

1789

Edw. Taylor

T H E

HAUNTED TOWER

A Comic Opera

in three Acts,

as Performed at the Theatre Royal Drury Lane;

The MUSIC

Selected, Adapted & Composed

BY

STEPHEN STORACE.

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OVERTURE

Storage

Wind Instrumts

1

Allegro
Maestoso

Musical notation for the first system, featuring piano and woodwind parts. The piano part is in the lower register with a bass clef, and the woodwind part is in the upper register with a treble clef. Dynamics include *p*, *cres*, *f*, *dim*, and *p*. There are four eighth notes marked with the number 8 below the piano staff.

Musical notation for the second system, featuring piano and woodwind parts. Dynamics include *f*, *p*, *cres*, *f*, *dim*, *p*, and *ff*. The woodwind part is labeled "Wind Instr^s".

Musical notation for the third system, featuring piano and woodwind parts. Dynamics include *p* and *ff*. The woodwind part is labeled "Oboe 1^o" and "Oboe 2^o".

Musical notation for the fourth system, featuring piano and woodwind parts. Dynamics include *ff*.

Musical notation for the fifth system, featuring piano and woodwind parts. Dynamics include *ff*. The piano part is labeled "Seque".

Musical notation for the sixth system, featuring piano and woodwind parts. Dynamics include *ff*.

2

Oboe

Oboe

p *f* *p* *f*

This system contains the first two staves of music. The top staff is for Oboe and the bottom staff is for Bassoon. The music is in 2/4 time and features a melodic line in the oboe with a bassoon accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

All^o affai

Oboes

Bassoons

p *f*

This system contains the next two staves of music. The top staff is for Oboes and the bottom staff is for Bassoons. The tempo is marked "All^o affai" (Allegretto). The music continues with melodic lines and accompaniment. Dynamic markings include *p* and *f*. A section number "8" is visible at the end of the system.

Oboes

Bassoon

p *f*

This system contains the next two staves of music. The top staff is for Oboes and the bottom staff is for Bassoon. The music continues with melodic lines and accompaniment. Dynamic markings include *p* and *f*.

dim: *p* *f*

This system contains the next two staves of music. The top staff is for Oboes and the bottom staff is for Bassoon. The music continues with melodic lines and accompaniment. Dynamic markings include *dim:* (diminuendo), *p*, and *f*.

This system contains the final two staves of music on the page. The top staff is for Oboes and the bottom staff is for Bassoon. The music continues with melodic lines and accompaniment. A section number "8" is visible at the end of the system.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. Both staves contain complex, fast-moving melodic lines with many sixteenth and thirty-second notes.

The second system continues the two-staff arrangement. It features similar intricate melodic patterns. A dynamic marking of *h* (likely *forzando*) is present in the upper staff. The lower staff includes a wavy line with the number '8' underneath, indicating an octave shift.

The third system introduces two new instruments. The upper staff is labeled 'Baffoon' and begins with a dynamic marking of *p* (piano). The lower staff is labeled 'Oboe'. Both parts feature rhythmic patterns with eighth and sixteenth notes.

The fourth system continues the Baffoon and Oboe parts. The Baffoon part has a dynamic marking of *f* (forte). The Oboe part continues with its rhythmic accompaniment.

The fifth system shows further development of the Baffoon and Oboe parts. The Baffoon part features a melodic line with various ornaments and slurs. The Oboe part continues with its rhythmic accompaniment.

The sixth system concludes the page. The Baffoon part has a dynamic marking of *p*. The Oboe part has a dynamic marking of *f*. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat). There are several '8' markings in the lower staff, indicating octave shifts.

The Curtain rises

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a complex, rhythmic melody in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff.

The second system continues the musical piece. The upper staff shows a melodic line with various accidentals (sharps and naturals) and a steady rhythmic pattern. The lower staff provides a harmonic foundation with chords and moving lines.

The third system includes dynamic markings: *Thunder*, *cres.*, *f*, and *dim*. The upper staff has a melodic line with a *h* (accidental) and a *h* (breath mark). The lower staff has a rhythmic accompaniment with notes marked with the number 8 and 9. The *Thunder* marking is placed above a specific note in the upper staff.

The fourth system features dynamic markings: *p*, *Cres*, *f*, *dim*, and *f*. The upper staff has a melodic line with a *p* marking at the beginning and a *f* marking later. The lower staff has a rhythmic accompaniment with a *f* marking at the end.

The fifth system features dynamic markings: *p*, *Cres*, and *f*. The upper staff has a melodic line with a *p* marking at the beginning and a *f* marking later. The lower staff has a rhythmic accompaniment with a *Cres* marking.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music consists of a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *p* (piano), *Thunder*, *Cres* (crescendo), *dim* (diminuendo), and *p* again. There are four quarter notes with dots below the lower staff.

Second system of musical notation. The upper staff is labeled "Oboe" and is in treble clef. The lower staff is in bass clef. The music continues with a melodic line in the upper staff and accompaniment in the lower staff. A dynamic marking of *f* (forte) is present in the lower staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with melodic lines in both staves. Dynamic markings include *h* (marcato) and *p* (piano). There are four quarter notes with dots below the lower staff.

Fourth system of musical notation. The upper staff is labeled "Oboes" and is in treble clef. The lower staff is in bass clef. The music continues with a melodic line in the upper staff and accompaniment in the lower staff. Dynamic markings include *pp* (pianissimo).

