriffic found
 GULL.
 dire ter-riffic found in burfts the clanging rocks re-bound and spread the dire ter-rif-fic found and spread the dire terriffic found
 Cho?

Cho^s (2)

inbursts the clanging rocks rebound and spread the dire terrific sound and spread the dire terrific sound inbursts the clanging rocks rebound and

GEN
GAS.
GUIL.

and spread the dire terrific sound inbursts the clanging rocks rebound and

inbursts the clanging rocks rebound and spread the dire terrific sound and spread the dire terrific sound inbursts the clanging rocks rebound and

spread the dire terrific sound and spread the dire terrific sound

spread the dire terrific sound and spread the dire terrific sound

spread the dire terrific sound and spread the dire terrific sound

spread the dire terrific sound and spread the dire terrific sound

End of Act 2^d

Tempo Ordinario

To the vineyards praise the Chorus raise and in nimble dance entwine for many a song & many a dance we owe to the juice of the vine for many a song & many a dance we

To the vineyards praise the Chorus raise & in nimble & in nimble dance entwine for many a song & many a dance we owe to the juice of the vine for many a song & many a dance we

To the vineyards praise the Chorus raise & in nimble & in nimble dance entwine for many a song & many a dance we owe to the juice of the vine for many a song & many a dance we

To the vineyards praise the Chorus raise and in nimble dance entwine for many a song & many a dance we owe to the juice of the vine for many a song & many a dance we

owe to the juice of the vine. Tho the weight of the clusters your toils enhance at the la-bour say say who would repine for this

owe to the juice of the vine.

owe to the juice of the vine.

owe to the juice of the vine.

Violonc.

Tutti

hurthen of glee, you the light-er will be, as the more you will have of good wine, as the more you will have of good wine.

f

Tho the weight of four clusters our toils enhance at the la-bour fay fay who would repine for this burthen of glee we the lighter shall be for this

Tho the weight of four clusters our toils enhance tho the weight of the clusters our toils enhance at the la-bour fay fay who would repioe for this burthen of glee we the lighter shall be for this

Tho the weight of four clusters our toils enhance tho the weight of the clusters our toils enhance at the la-bour fay fay who would repine for this burthen of glee we the lighter shall be for this

Tho the weight of the clusters our toils enhance tho the weight of the clust-ers our toils enhance at the la-bour sy fay who would repine for this burthen of glee we the lighter shall be for this

p Cres

burthen of glee we the lighter shall be as the more we shall have of good wine for this burthen of glee we the lighter shall be for the more we shall have of good wine as more we shall have of good wine

burthen of glee we the lighter shall be as the more we shall have of good wine for this burthen of glee we the lighter shall be for the more we shall have of good wine as more we shall have of good wine

burthen of glee we the lighter shall be as the more we shall have of good wine for this burthen of glee we the lighter shall be for the more we shall have of good wine as more we shall have of good wine

burthen of glee we the lighter shall be as the more we shall have of good wine for this burthen of glee we the lighter shall be for the more we shall have of good wine as more we shall have of good wine

f

Song by Mrs. Bland

Allegretto

My rising spirits thronging In sportive brisk array, Inspire a plaguy long-ing Some harmlefs prank to play.

p

yes, some harmlefs prank to play, I have a plaguy longing Some harmlefs prank to play.

f

Shall I assume a shepherd's part, And languish midst the whining train, 'Till many a pretty Maiden's heart, In

p

figs stroll o'v' the tender part with heigh-o, with heigh-o, with heigho, a-las! I love heigho, 'tis so, heigho.

sf *sf*

My rising spirits thronging In sportive brisk ar-ray, Inspire a plaguy longing Some harmles prank to play. Or

p *f*

with a pretty fellows air, Shall I bedeck my little form; Sing, dance and ogle, whisper, dance and swear, fing, dance and ogle,

whisper, dance and swear, view me Ma'am, here I am, view this charming form. view me Ma'am, here I am, view this charming form, My rising

Spirits thronging, in sportive brisk array, Inspire a plaguy long-ing Some harmles prank to play yes, some harmles prank to

play, I have a plaguy longing some harmles prank to play some harmles prank I'll surely play, some harmles prank I'll surely play.

f

CHORUS

Tempo Ordinario

To the vineyards praise the Cho-rus raise - - - and in nimble dance en-twine for many a song and

To the vineyards praise the Cho-rus raise and in nimble and in nimble dance en-twine for many a song and

To the vineyards praise the Cho-rus raise and in nimble and in nimble dance en-twine for many a song and

To the vineyards praise the Cho-rus raise and in nimble dance en-twine for many a song and

many a dance we owe to the juice of the vine for many a song and many a dance for many a song and

many a dance we owe to the juice of the vine and

many a dance we owe to the juice of the vine for many a song and

many a dance we owe to the juice of the vine for many a song and many a dance for

many a dance for many a fong and many a dance we owe to the juice of the vine for many a fong and
 many a dance for many a fong and many a dance we owe to the juice of the vine for many a fong and
 many a dance for many a fong and many a dance we owe to the juice of the vine for many a fong and
 many a fong for many a fong and many a dance we owe to the juice of the vine for many a fong and

many a dance we owe to the juice of the vine .
 many a dance we owe to the juice of the vine .
 many a dance we owe to the juice of the vine .
 many a dance we owe to the juice of the vine .

