

No. 7.

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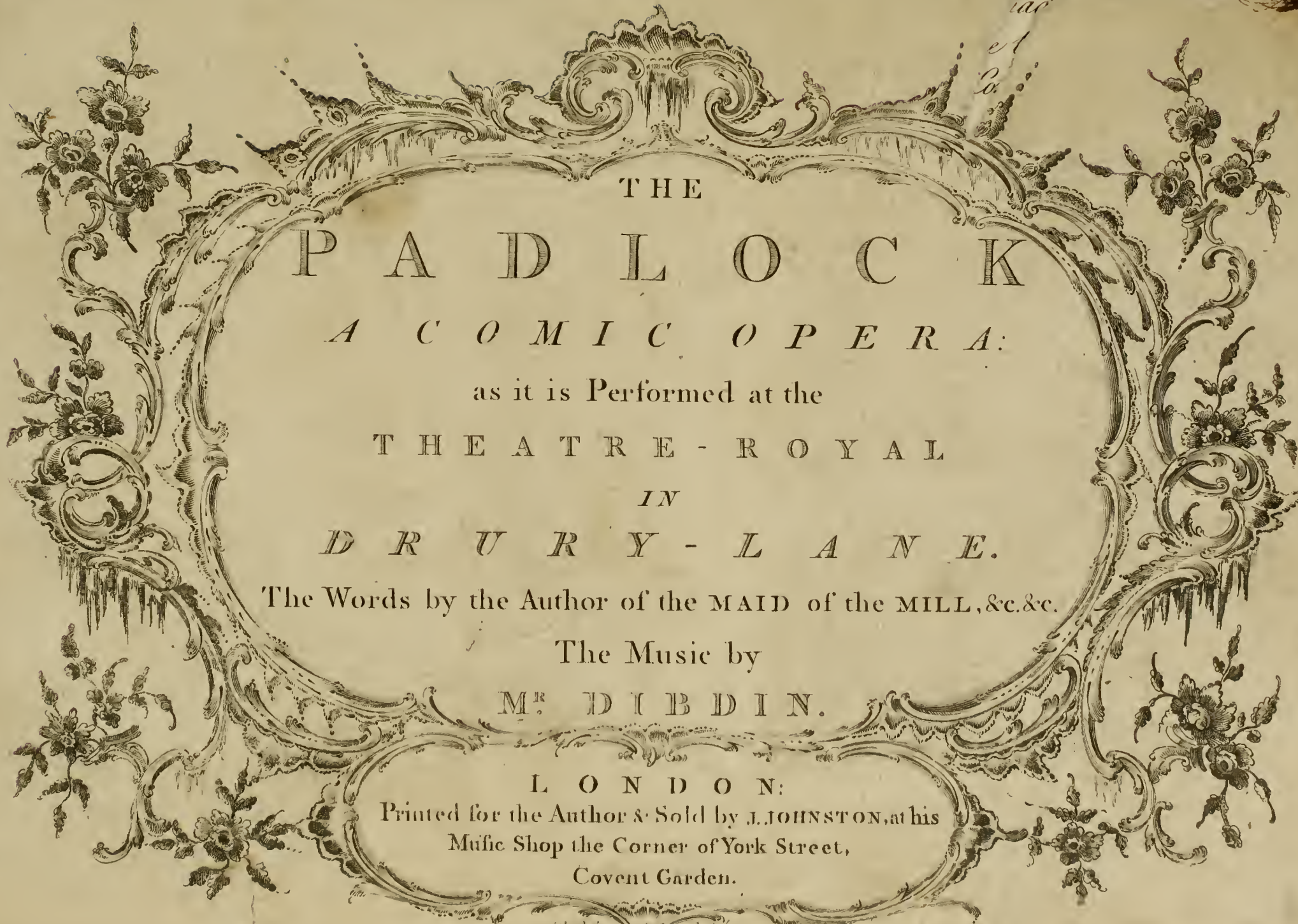
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THE
 P A D L O C K
 A C O M I C O P E R A:
 as it is Performed at the
 T H E A T R E - R O Y A L
 I N
 D R U R Y - L A N E.

The Words by the Author of the MAID of the MILL, &c. &c.

The Music by

M^R. D I B D I N.

L O N D O N:

Printed for the Author & Sold by J. JOHNSTON, at his
 Music Shop the Corner of York Street,
 Covent Garden.