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with melodic lines in both staves. Dynamic markings include *p* (piano). There are four quarter notes with dots below the lower staff. The word "Bassoons" is written below the lower staff.

Con moto

Storage

Canto 1^o

Canto 2^o

Alto

Tenor

Bass

Con moto

wind Instruments

Segue

p

cres:

dim:

p

cres:

il

Oboe

Canto 2^o unis

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

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

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

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

Segue

wind Instrum^s

f

p

cres

f

dim:

p

Canto 2^o Unis. *p*
 and gives us shel-ter on the coast, and gives us shel-ter on the
ria and gives us shel-ter and gives us shelter on the
 and gives us shelter on the coast, and gives us shel-ter on the
ria and gives us shel-ter on the coast, on the
 Horns

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

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

boast, see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast, see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast, see re_tiring o'er the deep, distant lightnings harmless sweep, see the
 boast, see re_tiring o'er the deep, distant lightnings harmless sweep, see the

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

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

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

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

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

- - murs - - - dies - - a - way, dies a - way. *pp*

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

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

Bassoon

Oboe Solo

Musical notation for Oboe Solo, consisting of a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and continues with a series of eighth and sixteenth notes.

Andante Softenuto

Musical notation for Horns and Bassoons, consisting of two staves. The top staff is for Horns and the bottom for Bassoons. The music is in a 4/4 time signature with a key signature of two flats. The Horns part features a melodic line with some grace notes, while the Bassoons provide a harmonic accompaniment. A 'Cres.' marking is present in the Bassoon staff.

Musical notation for strings, consisting of two staves. The top staff is for Violins and the bottom for Cellos/Double Basses. The music is in a 4/4 time signature with a key signature of two flats. The strings play a rhythmic accompaniment with some melodic movement. A 'pia.' marking is present in the Violin staff.

Musical notation for strings and vocal accompaniment, consisting of two staves. The top staff is for Violins and the bottom for Cellos/Double Basses. The music is in a 4/4 time signature with a key signature of two flats. The strings play a rhythmic accompaniment. A 'for: pia. Cres: for:' marking is present in the Violin staff. The vocal line is indicated by a 'p' and 'r' marking.

L^d William

From hope's fond

pia.

Vocal line musical notation, consisting of a single staff with a treble clef, a key signature of two flats, and a 4/4 time signature. The lyrics are written below the notes. An 'Ob.' marking is present above the final note.

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

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

Fag *sf fia:*

take, I dread ad - - vice I can not take, Love's - - magic pow'r my

sf fia: Cres: Ob *mf*

steps - - - command, Love's magic pow'r my steps command,

Cres: fia: Oboe

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

Horns *mf*

ser - - - pents eyes, The fa - - - tal shaft too late - - - he finds, He

Bass

Pleyel

Andante
Piz Col arco

Lady Elinor
Tho' pity I cannot deny, Ah what will that a -vail? you A -las! I dare not hope supply; For

Piz sf sf arco

hope too sure would fail you. Think when the flatterer shall deceive In vain you will la -

f Piz

-ment you Yet should you hope without my leave 'Tis true I can't prevent you. yet should you hope with out my leave 'tis

mf arco

true I can't pre -vent you.

cres f

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

Larghetto

8. Cicely
8. Na - ture to wo - man

still so kind a - mong her best boons be - stow - ing what ev - ry fe - male sure must find a

wond'rous desire to be knowing
Man the proud and envious elf so

pp

jealous of our di - scern - ing de - cries in us what he prides in him - self the wish for what -

8.
8.
- e - ver's worth learning.
D. C.

Sung by Mr Dignum and Chorus of Hunters

Storage

Double
Chorus

ad lib:

Horns behind the scenes

Allegretto

Orchestra

for:

Robert Horns Horns Horns

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

Allentando

A Tempo

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

pia. *for:* *p*

Trum^s

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

for:

Chorus

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

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

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

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

Chorus

In ec - - choes gives the chace ap - - - plause, Which strings the nerve for
 lu ec - - choes gives the chace ap - - - plause, Which strings the nerve for
 In ec - - choes gives the chace ap - - - plause, Which strings the nerve for
 glo - ry's cause.
 glo - ry's cause.
 glo - ry's cause.

Trumps
Horns

Rob: *Horns* A Tempo
 Hark hark hark the sweet horn Hark the sweet
 Hark hark hark Hark the sweet
 Hark hark hark Hark the sweet
 2^d Chorus behind the Scenes Hark hark
 Hark hark
 Hark hark
 Tempo Primo *m^of* Allentando A Tempo

horn proclaims a - - far
 Against the Stag the mimic

horn. proclaims a - - far
 Against the Stag the mimic

horn proclaims a - - far

Hark the sweet horn proclaims a - - - far
 Hark the sweet horn proclaims a - - - far
 Hark the sweet horn proclaims a - - - far

war
 Where e'er the devious chace may

war
 Where e'er the devious chace may

Where e'er the devious chace may

A - gainst the Stag the mimic war,
 A - gainst the Stag the mimic war,
 A - gainst the Stag the mimic war,

Enter 2^d Chorus

f *mp*

bend, And bid us as her pleasures rise - - -
 bend, And bid us as her pleasures rise
 bend, And bid us as her pleasures rise - - -
 Still freedom shall our steps at - - tend, Defend the
 Still freedom shall our steps at - - tend, Defend the
 Still freedom shall our steps at - - tend, Defend the

f

rise - - - Defend the blessings which we prize.
 rise - - - Defend the blessings which we prize.
 Defend the blessings which we prize.
 blessings which we prize. Defend the blessings which we prize.
 blessings which we prize. Defend the blessings which we prize.
 blessings which we prize. Defend the blessings which we prize.