Sung by Mrs. Crouch

Largo espressivo *As*

wrapt in sleep I lay, Fancy assum'd her fway A voice that spoke de - - spair Cried

mourn thy Lo - ver banish'd cold cold be-neath the main Lies he in bat - tle slain Mourn

mourn thou wretched fair all hope from thee is vanish'd.

Upon the rock I stood:
 Forth from the foaming flood,
 Arose the lovely form
 Of him who now is banish'd.
 Loose flow'd his auburn hair;
 Gord was his bosom bare.
 Sinking amid the storm
 He sigh'd "adieu" and vanish'd.

Allegretto

No more his fears a - larm - ing, my

fules his doubts dif - arm - - ing, his con - stant bosom chaiming, a - dieu, thou cold dif - dain. While anxious with - ing

four - ing, his tale of dangers, hearing each pe - ril more en - dear - - ing, delight shall spring from pain. no

no, no more, no no no no no no more his fears a larm - ing my fules his doubts dif - arm - - ing, his

constant bosom, chaim - ing, a - dieu, thou cold dif - - dain. How

ould should I be if he were bold, the fault, dear Blazio, sure-ly is your own, and should your bashful humour hold, to

tease you yet I may be prone, to tease I may be prone. and should your bashful humour bold, to tease you I may be

prone - no more his fears a - larm - ing my smiles he doubts dif-

ferm - - ing, his content bosom charm - ing, a - dieu, thou cold dis - dain. adieu, adieu thou cold disdain, a -

dieu thou cold dis - dain - adieu adieu adieu a - - dieu thou cold dis-

dain, adieu thou cold disdain, adieu thou cold dis - dain.

mf *ff*

Allegro Maestoso

Scarcely had the blushing morn Wood the

waves with ten - der light, Wood the waves with ten - - der light, When the

lucid plain a - dorning, A distant vessel rose in fight, A dis - tant vessel rose in

fight. Aloft the crowding sailors viewing her misty sails with straining eye; In fancy now the foe sub-

duing, A prize a prize exult - ing cry, a prize a prize a prize a prize exult - ing cry.

Cres *f*

Loud and shrill the boatwain's whistle, Shames the tardy sleeping wind, Shames the tardy sleeping wind,

sf *sf* *p*

In vain in vain our chase gun fires for till the crowds her sail were left behind. At

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

length the breeze affords affittance; at length the breeze affords affittance, Right afore the winds our

Cres *il* *f*

course, We clear our decks, we clear our decks, we clear our decks the threats resistance, And proudly boast

Cres *f* *p*

- fu - pe - rior force. A - midst her thunder boldly

sf *f* *ff* *p*

steering, Our bat - - ter'd Ship almost a wreck; With steady courage persevering, we board we

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

form the gory deck, we board, we storm the go - - ry deck. - - - her wound-ed Captain

p *f* *pp*

life disdaining, Yet mourning o'er his gal-lant crew; Casts a last look on those remaining, Then strikes, then strikes, to

f *f*

save the valiant few the wounded Captain life dis-daining strikes to save the valiant few and strikes to save to save the

p *Cres.* *il* *f*

valiant few the valiant few the valiant few.

Song by Mr. Bannister Jun^r & Sigⁿ StorageAndante
Grazioso

FAB. BLAZ.

The jealous Don won't you af-fine when we marry, And won't you frown, mutter, and plague me with doubts. And

won't you, when e-ver your point you would carry, Have fits, frets and whimper and be in the pouts. No bouncing, but zounds maam pray alter your

man. No whining and crying, "You bar-barous man." But you'll love me. Yes, yes, And be constant No, no, What not constant Yes, yes, Did you mean No, not

FAB. BLAZ. FAB. BLA. FAB. BLA. FAB. BLA. FAB. BLA.

I'm sure we're agreed no more words let us marry, Love's meaning no aid wants from language I know. no

to I'm sure we're agreed no more words let us marry, Love's meaning no aid wants from language I know. no

words let us marry, Love's meaning no aid wants from language we know. BLA. Yet

words let us marry, Love's meaning no aid wants from language we know.