W. Palmer sculp!



To M^{rs} Garrick

I cannot reflect without Pride, Madam, that a Lady of M^{rs} Garricks, Taste approv'd this Musick before it had receiv'd the Sanction of Publick Applause; and permit me to Boast, that some part of it's Success is owing to Judicious Changes in Consequence of your Observations upon your first Hearing it.

It was with pleasure I found the AUTHOR concurs with me, in Offering this mark of my Respect, it is one among those many Obligations to him, which I wish I could as warmly Express, as I sensibly feel: for he has not only brought me out of Obscurity, & by allowing me the Great Advantage of Composing a Piece written by him, But Secur'd my Welfare by recommending me to the Notice and Favour of M^{rs} Garrick.

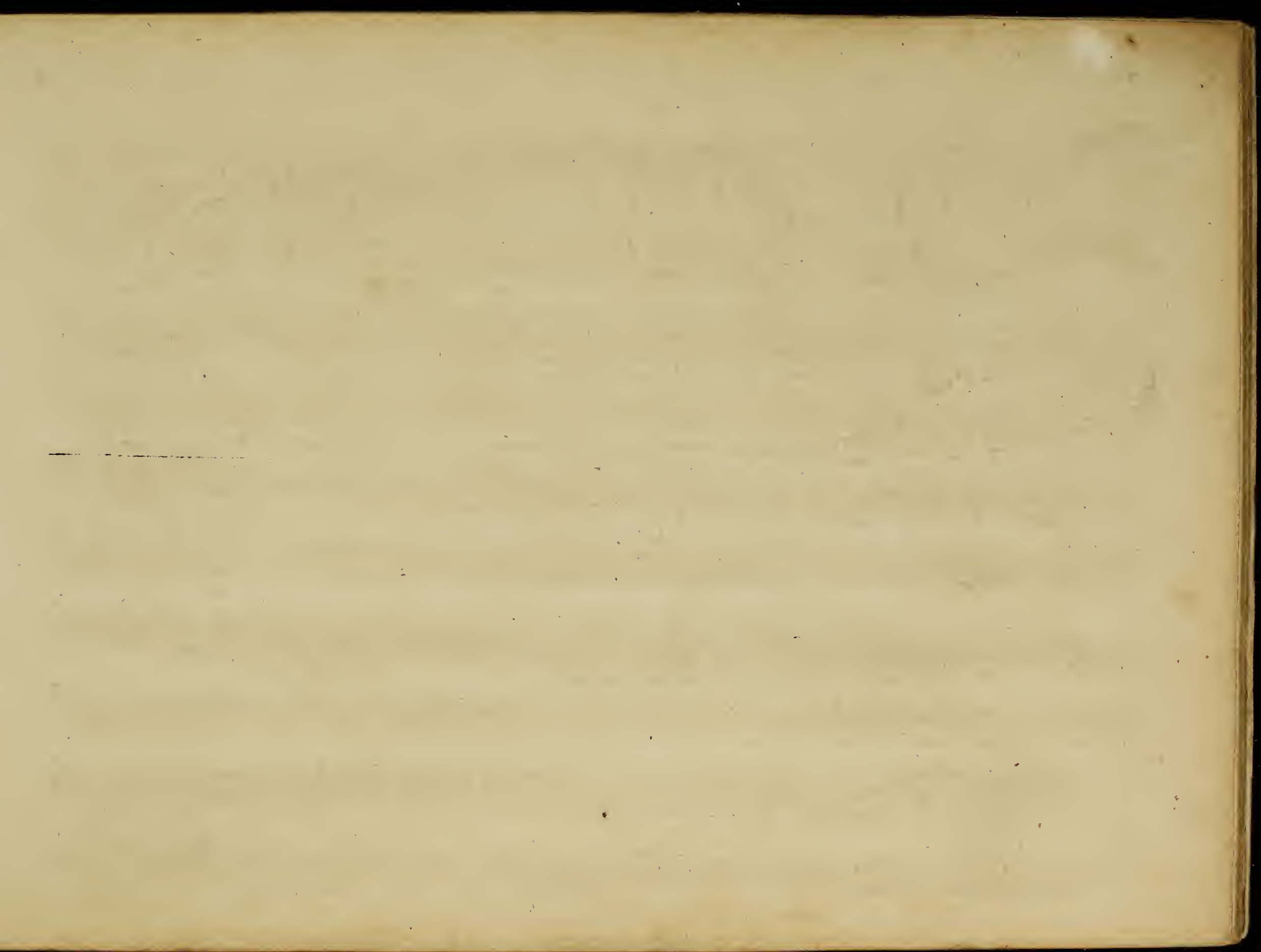
I am indeed told there are some who affect not only to doubt my having Set the Musick of the Padlock, but even to Name the Composer, some Italian Master (God knows who) that I stole it from: but if any such Composer Exists, my Enemies would do well to produce his Works, for I Declare, I am not Conscious of having receiv'd any Assistance, in what I here do my self the Honour to present to you? but from the Author of the Opera, and my Obligations to his Taste and Judgment, I am very ready to Acknowledge.