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

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

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

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

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

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

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

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

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

as her pleasures rise Defend the blefsings which we prize.

as her pleasures rise Defend the blefsings which we prize.

Defend the blefsings which we prize.

Sung by Sig.^{ra} Storace

Flutes

Flutes

Pacifello

po

tuttif

p

Andante.

tuttif

Adela

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

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

own the heart he gave with so much care which treasur'd in my breast I

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

own. whither my love Ah whither art thou gone let not thy ab - - sence cloud this happy

dawn. say by thy heart can falsehood e'er be known Ah no Ah no Ah no no I

Judge it by my own whi - ther my love Ah whi - ther art thou gone whi - ther my

love Ah whither art thou gone

Sy

f

Dialogue Sung by M^r. Banister Jun^r. and Sig^{ra}. Storace

Adela Storace

Will great Lords and Ladies

Edward

Adela

Edward

Adela Edw^d Adela Edw^d Both

while our Pockets full dye see then every day new joy shall bring and ever gay well dance and sing fal lal lai lal lal lal lal lal lal lal how merry shall we be

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

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

Sung by M^r. Sedgwick .

Fl: *p* *tutti f*

Charles

My native land I bade a-dieu and calmly friendship's joys re-sign'd but Ah how keen my Sorrows grew when my true love I left be -

p

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

f *p*

day when my true love I left be - hind my native land I bade a-dieu and calmly friendship's joys re-sign'd but Oh how keen my sorrows

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

f

Andantino

Musical score for the first system. It features two vocal staves at the top, with the first staff labeled "Lady Elinor" and the second staff labeled "A". Below these are two instrumental staves for "Clarinets". The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Andantino".

Musical score for the second system, featuring three vocal staves with lyrics. The lyrics are: "gainst the shaft of cruel fate, why cannot virtue prove a charm, why cannot vir - tue". The first staff is for Lady Elinor, the second for Cicely, and the third for Lord William. The instrumental accompaniment continues below.

Musical score for the third system, featuring three vocal staves with lyrics and two instrumental staves for "Violonc^o" and "Bass". The lyrics are: "prove a charm, and of her blind mis - gui - ded hate, ca - pri - cious desti - ny". The instrumental staves include dynamic markings such as "cres" and "f".

Clar?

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

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

be - cause it - leads it leads not to suc - cels - , yet who en -
 be - cause it - leads it leads not to suc - cels - , yet who en -
 because it leads it leads not to suc - cels - , yet who engag'd in virtue's cause,

Violonc^o tutti Bassoons

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

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

to tread her paths wou'd fear confes, or on the road reluctant

pause, be-cause it leads it leads not to suc-cess be-cause it

pause, be-cause it leads it leads not to suc-cess be-cause it

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

Violonc? tutti *p* *f*

leads not to suc-cess.

leads not to suc-cess.

leads not to suc-cess. flutes horns

Act II.

Andantino

Sung by Sig^{ra} Storace.

tutti

Adela

Storace

Flutes *p* *sf* Be mine ten - der

Viola *p* Basso

pas - sion soother of care Corni Life's choicest Bless - ing shield from del - pair Flutes do not de -

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

Horns *sf* *sf*

vain thy in - fluence fools may re - vile Constan - cy ever gains Ever gains thy Smile and of their destiny can those com -

Fl: *f* *p* *Cres*

plain whose falsehood dares thy laws pro - phane thy laws pro - phane be mine ten - der pas - sion soother of

Cres *p* *Cres* *p*

Care Comi Life's Choi - cest blef - - - fing Shield from def - - - pair Flutes do not de - ceivé me ah ne - - ver

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

sf *pp* *sf*

Allegro Agitato Fl: Flutes

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

Viola Baffo *p* Viola *sf*

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

sf *sf* *sf* *sf* Cres *f*

Flute

Smiles, for which I dare. Re - solv'd I'll brave all dan - ger To Ev' - ry fear a

p Fag. Fag.

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

sf sf cres p

sf sf Ad lib ff

for

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

hr p

All^o *p* vain - - - dare I bravely dare I bravely

f

dare

Sung by Mrs. Crouch.

Lady Elinor

Sarti

Andante

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

sf *p*

migh- ty love is reign- ing

af- fec- tion foe to mean disguise can have no mo- tive

sf

m. v.

p

for de- ceit

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

p

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

m. voc.

sf *m. v.*

ceit ad- vise where migh- ty Love is reign- ing

sf

f

Sung by Mr Kelly.

French tune

Allegro
Violon^o
Baffo
Ld William

Tho' time has from your Lordship's face made free to Steal each youthful Grace yet why shou'd you def- - pair? yet why shou'd you def-

- pair? Old busts oft please the Connoisseurs fo folks of taste per- haps like yours and that re- moves your care and

that re- moves your care and that re- moves your care and that re- moves your care

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



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

Cicely

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

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

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

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

igh she blends with the strain what blest hours un-tain- ted by for- row does the maiden prove who

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

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

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

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

Andante

Horns tutti f

Now all in prepa-

- ration, for the nuptial ce - le - bration, each maiden on th'oc - casion, feels her heart in pal - pi - ta - tion, 'tis

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

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

f

2
While swords and shields, are clashing,
Archers aiming, cudgels thrashing,
The ale to none denying,
Flaggons far and wide: supplying,
With tilters fencing, wrestlers boasting,
Bonfires blazing oxen roasting,
And all the vassals flock around,
What pleasures now abound!

