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THE  
*EPHESIAN MATRON*

or *The*

WIDOWS TEARS

*A Comic Serenata*

By the AUTHOR of LOVE in a VILLAGE

*as it is performed at RANELAGH HOUSE*

The Music by

CHARLES DIBDIN.

Price 6 sh<sup>s</sup>.

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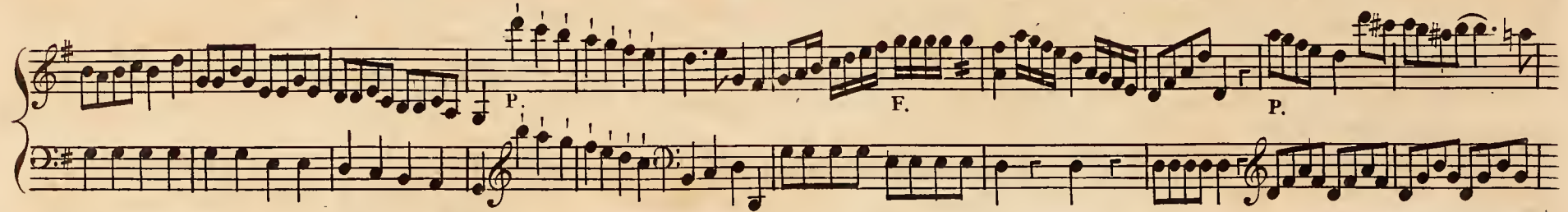
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# OVERTURE

*Presto*



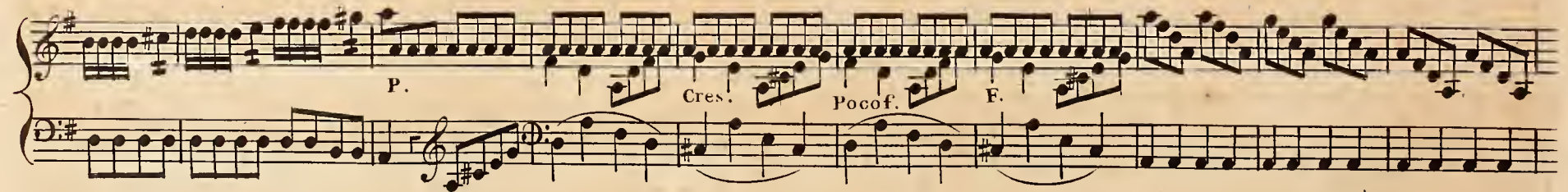
Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef and the same key signature and time signature. The music is marked *Presto*. Dynamic markings include *P.* (piano) and *F.* (forte).



Musical notation for the second system, featuring a treble and bass staff. The treble staff continues with a treble clef, one sharp, and common time. The bass staff continues with a bass clef, one sharp, and common time. Dynamic markings include *P.*, *F.*, and *P.*.



Musical notation for the third system, featuring a treble and bass staff. The treble staff continues with a treble clef, one sharp, and common time. The bass staff continues with a bass clef, one sharp, and common time. A dynamic marking of *F.* is present.



Musical notation for the fourth system, featuring a treble and bass staff. The treble staff continues with a treble clef, one sharp, and common time. The bass staff continues with a bass clef, one sharp, and common time. Dynamic markings include *P.*, *Cres.*, *Pocof.*, and *F.*.



Musical notation for the fifth system, featuring a treble and bass staff. The treble staff continues with a treble clef, one sharp, and common time. The bass staff continues with a bass clef, one sharp, and common time. Dynamic markings include *P.*, *F.*, and *P.*.

This page of musical notation consists of eight systems of grand staff notation, each with a treble and bass clef. The music is written in G major (one sharp) and 3/4 time. The notation includes various dynamics and articulations:

- System 1: Treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass clef has a continuous eighth-note accompaniment. Dynamics: *F.* (forte) and *P.* (piano).
- System 2: Treble clef continues with eighth-note patterns. Dynamics: *F.* and *P.*
- System 3: Treble clef features sixteenth-note runs. Dynamics: *F.* and *P.*
- System 4: Treble clef has sixteenth-note patterns. Dynamics: *F.* and *P.*
- System 5: Treble clef continues with sixteenth-note runs. Dynamics: *F.* and *P.*
- System 6: Treble clef has sixteenth-note patterns. Dynamics: *F.* and *P.*
- System 7: Treble clef features sixteenth-note runs. Dynamics: *Cres.* (crescendo), *Poco f.* (poco forte), *F.* (forte), and *P.* (piano).
- System 8: Treble clef has sixteenth-note runs. Dynamics: *F.* (forte). The system ends with a double bar line.