FAB.

wont you before folks be fond coay and flatter, While turning, behind, to a Love your hand. And wont you when I'm in a

BLA.

FAB.

Humour to chatter, Cry, oh I'm so sleepy, I cant un-derstand. No smirking and sqeezing now dear, and all that. No

BLA.

FAB.

BLA.

FAB.

BLA.

FAB.

BLA.,

yawning and gaping, when I want to chat, But you'll love me, Yes, yes, And be constant, No, no, What not constant Yes, yes, Did you

No not so. I'm sure we're agreed no more words let us marry, Love's meaning no aid wants from language we know without yes or no, his
mean I'm sure we're agreed no more words let us marry, Love's meaning no aid wants from language we know without yes or no, her

meaning we know without yes or no we his meaning may know.
meaning we know without yes or no we her meaning may know.

v.f *sf* *mf* *f*

Sung by Miss Du Camp

When you shall

Andante

hear the sound of joy (Beating the floor with rustic dance) Silent the listening ear employ, But do not yet too quick advance,

But slowly softly softly creep, Untill you light you see, And while the anxious watch you keep, Still ever remember me, And while the

anxious watch you keep, Still ever remem - ber me Still ever remem - ber me.

sf *Cres il f*

Careful the winding path explore,
 Left in the tangled brake you stray,
 Then think of her whom you adore,
 To cheer the dark and weary way;
 And softly, slowly creep,
 Until you light you see,
 And while the anxious watch you keep,
 Still ever remember me.

TRIO. Sung by Mr. Kelly Signora Storace & Mrs. Bland.

Andante

We the veil of fate undraw In our Lanterna Ma-gi--ca we the veil of fate undraw in our Lan-ter-na Ma-gica in our Lanterna Magica in

We the veil of fate undraw In our Lanterna Ma-gi-ca we the veil of fate undraw in our Lan-ter-na Ma-gica in our Lanterna Magica in

We the veil of fate undraw In our Lanterna Ma-gi-ca we the veil of fate undraw in our Lan-ter-na Ma-gica in our Lanterna Magica in

our Lanterna Magica approach the mystic scenewithawe in our Lan-ter-na Magi-ca

our Lanterna Magica approach the mystic scenewithawe in our Lan-ter-na Magi-ca

our Lanterna Magica approach the mystic scenewithawe in our Lan-ter-na Magi-ca

FID. ALT.

Here if tragic scenes delight the bleeding Warrior meets your fight The Patriot here re-signs his breath in voking Liber-ty or Death

In our Lanterna Magica in our Lanterna Magica the Patriot here re-signs his breath in our Lanter-na Ma-gica

In our Lanterna Magica in our Lanterna Magica the Patriot here re-signs his breath in our Lanterna Magica

In our Lanterna Magica in our Lanterna Magica the Patriot here re-signs his breath in our Lanter-na Ma-gica

FAB.

Or if to Paphn Grove we turn see loves Etern: I Alter burn when ever eyes can catch a ray will tell you more than I can say

In our Lanterna Magica in our Lanterna Magica will tell you more than I can say in our Lanter-na Magica.

In our Lanterna Magica in our Lanterna Magica will tell you more than I can say in our Lanter-na Magica.

In our Lanterna Magica in our Lanterna Magica will tell you more than I can say in our Lanter-na Magica.

TRIO. Sung by Mr. Kelly Sig^{ra} Storace & Mrs. Bland.

FID.

87

pp Andantino

Oh! softly flow thou briny tide, that
doft two faithful hearts divide. And while in yonder lonely tower, Poor Hero waits the appointed hour:
gain, bear gently, free from harms, Leander to my arms. Vifions of fate behold.

ALTADOR

See bending o'er the cruel wave,
Which seems ordain'd his early grave;
The youth prepares to quit the shore
Ah! tempt the faithless deep no more!
Its front serene conceals the snare,
Then vent'rous youth beware
Vifions of fate behold.

FABULINA

Transported now to Asia's strand,
We still the Hellespont command;
Ah! hapless Hero! to the skies
She shrieks! and turns her tearful eyes,
Oh! Venus listen to her woe,
Forbid her tears to flow.
Vifions of fate behold.

Le-ander lives! the Queen of Love, Obtain'd his life, a boon from Jove. Vifions of fate behold.

Le-ander lives! the Queen of Love, Obtain'd his life, a boon from Jove. Vifions of fate behold.

Le-ander lives! the Queen of Love, Obtain'd his life, a boon from Jove. Vifions of fate behold.

FINALE

Allegretto

ALT & AU.

Now con- stan - cy its meed shall gain and while the fav'ring skies approve wide let us spread the grateful strain for all shall

FAR & FID.