Now all & c.

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

Storage

Fl.

Allegretto

Violonc: *p* *f* *p*
tutti

Bassoon Fl. Bassoon
Horns Horns
tutti

Lady Elinor

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Cicely

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Ld. Will

By mutual Love de-lighted, Here fortune's fav'rites see, In Hymen's bonds u-ni-ted, how happy must they be!

Violc: *p*

Adela

Edward

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

p

sf

Charles

me What grace! what in air! A face so fair

L^d Will:

Cicely

Born to command! the Hap-py pair! Born to com-mand! the Hap-py pair.

Charles

Born to command! the Hap-py pair! Born to com-mand! the Hap-py pair.

Lady Elin:

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

Cicely

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

L^d Will:

By mutual Love delighted here fortune's fav'rites see, In hymens bonds u-ni-ted how happy must they be!

Violonc *p* tutti *f*

Edward Adela

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

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

Musical notation for Charles and Cicely. Charles's part is in the upper staff, and Cicely's part is in the lower staff. Both parts are in a key with two flats and a 4/4 time signature. The lyrics are: Charles: Her courage falters, Mark her eyes, Cicely: See from her cheek the colour flies, A-las poor Girl I

Edward Adela pity her distress, Yet mischief says we can't do less, You tremble courage come go on, Ah! me my boasted spi-rits.

Musical notation for Edward and Adela. Edward's part is in the upper staff, and Adela's part is in the lower staff. Both parts are in a key with two flats and a 4/4 time signature. The lyrics are: Edward: pity her distress, Yet mischief says we can't do less, You tremble courage come go on, Ah! me my boasted spi-rits. Adela: (no lyrics shown for her part)

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

Musical notation for the 'Allegro ma non tropo' section. The tempo is marked 'Allegro ma non tropo'. The music is in a key with two flats and a 3/4 time signature. The lyrics are: gone, Alas why didst thou hapless Maid, by silly vanity be-tray'd, expose thy peace of mind to gain a prize thou

never canst ob-tain Lady Elinor Cicely L^d William Edward Charles Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She

Musical notation for the 'Alas be-hold the fil - ly Maid' section. The music is in a key with two flats and a 3/4 time signature. The lyrics are: never canst ob-tain Lady Elinor Cicely L^d William Edward Charles Alas be-hold the fil - ly Maid, by pride and va - ni - ty be - tray'd, her peace of mind is lost to gain, a prize She

But ^{1st} A - las why didst thou hap - - les Maid. ^{2d} by filly va - ni - ty be -
 ne - ver can ob - tain . A - las be - hold the fil - ly Maid .
 ne - ver can ob - tain . A - las be - hold the fil - ly Maid .
 ne - ver can ob - tain . A - las be - hold the fil - ly Maid .
 ne - ver can ob - tain . A - las be - hold the fil - ly Maid .
 ne - ver can ob - tain . A - las be - hold the fil - ly Maid .

- tray'd - - - thy peace of mind - - - is loft to gain - - - a prize thou
 by pride and va - ni - ty be - tray'd . her peace of mind . is loft to gain .
 by pride and va - ni - ty be - tray'd . her peace of mind . is loft to gain .
 by pride and va - ni - ty be - tray'd . her peace of mind . is loft to gain .
 by pride and va - ni - ty be - tray'd . her peace of mind . is loft to gain .
 by pride and va - ni - ty be - tray'd . her peace of mind . is loft to gain .

Più Allegro

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

Più Allegro

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

Allegro

Staccato

8. Robert

Now mighty roast beef is the Englishman's food it en-nobles our veins & en-riches our blood our

8. p

Cho^s

foldiers are brave & our Barons are good, Oh the roast beef of old En-gland and oh! the old English roast

beef.

2

Our barons my boys are robust stout and strong,
 And keep open house with good cheer all day long,
 Which makes their plump tenants rejoice in this song,
 Cho: Oh the roast beef &c.

Finale

Storaco

Flute

Allegro ma non troppo.

tutti *f*

Lady Elin & Cicely a 2

Lovesweet voice to Hymen speaking breathing through the Dulcet flute listning joy the accents seeking bids com-plain-ing care be

CHOS: Tenors and Trebles

Viola

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

Alto:

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

Bass:

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

f

Ld WILLIAM

Let the vines enlive'ning treasure rising kifs the Goblets brim till we see ex-ult-ing plea-ure.

p

Cho^s Tenors

on the smil-ing fur-face swim, till we see ex-ult-ing plea-ure on the smil-ing fur-face swim. let the

pp

f

Alto
 tenor
 Bass

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

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

Cicely
 Carrillon

fmil-ing fur-face fwim While the merry bells resounding shall in pleasures chorus chime While the
 fmil-ing fur-face fwim

fmil-ing fur-face fwim

Fl:
 Fl:

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

Car:
 Cho^s Trebles & Tenors
 alto
 Bass

chime While the merry hells resounding shall in pleasures chorus chime from the trembling floor resounding let the varied dance be:t
 While the merry bells resounding shall in pleasures chorus chime.
 While the merry bells resounding shall in pleasures chorus chime.