*p.*  
**Andantino**

Musical notation for the first system of the Andantino section. It consists of a treble staff and a bass staff. The treble staff begins with a piano (*p.*) dynamic and contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. Dynamics include *p*, *f*, and *P* (piano) throughout the system.

Musical notation for the second system of the Andantino section. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*.

Musical notation for the third system of the Andantino section. It features first and second endings, marked "1<sup>st</sup>" and "2<sup>d</sup>". The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*.

**Allegro**

Musical notation for the first system of the Allegro section. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a 6/8 time signature. The bass staff begins with a bass clef and a 6/8 time signature. The tempo is marked **Allegro**. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment.

Musical notation for the second system of the Allegro section. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. The tempo is marked **Allegro**.



F.P. F.P.

F. F.P. F.P. F. P. F. P. F. P. F.

P.

F

**Matron**  
**Presto**  
 Hence away In vain you strive to tear me from my dear, dear Man to tear me from my dear dead

**Father**  
 Man his Wife I am Dead or alive my Love shall end where it began my Love shall end where it began But

**Maid** **Fat:** **Maid** **Mat:** **Ma:** **Fat:**  
 Daughter Mistress Daughter Mistress Grief O Grief will staying here bring you relief will staying here bring you relief To

**Ma:** **Ma:** **Fat:** **Ma:**  
 moulder To moulder To moulder with him in the Grave is killing two is killing two Adieu adieu adieu adieu To dye with

him is all I crave to dye with him is all I crave Adieu adieu adieu adieu to dye with him is

Maid Fat: Mat Maid Fat:

all I crave some Comfort take some comfort take my Heart will break my Heart will break and with us go and with us

6 6 46 4/2 6 46 6 5 46 4/2

Mat: Maid Fat:

go No no no no no no Oh oh oh oh oh oh oh oh oh oh oh oh You shall you must you shall you must you

6 46 6 5 6 5 b5

Mat:

shall you must you shall you must No no no no no his dear dust by me shall ne--ver be deferted by me shall

6 5 4 4/2 6 6 6 5 6 6 6 5

ne--ver be deferted But here Ill stay Both Night and Day till Death has join'd whom Death had parted till Death has join'd whom

6 6 4/2 6 6 6 5 6 6 6 5 6

Maid Fat: Mat Maid Fat: Mat:

Death had parted some comfort take and with us go No no no no Oh oh oh oh oh oh You shall you must No his dear

6 6 6 6 6 6 6 5 6 6

Dust by me shall ne-ver be de-fer-ted but here I'll stay both Night and Day till  
 Daughter Mistrefs some Comfort take Will staying here bring you re-lief

Fat: Maid Maid Fat

Death has joynd whom Death had part-ed No no no no here here I'll stay till Death has  
 some come fort take and with us No here she'll stay till Death has

joynd whom Death had part-ed till Death has joynd whom Death had part-ed till Death has joynd whom  
 joynd whom Death had part-ed till Death has joynd whom Death had part-ed Death has joynd whom

Death had part-ed till Death has joynd whom Death had part-ed.  
 Death had part-ed till Death has joynd whom Death had part-ed.

Father

Well Daughter since in treaty's vain and still your purpose you maintain to give a sample of Nuptial

Love and so to prove to future Wives a rare Example I'll leave you to your Fate the sad but glorious work com-

-pleat and since all else your Constancy Denies When Death, as soon he must has clos'd your Eyes your

Weeping Father shall return you cannot hinder him to Mourn and with due Rites perform your Obsequies

Allegretto P. Cres - do mez F. F.

But more But more a Monument I'll - raise - - - a

tafto Solo

Monument I'll raise where facred to your endless Praifethis Just Infcription shall be readthis Just Infcription shall be read.