Now con- stan - cy its meed shall gain and while the fav'ring skies approve wide let us spread the grateful strain for all shall

GEN

Now con- stan - cy its meed shall gain and while the fav'ring skies approve wide let us spread the grateful strain for all shall

GULL

Now con- stan - cy its meed shall gain and while the fav'ring skies approve wide let us spread the grateful strain for all shall

Chorus

join in the triumph of love for all shall join all shall join for all shall join in the triumph of love

join in the triumph of love for all shall join all shall join for all shall join in the triumph of love

join in the triumph of love for all shall join all shall join for all shall join in the triumph of love

join in the triumph of love for all shall join all shall join for all shall join in the triumph of love

f

GEN.

Can good humour recommend me; view it smiling in my face, view it smiling in my

p

FIDE.

face. You fo no - bly did be - friend me, you fo no - bly did befriend me; virtue to kindness lent a

AURORA

ALTA. face. Ye powrs who vir - tue make your care, Pro - pi - tious to our vows at - - tend. May fate in -

Ye powrs who vir - tue make your care, Pro - pi - tious to our vows at - - tend. May fate in -

-dul - gent to our pray'r, With life a - - lone, with life a - - lone, with life a - - lone our u - nion

-dul - gent to our pray'r, With life a - - lone, with life a - - lone, with life a - - lone our u - nion

sf

Chorus

end. Now con - stan - cy its meed shall gain, and while the fav'ring skies ap - prove, wide let us spread the grateful

Now con - stan - cy its meed shall gain, and while the fav'ring skies ap - prove, wide let us spread the grateful

end. Now con - stan - cy its meed shall gain, and while the fav'ring skies ap - prove, wide let us spread the grateful

Now con - stan - cy its meed shall gain, and while the fav'ring skies ap - prove, wide let us spread the grateful

strain, for all shall join, all shall join, for all shall join in the triumph of love.

strain, for all shall join, all shall join, for all shall join in the triumph of love.

strain, for all shall join, all shall join, for all shall join in the triumph of love.

strain, for all shall join, all shall join, for all shall join in the triumph of love.

FAB. In search of what's curious, no longer you'll roam, **BLAZ.** no longer you'll roam. Why no, if once we are tied but se -

p

FAB.

-cure-ly, a good wife as a specimen will I take home. But that's not a rarity surely, but that's not a rarity surely.

ALTA. & AURO.

FAB. & FID.

GEN.

GUIL.

Now con-stant-cy its meed shall gain, and while the favouring skies approve, wide let us spread the grateful strain, for all shall

Now con-stant-cy its meed shall gain, and while the favouring skies approve, wide let us spread the grateful strain, for all shall

Now con-stant-cy its meed shall gain, and while the favouring skies approve, wide let us spread the grateful strain, for all shall

Now con-stant-cy its meed shall gain, and while the favouring skies approve, wide let us spread the grateful strain, for all shall

Chorus

Principals

Chorus

join in the triumph of love, for all shall join, all shall join, for all shall join in the triumph of love. Now con-stant-

join in the triumph of love, for all shall join, all shall join, for all shall join in the triumph of love. Now con-stant-

join in the triumph of love, for all shall join, all shall join, for all shall join in the triumph of love. Now con-stant-

join in the triumph of love, for all shall join, all shall join, for all shall join in the triumph of love. Now con-stant-

-cy its meed shall gain, and while the fav'ring skies approve, wide let us spread the grateful strain, for all shall join, all shall

-cy its meed shall gain, and while the fav'ring skies approve, wide let us spread the grateful strain, for all shall join, all shall

-cy its meed shall gain, and while the fav'ring skies approve, wide let us spread the grateful strain, for all shall join, all shall

-cy its meed shall gain, and while the fav'ring skies approve, wide let us spread the grateful strain, for all shall join, all shall

join for all shall join in the triumph of love. wide let us spread the grateful strain, - - - - - for all shall

join for all shall join in the triumph of love. wide let us spread the grateful strain, for all shall

join for all shall join in the triumph of love. wide let us spread the grateful strain, for all shall

join for all shall join in the triumph of love. wide let us spread the grateful strain, for all shall

join in the triumph of love, for all shall join in the triumph of love, for all shall join in the triumph of love, the triumph of
 join in the triumph of love, for all shall join in the triumph of love, for all shall join in the triumph of love, the triumph of
 join in the triumph of love, for all shall join in the triumph of love, for all shall join in the triumph of love, the triumph of
 join in the triumph of love, for all shall join in the triumph of love, for all shall join in the triumph of love, the triumph of

love the triumph of love.
 love the triumph of love.
 love the triumph of love.
 love the triumph of love.

FINIS.