time

While y^e merry bells refounding shall in pleasure chorus chime while y^e merry bells refounding shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

Chor^o: While y^e merry bells refounding shall in pleasure chorus chime - - - shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

While y^e merry bells refounding shall in pleasure chorus chime while y^e merry bells refounding shall in pleasure chorus chime from y^e trembling floor rebounding let y^e varied dance beat time

L^d Wil: & Charles a² L^{dy} Elin & Cicely a²

Lovesweet voice to Hymen speaking breathing through the dulcet flute Liftning joy the accents seeking bids complain - ing care be

L^d Will: & Char: L^{dy} Elin & Cicely All 4

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

Chor^o: Day While the merry bells refounding shall in pleasures chorus chime From the trembling floor re

Chor^o: While the merry bells refounding shall in pleasures chorus chime From the tren - bling floor re

While the merry bells refounding shall in pleasures chorus chime From the trembling floor re

f

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

day bid us hail this hap-py day bid us hail this hap- -py day this hap-py day this hap- py day. Car:

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

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

Act. III

Allegro
Maestoso

Oboes
Viola *p*

f

Charles

Where'er true valour can its pow'r dif- play There meekey'd pi- - ty

p

anxious still to blefs, With jealous honor holds di-vided fway And from a- - ven - - ging an - - ger ffields dif-
Baf: *p* *Cres* *p* *Cres* *f*

- - trefs There jealous honor holds di-vided fway And from avenging an-ger ffields dif-trefs And from avenging an-ger

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

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

sf *f*

fields dif- tress. Néer shall the sword of honor dare in- vade, The spell- bound

m. f *p*

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

f *p* Cres

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

p Cres *m. f.* *p* Oboe

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

Oboe *mez: f* *f* *m. f.*

mult dis- ap- pear.

f

Rondo

Sung by Sig^{ra} Storage.

Martini

Oboe
Brillante

p Sigue Sigue

Adela

Love from the heart all its dan-ger con-veal ing. Reason they say the fond spell can re-move; but.

p

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

-cieving too well do I love you the pe-ri-l to thun-der if you must cheat me still further de-ciev-ing oh

Flutes

blinded by hope to the left lead me on oh blinded by hope to the left lead me on.

Love from the heart all its danger con - ceal - ing Reason they say the fond spell can re - move but should you be -

- tray me your falshood per - ciev - ing too well do I love you the pe - til to shun so if you must cheat me to the

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

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

- move the spell can re - move.

Duett.

Sung by Mr Kelly & Mrs Crouch.

Sarti

mf *sf* *mf* *sf*

Andantino

Flut. Horns. Viol.

Lady Elinor

Dan_gers unknown im_pend_ing doubt mul_ti-plies my fears

Ld William

Law_rels my steps at_tend_ing shall

Viol.

Thus in fulgence to leave thee To

spring from beaut'y tears Thinksthou I can de_cieve the.

Ad lib

leave thee. Dangers un-known im_pend_ing and must we bid a__

To leave thee. Lau_rels my steps at_tendingmy steps at_tending and must we bid a__

sf Ad lib

A tempo

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

A Tempo

leave thee. Yes I will still prove. to leave thee. Dan - gers un known in -
 Say wilt thou still prove true. to leave thee.

Flutes *sf*

Horns *ad lib*

- pending unknown im-pending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And
 Laurels my steps at - tending. And must we bid a - dieu! say wilt thou still prove true and must we bid a - dieu! And

ad lib A tempo *sf* *p*

A tempo

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

ad lib A tempo *sf* *f* A tempo

Sung by Mrs Crouch.

Sarti A

f Allegro *p* *f* *p* *f* *p*

f

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

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

ling - - ring seemst to spare to point the worst - - - - - be - hind to point the worst be -