Nip'd in the Flowr of Charms & Youth a

Tafto Solo

Mi - racle of Female truth lies here enroll'd among the Dead lies here enroll'd among the Dead Nip'd in the Flowr of Charms & Youth a Miracle of

Female truth lies here enroll'd among the Dead lies here enroll'd among the Dead stop Traveler stop Traveler

6 6 6 4 4 6 5 4 F F F

stop Trave-ler and drawing near be-ftow the tri- bute of a tear be- ftow the tri- bute

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

of a tear Death snatch'd her Con- fort from her side she lov'd she Sor- row'd and she died Death

b 5 F P 6 4 F P 5 3 F P 6 4 7 5 F P 6 4 5 3 F P 7 5 F P 6 6 F P 6 6 4 F P 5 3 P

snatch'd her Con- fort from her side she lov'd she Sor- row'd she Sor- row'd

mez F 4 2 3 F 4 2 3 5 6 4 3 6 5 6 4 3 mez F 6 6 6 5 P

and she died. she died.

6 4 5 3 Pianissimo 4 3

# The Matron and Maid

Recit:

Matron

At length we're left alone and the fad Widow may In - dulse her moan

Andante.

receiveme Earth upon thy flinty Breast Helples forlorn un done with Grief oppres'd

Larghetto Adagio

Allegro di Molto

Tasto Solo



And

while grown Fran--tic with my Woes I beat my Bo-- fom tear my Hair and

while grown Fran--tic with my woes I beat my Bo-- fom tear my Hair

Come ye Fu--ries come dif--pair Come ye Furies Come dif--pair

and grief that ne--ver Com--fort knows and ne--ver Com--fort knows

all your Hor-rors here dif- - ply nor thou O Death be long a - - way nor

thou O Death be - - long a - - way nor thou O Death be long a - way

And while grown fran-tic with my Woes I beat my

Bofom tear my Hair I beat my Bofom tear my Hair Come ye fu - - ries come dif - - pair and

grief that ne - - ver com - - fort knows and while grown fran - - tic with my Woes - - I

beat my Bo---fom tear my Hair come ye furies Come difpair and grief that

never Comfort knows and grief that never Comfort knows that ne--ver Com---fort knows All your

Hor---rors here dif---play nor thou O Death be long a---way nor thou O

Death be long a--way nor thou O Death be long a-way nor thou O Death be long a-

-way nor thou O Death be long a--way.



Recit:

Maid

So there she lies upon the Floor there never was such Madneſſe ſure and will you in the Dreary Gloom of this Unwholfome

Mat:

Maid

Tomb in ſighs and Tears your Life Conſume. what ſhould a wretched Widow Do. You're Young and handſome yet and might a nother

Mat:

Maid

Mat:

Husband get Yes that you might or Two. no no I Death pre-fer. The more fool you. This on-ly I de-

-mand my faith-full Maid that here you'll with me Stay and ſee my Breathleſſe Clay when I am dead by my Dear Husband laid.

Maid

Well Madam ſince I muſt I will but give me leave to ſay you'd better change your Purpoſe ſtill and act a wifer Way

Maid

Allegro

*p<sup>o</sup>*

*F<sup>e</sup>*

6 6 8 6 6

If I was a Wife and my dearest dear life, took it into his Noddle to die If I was a Wife and my dearest dear life took it

6 6 6

into his Noddle to die Ere I took the Whim to be buried with him ere I took the Whim to be buried with him ere I took the Whim to be buried with him I

6 6 6 8

think I'd know very well why I think I'd know very well why I think I'd know very well why

6 6 6 5

If Poignant my Grief I'd look for Relief not sink with the weight of my Care. If poignant my Grief I'd look for relief not sink with the weight of my Care.

6 6 6 6 6 6 6 6 6 6 6

a falve might be found no doubt above Ground a falve might be found no doubt above Ground and I think I know ve-ry well where. If Poignant my  
 Grief I'd look for relief not sink with the weight of my Care not sink with the weight of my Care a falve might be found no doubt a-bove Ground a  
 falve might be found no doubt a bove Ground and I think I know ve-ry well where. I think I know ve-ry well where. I think I know ve-ry well  
 where.

Another kind Mate, shoud give me what Fate  
 Would not from the former allow,  
 With him I'd amuse, the Hours you abuse,  
 And I think I'd know very well how:  
 'Tis true I'm a Maid, and so't may be said  
 No Judge of the Conjugal knot,  
 Yet Marriage I ween has a Cure for the Spleen  
 And I think I know very well what.

20 Recit:

Cen: Maid

Ho Who's there below Bless us I shall Die with fear a Man descends into the Cave, what shall our Lives our Honour's save, Hey who the Devil have we here, A

Cen: Maid

handsome Fellow never stir, Speak, two sad Women worthy Sir a Matron, and my Mistress she, who there upon the Ground you see, her Comfort died some Days a-

-go, which Griev'd the poor dear Lady so, that being here last Night Inter'd, I think the like was never heard, she would needs be Buried too, and

Cen:

now Sir tell me who are you, A Soldier standing at my Post, to guard yon Gibbets on the Coast I saw a light and hither came, directed by the glimring

Maid

Flame, my Mistress Sir is much to blame, Noble and Rich and Young and Fair, Her Character is something rare, soft hearken yes she draws her

Maid

Breath, besides she's almost starv'd to Death, two Days she has not eat a bit, I'll rouse her from her desp'rate Fit. what



*Con Spirito*

Ho what Ho Charming Dame what Ho what Ho what Ho Charming Dame what Ho from the Depths of

*pia* *for* *pia* *for* *for* *for*

Pain and Woe from the Depths of Pain and Woe a Soldier calls your Beauty a Soldier calls your Beauty and can Bravery Do Lets & can

Bravery do Lets to succour Ladies in Distress to succour Ladies in Distress is still the soldiers Duty to succour Ladies in Distress is still the Soldiers

*pia* *for* *pia*

Duty to succour Ladies in Distress is still the Soldiers Duty is still the Soldiers Duty is still the Soldiers Duty what Ho what Ho Charming Dame what

*for* *pia*

Ho what Ho what Ho Charming Dame what Ho from the Depths Pain and Woe from the Depths of Pain and Woe a Sol-dier

calls your Beauty a Soldier calls your Beauty & can bravery do less & can bravery do less to succour Ladies in Distress to succour Ladies in Distress is

still the Soldier's Duty is still the Soldier's Duty is still the Soldier's Duty is still the Soldier's Duty is still the Sol-diers, Du-ty

Cu pid whispers in your Ear whispers whispers Cupid whispers in your Ear whispers whispers and will you re-fuse to hear will

you refuse to hear Accents Accents formd to move Accents Accents formd to move Lovely Lovely Dame fye O fye for flame fye O fye for flame shall

one so fair be Killd by care shall one so fair be kill'd by care Rise to Life and Love rise to Life to Life and Love Rise to life and love to Life and

Love Love ly dame O fye for flameshall one so fair be kill'd by care Rise to Life and Love Rise to Life to Life and Love Rise to Life and

Love to life & love Rise to life to life and love rise rise to life and love.

Recit<sup>e</sup>

Matron

Maid

Whod Com-fort to a wretch Af-ford gone near half way to meet my Lord you call me back upon my

6 b7

Cent

word I'm very glad your Journey's stopt fair Creature Gentler thoughts a dopt you have fulfill'd your Nuptial Vow to your self do Justice

b6 1/2

Maid

Matron

now nor Sacrifice by cruel Wrong a Nymph so Handfome and so young the Rogue has a bewitching Tongue you're very Good I must allow to take a

b6 b5 6 6 6

Cent

Matron

Wid-dow's part so kindly Then follow not destruction Blindly nor the gifts of Heav'n a buse But Eat and Live Indeed I swore never to taste a Morfel

b6 b7 4b/2 b6

Cent

More but since through Pity you'd intrude upon my sorrows would be rude the profferd succours to re-fuse Here is the meat my Love-ly

b7 b5 b

Dear But first your drooping spirits Cheer A flask of Wine I've got by Stealth 'Tis strong and Old and gainst the Cold up on my