hind to point

sf *p*

to point the worst behind. At once complet my

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

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

-plore - 'tis all that I im-plore

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

mind thou ty- rant of my mind. who ling- ring seemst to

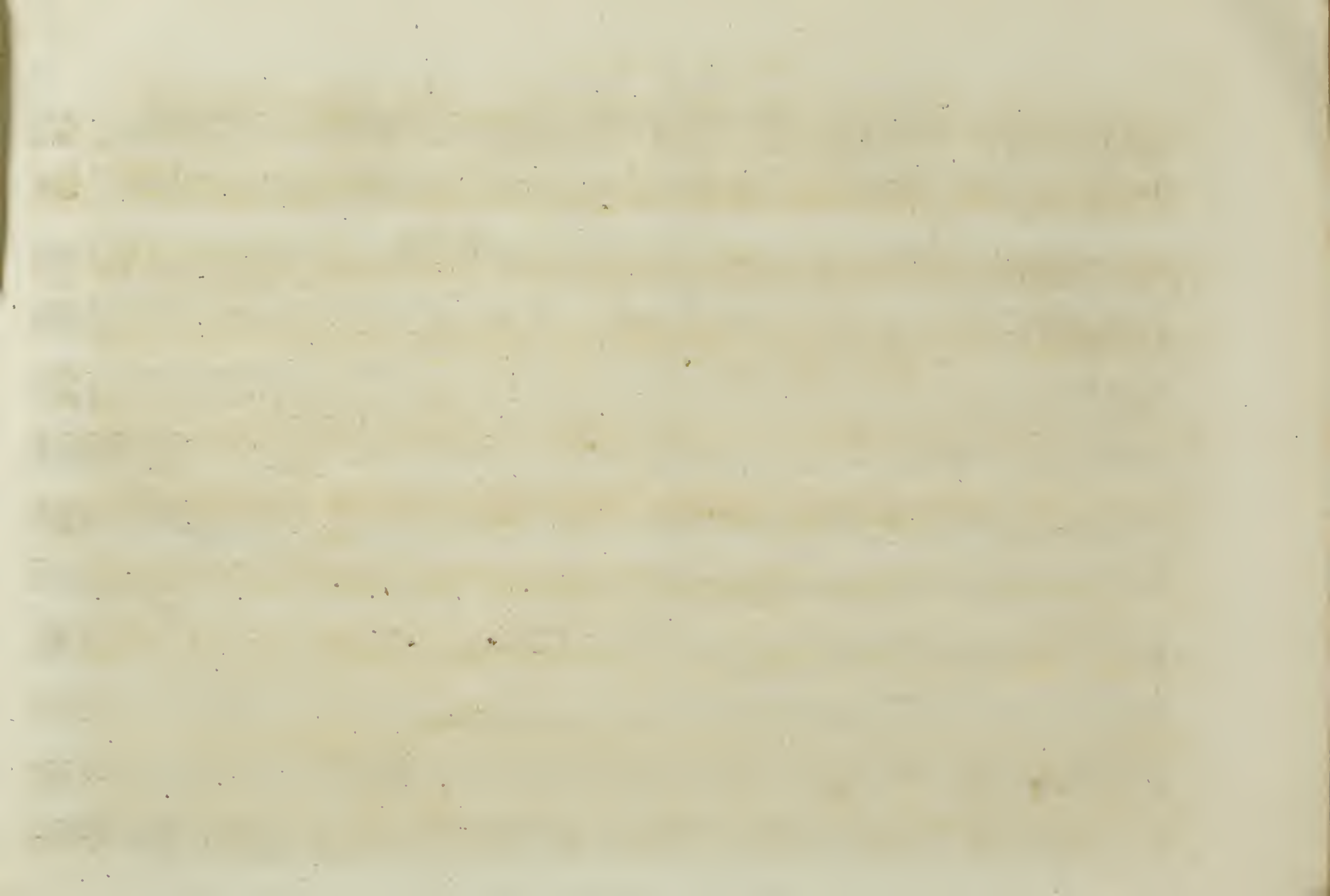
spare to point the worst behind

to point the worst behind at once compleat my woe dis

play thy ills in store An quickly strike the blow 'Tis all that I implore

Viol 'Tis all that I 'Tis all that I im_plore 'Tis

all that I im_plore 'Tis all that I im_plore

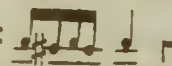


Allegretto

Cicely

From high birth and all its

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

Fl: 

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

Viola

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

as poor as me. as poor as me. From high birth and all its fet_ters my kind stars my lot re...

move my kind stars my lot re...move I shall en_vy not my bet_ters give me but the youth I love give me

but the youth I love the youth I love the youth the youth I love I shall en_vy not my

bet_ters give me but the youth I love give me but the youth I love give me but the youth I love give me

but the youth I love.

Adela Storage

Allegro Begone I discharge you, away from my fight, a way from my fight, in my

dim. p *f*

Lady Elinor

presence appear never after this night, no, no, no, no, no, no, never af-ter this night, your ladyships orders with

mf Bassoon

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

Vio:

Adela Lady Elinor

I'll try to keep my passion under, I'll try to keep my passion under, and treat the flirt with si-lent

she tries to keep her passion under, and treat poor me with si-lent

pp

scorn, prithce now this wrath aswage, tell me madam why these

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

f sf sf sf sf

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

filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation, what wretched
 filly jests so bold and rude, raise laughter and disdain, of rank and e-du-cation what wretched i-mi-tation

i-mi-tation, contempt must sure befall you, you vain what shall I call you, you vain what shall I
 contempt, must sure befall you, you vain what shall I call you, you vain what shall I

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

sf

mf

f

p

sf

cres

il

f

ad lib:

p

f a tempo

p

sf

sf

tell me madam why these airs, tho' pride and folly shoud intrude, they can't good breeding
 faucy creature stares, tell me madam why these airs, tho' pride and folly shoud intrude, they can't good breeding

sf *f* *p*

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

f *p* *f* *p*

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

cres *il* *f*

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

ad lib: *p* A Tempo

Piu All^o

now she's real-ly hurt, tho' pride and fol - ly should in - trude, they can't, they can't, good breeding

now I'm real-ly hurt, tho' pride and fol - ly should in - trude, they can't, they can't, good breeding

f *p* *sf*

Piu All^o

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

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

f *p* *sf* *f*

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding

can't, good breeding pain, they can't, they can't, good breeding pain, they can't, they can't good breeding.

p *f* *f*

pain.

pain.

Sung by Mr Kelly.