Matron

Post this Night has fenc'd me I Vow and swear it goes against me However Sir your Health

Cent

Vivace

By Venus mother of Desire your Eyes have set me all on fire By Venus mother of Desire your Eyes have set me

all on fire there's Magic in your Touch there's Magic in your touch their's Magic their's Magic their's Magic in your touch my

Eyes Dear Sir a lack a day tears must have wash'd their Pow'r away my Eyes Dear Sir a lack a day tears must have wash'd their Pow'r a

Recit<sup>e</sup>

Matron

Maid

Whod Com-fort to a wretch Af-ford gone near half way to meet my Lord you call me back upon my

6

b7

Cent

word I'm very glad your Journey's stopt fair Creature Gentler thoughts a dopt you have fulfill'd your Nuptial Vow to yourself do Justice

b6

2

Maid

Matron

now nor Sacrifice by cruel Wrong a Nymph so Handfome and so young the Rogue has a bewitching Tongue you're very Good I must allow to take a

b6

b5

6

6

6

Cent

Matron

Widow's part so kindly Then follow not destruction Blindly nor the gifts of Heav'n a-buse But Eat and Live Indeed I swore never to taste a Morfel

b5

b7

4b  
2

b6

Cent

More but since through Pity you'd intrude upon my sorrows would be rude the profferd succours to re-fuse Here is the meat my Love-ly

b7

b6

b

Dear But first your drooping spirits Cheer A flask of Wine I've got by Stealth 'Tis strong and Old and gainst the Cold up on my

Matron

Post this Night has fend'd me I Vow and fwear it goes against me However Sir your Health

Cent

Vivace

By Venus mother of Desire your Eyes have fet me all on fire By Venus mother of Desire your Eyes have fet me

Matron

all on fire there's Magic in your Touch there's Magic in your touch their's Magic their's Magic their's Magic in your touch my

Eyes Dear Sir a lack a day tears must have wash'd their Pow'r away my Eyes Dear Sir a lack a day tears must have wash'd their Pow'r a

way in-deed you fay too much in-deed you fay too much in-deed in-deed in-deed in-deed in-deed you fay too

Matron

much my Eyes Dear Sir a-lack a-day tears' must have waf'd their Pow'r a way in deed you fay too much  
Cent

By Ven- - - us mo- - ther of De- - - fire thofe Eyes have fet me all on fire there's Ma-gic

too much in - deed you fay too much in - deed you fay too much Cent

in your touch their's Magic in your touch there's Magic in your touch my Heart is Cupids Drum my Heart is Cupids

Drum He beats a March and Cries come He beats a March and cries Come come come Fol-low me your Chief come Follow follow

Matron

Fol-low fol-low fol-low me your Chief, come fol-low fol-low fol-low fol-low fol-low me your Chief, my hearts in a-gi-

ta-tion I too feel a Pal-pi-tation my hearts in a-gi-tation I too feel a pal-pi-tation but tis th' effect of

Grief but tis th' effect of Grief but tis th' effect of Grief

Matron

What shall I Do O tell me who can ease the pangs I feel can ease the pangs I feel what shall I Do O  
Cent

What shall I Do O tell me who can ease the pangs I feel can ease the pangs I feel what shall I Do O

tell me who can ease the pangs I feel for Love for Grief bring some relief a wounded heart to heal for love for grief bring some relief a  
tell me who can ease the pangs I feel for Love for Grief bring some relief a wounded heart to heal for love for grief bring some relief a



wounded heart to heal for Love for Grief bring some relief a wounded heart a

wounded heart to heal for Love for Grief bring some relief for Love for Grief bring some relief a wounded heart a

8 6 5 6 5 7

4 3 4 3

wounded heart to heal for Love for Grief bring some re-lief a wounded heart to heal a wound-ed heart a

wounded heart to heal for Love for Grief bring some re-lief a wounded heart to heal a wound-ed heart a

5 6 7 4

wounded heart a wounded heart to heal for Love for Grief bring some relief a wound ed heart a

wounded heart a wounded heart to heal for Love for Grief bring some relief for Love for Grief bring some relief a wound ed heart a

6 4 3 4 3 7

wounded heart to heal a wounded heart to heal a wounded heart to heal

wounded heart to heal a wounded heart to heal a wounded heart to heal

6 6 4 3 4 3

Recit<sup>o</sup>

Cent

A Mo-ment now I must be gone I Guard hard by some Gibbet thieves an o-ther foon my watch re-

Matron

I will be here a-gain a-non well if you must be gone you must no Soldier shoud neglect his Post but I must Cand-id-ly con-

fess your Care was Soothing my Dif tress and twoud have Pleas'd me had you just staid to 'ave seen me give up the Ghost

Allegretto

but be fore you go a-way Sir as we ne'er may meet as we ne'er may meet as we ne'er may meet a--gain

Give me leave to thank you pray Sir for the gen'rous Care for the gen'rous Care for the gen'rous Care you've

ta'en but be-fore you go a-way Sir as we ne'er may meet a-gain give me leave to thank you pray Sir for the Gen'rous

Care you've ta'en give me leave to thank you pray Sir give me leave to thank you pray Sir give me leave to thank you

pray Sir for the Gen'rous Care the gen'rous Care the gen'rous Care you've ta'en well your

Candour might im-peach me was I Blind to your De-fert but tho' Love can ne-ver reach me friendship still may touch my

heart well your Can-dour might im-peach me was I blind to your De-fert but tho' Love can ne-ver reach me never

reach me never reach me friend ship ftill may touch my heart but tho' Love can ne ver reach me friendship ftill may

touch my heart but tho' Love can never reach me friendship ftill may touch my heart but tho' Love can ne ver

reach me friendship ftill may touch my heart - - - may touch my heart may touch my heart

Recit<sup>o</sup> A sweeter man I ne-ver faw he might give Womankindy Law he talks and moves with such a Grace & then he has a charming face

Matron Maid Matron  
Dear girl this is a frightfull place fo Dark and Dismal then the smell is really over coming well why dont you leave it Leave who I

Maid  
have I not fworn that here Ill Die such Oaths are better broke than kept enough youve fightd enough youve wept with this young fellow quit the

Mat<sup>on</sup> Maid Mat<sup>n</sup>

Cave he's worth three Dead men Sure you rave he woud not yeild his youth to cheer a weeping Widdow never fear and f'hou'd I

Maid

Lightly seem inclind what wou'd the world fay never mind

Allegro

Centurian

Zounds I'm un-done where f'hall I run Zounds I'm un-done where f'hall I run they've stol'n a

Thief from the Gib-bet they've stol'n a thief they've stol'n a thief they've stol'n a thief from the Gib-bet they've

ftol'n a thief they've ftol'n a thief they've ftol'n a thief from the Gib-bet and when I'm in its place as will foon, be the.

*mf* 6 8 \* 6 6 8

Cafe, and when I'm in its place as will foon be the Cafe, a fine fig-ure

P 6 6 6 F P

I shall Ex-hi-bit a fine fig-ure I shall Ex-hi-bit and when I'm in its place as will

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

foon be the Cafe a fine fig-ure I shall Ex - hi - bit and when I'm in its place as will foon be the Cafe a .

*mf* 6 5 6 4 5 P 5

fine fig - ure I shall Ex - hi - bit 'Zounds I'm un done where shall I

*mf* F P

run they've stol'n a thief from the Gib - bet they've stol'n a thief from the Gib - bet.

*mf* F

Maid Matron Cent

Recit<sup>o</sup> Now blefs my heart what ftorms a Brewing whats the mat-ter Death and Ruin while love with you prolonged my

Stay fome Rogues have watch'd their time and from the Gib-bet stole a thief away to me the Mag-is-trates will lay the

Crime and when the bodys mis'd and I'm be-fore em that o-ther Cen-ti-nels their watch may Keep I know they'll

Matron Maid Matron Cent Maid Cent

Hang me In Fer-ror--am Hang you I Vow he makes me weep is their no Shift no none tis true Fare

Matron

well E--ter--nal--ly A--dieu this night I shall have caufe to Rue hold theres a thought come in my head my



Huf-band is al-rea-dy Déad and Con-fe-quentl-ly has not feel-ing and 'twoud be ve-ry cruel Deal-ing to let you