Storage
J. William

Largo
Maestoso

p *f* *p* *f* Spirit,

Spirit, Spirit of my fainted Sire, With success my Soul inspire,
p *f* Trump

Allegro

deeds of glo-ry done by thee, deeds of glo-ry done by thee, In men'rys mir-ror now I see. Let the bright examples raise,
p *mf* *f*

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

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

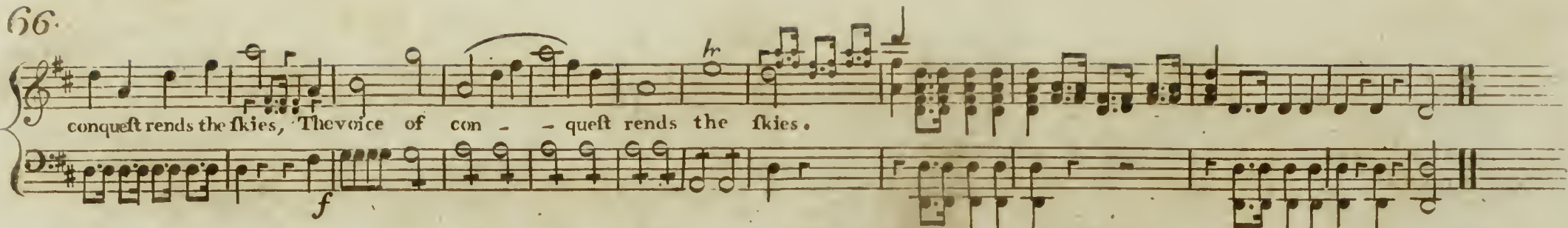
That I am all thy Son, And fame shall when Lattle's

won, de-clare that I am all thy Son. Spirit Spirit

Spirit of my fainted Sire With success my Soul inspire All O Af sai

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

pects brighter prospects now a rise The voice of

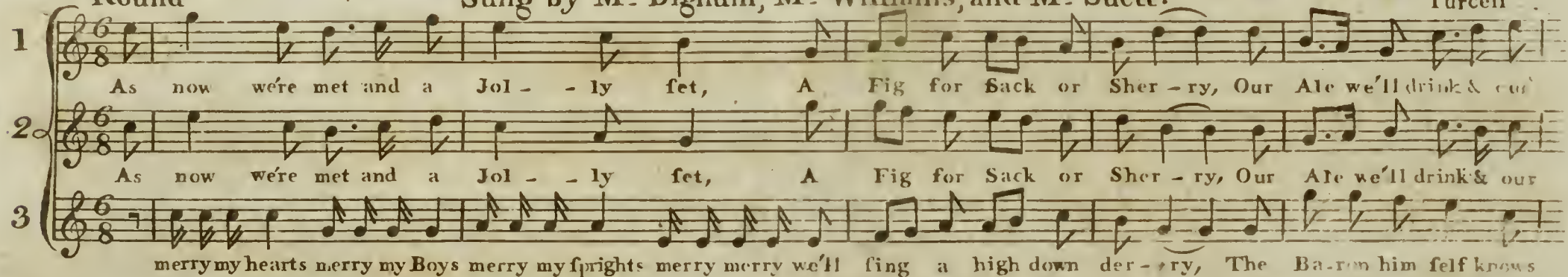


conquest rends the skies, The voice of conquest rends the skies.

Round

Sung by M^r Dignum, M^r Williams, and M^r Suett.

Purcell

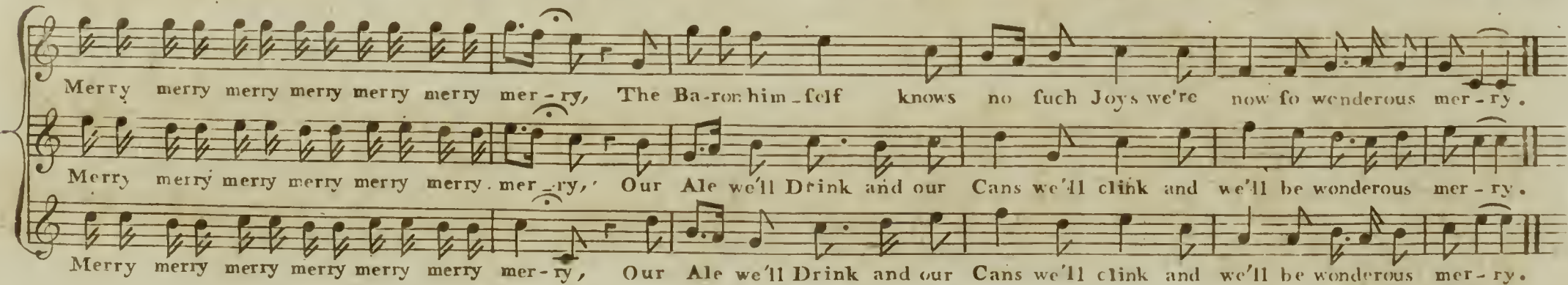


1 As now were met and a Jolly fet, A Fig for Sack or Sher-ry, Our Ale we'll drink & our
 2 As now were met and a Jolly fet, A Fig for Sack or Sher-ry, Our Ale we'll drink & our
 3 merry my hearts merry my Boys merry my sprights merry merry we'll sing a high down der-ry, The Ba-ron him self knows

after the Round



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



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

FINALE.

Storage

From Vive les fillettes

Adela

The

Allegretto

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

Chorus

Treble & Tenors

-sue - ing, The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur-sue - ing,

Alto

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur-sue - ing,

Bass

The banish'd Ills of heretofore, At hap-py distance view-ing, Of the past we'll think no more, While future blifs pur sue - ing,

Cicely and Charles a 2

Chorus

While engag'd in pleasures chace, Pray ne-ver look be-hind ye: BlicK if you should turn your face, Mis-fortune's dust may blind ye, The

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

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

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

Lady Elinor

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

Id Will: Here let the no-ble wed-ded pair, A les-son take from hum-ble life, Nor

Viola

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

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

-prove Whose proud-est boast shall be our love, no no no no no no, Whose proud-est boast shall be our love no no. The

-prove Whose proud-est boast shall be our love, nonono no, Whose proud-est boast shall be our love no no. The

ad Lib.

(ho)

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

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

Lady Elinor, Cicely, and Adela a 3

The pre-sent hour is e-ver rea-dy to as-sume the finit-ing face,

L^d William, Robert, and Charles a 3

Lady Elinor Cicely and Adela

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

wifdoms coun-cils ftea-dy plea-fure's pre-cepts you'll em - - brace, 'pleafure's precepts, pleafure's

wifdoms coun-cils ftea-dy plea-fure's pre-cepts you'll em - - brace, pleafure's precepts, pleafure's

Robert
If to wif-doms coun-cils ftea-dy plea-fure's precepts you'll embrace, pleafure's precepts, pleafure's precepts,

Charles
If to wif-doms coun-cils ftea-dy plea-fure's precepts you'll embrace, pleafure's precepts, pleafure's precepts,

pre-cepts you'll em - brace, Edward Adela No my Edward fignot

you'll em - brace, Tho' no more I am a Lord give my Love but this reward Rank and Title Ill for go

you'll em - brace,

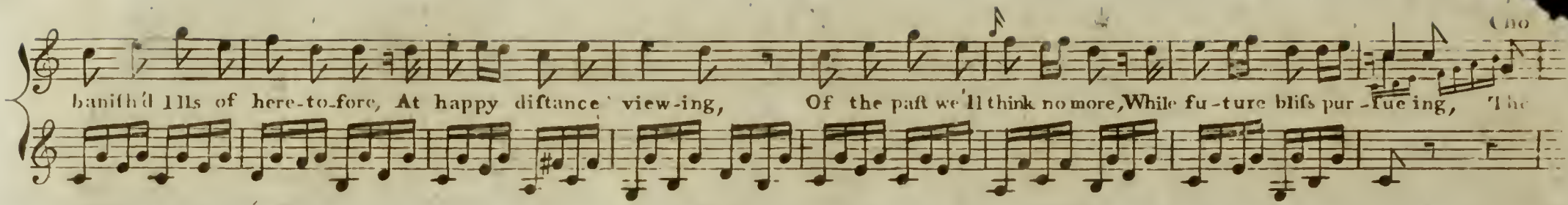
you'll em - brace,

Prin: Voices The banifhd Ills of here to fore, At happy diftance viewing, Of the pafst we'll think no more, While fu-ture blifs pur-fue-ing

The banifhd Ills of here to fore, At happy diftance viewing, Of the pafst we'll think no more, While fu-ture blifs pur-fue-ing

The banifhd Ills of here to fore, At happy diftance viewing, Of the pafst we'll think no more, While fu-ture blifs pur-fue-ing

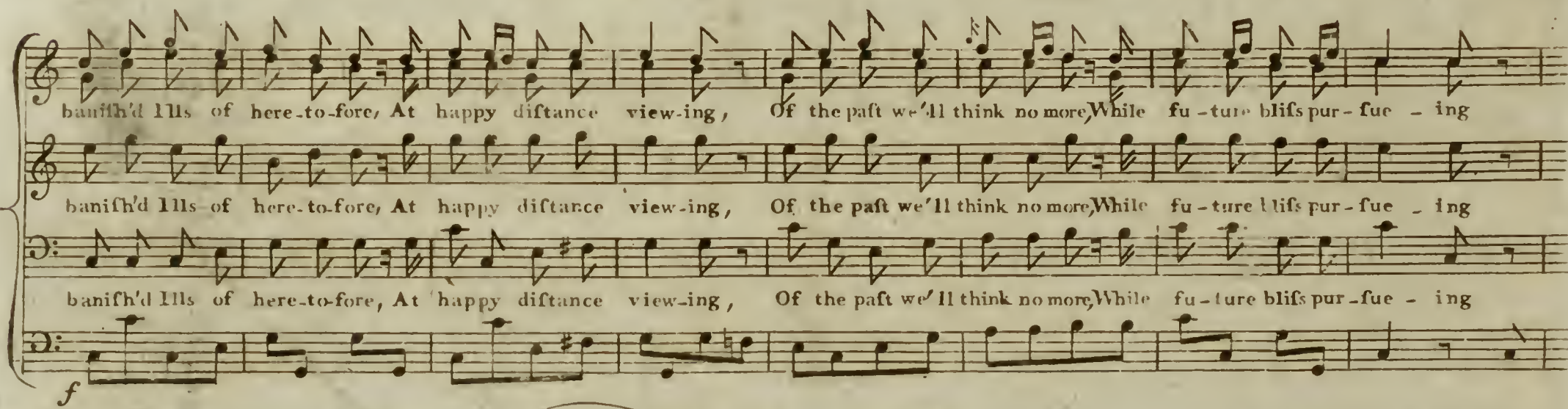
banish'd Ills of here-to-fore, At happy distance view-ing, Of the past we'll think no more, While fu-ture blifs pur-sue-ing, The



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

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

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



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

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

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

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