4  
2

6  
\*

5b

Suf-fer for my Sake yon-der he lies his bo-dy take strip of his Shroud and hang him where the Robber has been tak-en

6  
5

\*

6

Maid Matron  
down A fine Ex-pdient that I Swear while they See a bo-dy there the Def-erence never will be known my Huf-band

6 4 5

6

Maid  
fate woud from me rend but fiant if I can help it take my friend thus of all Con-cern fhe

b 5

4

6

\*

Cent Maid  
rids you how fhall I thank by doing as fhe Bids you

\*

\*

Allegro Pia

P mf

F S. P

Men Boast of their prudence and sense Men Boast of their prudence and

F P F P F P

sense and make a strange Pother with this that and tother and make a frange po-ther with this that and tother and make a strange pother with

F P F P F P FP FP FP FP FP FP F

this that and tother and make a strange pother with this that and tother but faith it is all a pretence their Genius is trival and Common their

FP F F P cres

Genius is trival and Common and for a shift at a dead lift and for a shift at a dead lift there's nought like the wit like the

F P mf

wit of a Woman there's nought like the wit of a Woman there's nought like the wit there's nought like the wit

and for a shift at a dead lift and for a shift at a dead lift there's nought like the wit like the wit of a woman there's

*pia* *cres* *mF* *F*

nought like the wit of a woman there's nought like the wit of a woman there's nought like the wit of a

*pia* *mF* *F*

woman To that ev'ry spring is Obedient To that ev'ry spring is Obe-dient and for way and for means

*pia* *F*

for If to meddle she Deigns for and for ways and for means if to meddle she Deigns and for

*pia* *pia*

ways and for means if to meddle she Deigns No Premier of state like her can create no Premier of state like her can create

*cres* *mF* *F*

Or find out an Ex-pedient *fp* or find out an Ex-pedient *fp* Da Capo Al Segno *S.*

Recit<sup>o</sup>

Matron

Maid

Father

My Fathers here and with him brings the Sold-ier Bless us more strange things Daughter eer

this I thought you Dead and by Pa-ter-nal fond-ness led from the Ci-ty sad-ly came to pay those

Rights the dead may claim but near the Tomb I met this man your Huf-bands Bo-dy on his Back Name not my

Mat<sup>n</sup>

Huf-band Sir a-lack first to ac-cuse him I be-gun and call'd him Robber of the Dead but you approv'd the Deed he said now

Father

\*

tell me if theres truth in this Ill an-swer for my Lady Yes if that by any proof ap-pears her Wed-ding day shell set-tle

Maid

Father

Cent Father Matron Maid

straight say Dear how long ift I must wait Come name your time Child seven years sooner she can not

Father Mat<sup>n</sup> Maid

dry her tears for her de-parted Mate Seven years Pre-positious speak a-gain well let him wait a Twelve month then the

Father Matron Cent Mat<sup>n</sup>

time is some what shorten'd Sir but still too long well half a year too long by half a month then

Father Mat<sup>n</sup> Fat<sup>r</sup> Mat<sup>n</sup>

pray Daughter you shall be his to day to day to day nay pray Sir pray allow a decent time for for-row to day I Vow I

cant tell how it shall not be before to mor-row

## VAUDVILLE

Father

Thus old Wits in wicked Satires formerly <sup>e</sup> fair Ma

P

lign'd Call'd them Light false vain affected and unsteady as the wind if they copied af-ter Nature Bless'd are English dames I.

Matron

trow So much alter'd from what Ladies were two thousand years a go If they copied af-ter Nature Bless'd are English dames I.

F

Maid

trow . So much alter'd from what Ladies were two thousand years a go Mean and False the Ac-cu-sation men our sex unjust-ly Blame

P

they are Slaves to little passions and would Brand us with the same Struck with native imperfection as their mind's Object fairs from them

elves they draw a Picture then cry out the face is Ours Struck with a native imperfection as their mind's Object flows from themselves they Draw a

Matron

picture then cry out the face is Ours Says a Travler to a Lyon upon yonder sign post see how a Lyon like your worships Torn by a man like

P

Me Says the Lyon to the travler 'twas a man the Dawbing drew had a Lyon been the Painter I had been a tearing you says the

Cant

Lyon to the travler 'twas a man the Dawbing drew had a Lyon been the Painter I had been a tearing you No Ex. cu. ses or al

P

luficns Here's the Burden of my Song women Sov'reigns are of Nature and as such can ne'er be wrong sent to

Rule to blefs us Charm us fpite of wit in ran- courfe fpite Ev'ry thing they fay is pro-per Ev'ry thing they Do is

Matron

right fent to Blefs to rule to Charm us fpight of wit in ran cour's fpite Ev'ry thing they fay is pro-per Ev'ry

thing they do is right ev'ry thing they fay is pro-per ev'ry thing they do is right fent to Blefs to rule to

Charm us fpite of wit in ran-cour's fpite ev'ry thing they fay is pro-per ev'ry thing they do is right ev'ry thing they

fay is pro-per ev'ry thing they do is right.





# An Additional Song Sung by M<sup>r</sup> Banister

Father

RECIT *o*

Nay come Sir come there's no Escaping me and shall it then be said for shame a Soldier robs the

Cent Father Cent

Dead You Blame shutting your Ears to Truth it can not be I've told you all th'affair if you believe it Sir why so if

not you from the Lady more may know you'll find that in our Stories we agree

ALLEGRETTO

*pia* *for*

Father

If this to be the truth appears who'll hence forth trust a Wid-ows Tears If this to be the truth appears who'll

*pia*  $\frac{5}{2}$  = *for* 7 7 *pia* 7 *for* 7 *pia*  $\frac{5}{2}$  = *for* 7 7

hence forth trust a wid-ow's Tears they are no more than april Show'rs they are no more than april show'rs and

*pia* *for* *pia* 6' 6' 6' 6'

fall from their Eyes to make Lovers rife as those do Fruits and Flow'rs and fall from their Eyes to make Lovers

6' 6' 5' 6' 5' 6'

rife as those do Fruits and Flow'rs -- as those do Fruits and Flow'rs If this to be the truth appears wholl henceforth trust a

6' 5' 6' 5' *for* 6' 5' *pia*

Wid-ow's Tears they are no more than april Show'rs they are no more than april show'rs and fall from their Eyes

*for* 2' 6' *pia* 7' 7' *mf* 7' 7' *for* *pia* 6'

make Lovers rife as those do Fruits and Flow'rs and fall from their Eyes to make Lovers rife as those do fruits & flow'rs

*mf* 6' 5' 6' 5' *pia* 6' 5' 6' 5' *for*

those do fruits and flow'rs Their Grief is all Grimace they think it a dorns the face Their Grief is all Gri.mace. they.

*Allo* 2' 6' 6' 4' 6' 4' 6' 4' 2' 6' 4' 6' 4'

think it a dorns the face they think it a dorns the Face a fort of modish mumming a fort of modish mumming and when tis put.

6/4 4/2 6 6/4 for pia 4/2 f<sup>5</sup>p 6 for pia

on by five Hundred to one tis only be caufe tis be coming a fort of modish mumming a fort of modish mumming and when tis put on by five

6 6 6 \* for f<sup>5</sup>p 6 for pia 6

Hundred to one tis only be-cause tis be com- ing be-coming tis on ly be caufe tis be-coming their Grief is all Gir-mace They

6 6 \* f<sup>5</sup>p for 6 \* pia<sup>s</sup> 2/4 6 6 = 8/4

think it a-dorns the face their Grief is all Grimace they think it a-dorns the face a fort of modish mumming a fort of modish mumming &

6/4 = 2/4 mf 6 6 6 6 6 pia<sup>s</sup> 2 = 6/4 = 6/4 = 4/2 = 6/4 = 6/4 for 2/4 6 pia 6/4

when tis put on by five hundred to one tis only because tis be coming & when tis put on by five hundred to one tis only because tis becoming becoming becoming

6 6 for pia 6 6 f<sup>5</sup>p for

tis only because tis becoming becoming becoming tis only because tis becoming tis only because tis becoming tis

f<sup>5</sup>p 6/4 6 for 6/4 p 6 mf 6 Bis for

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