I have the Honour to be
Madam

with Great Respect
your most Obedient
and most Oblig'd Servant

Chas. D. H.

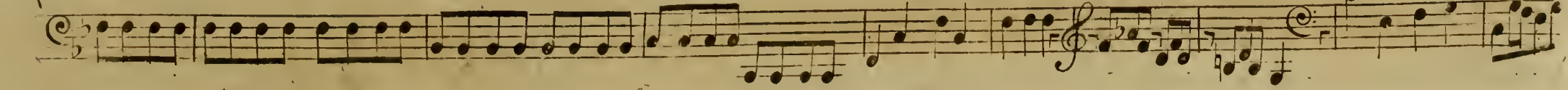
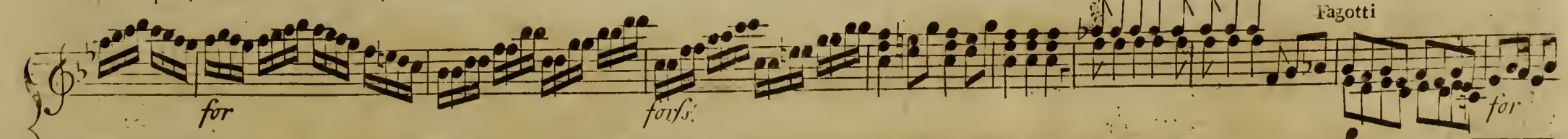
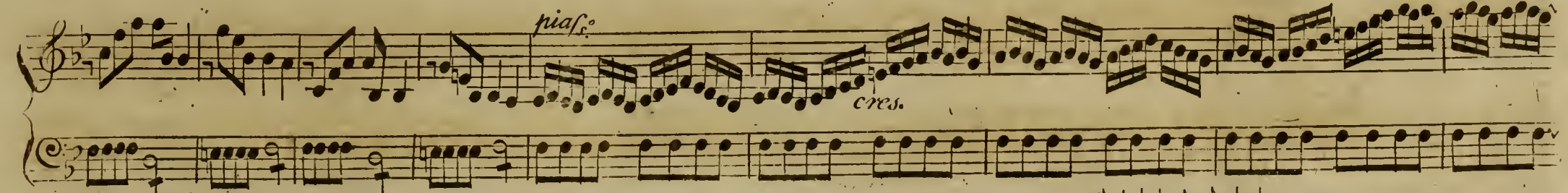
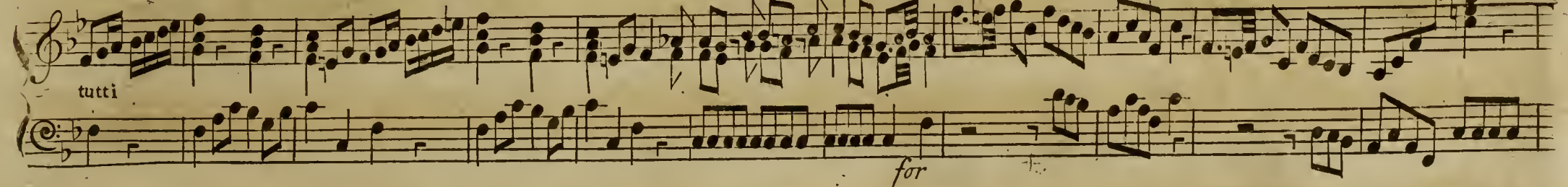
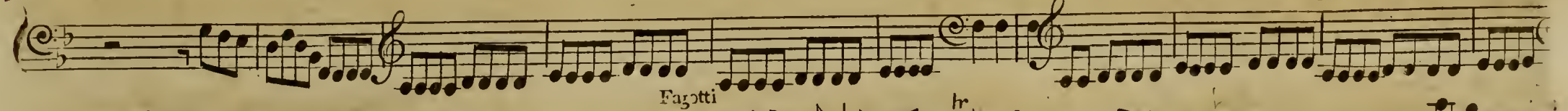
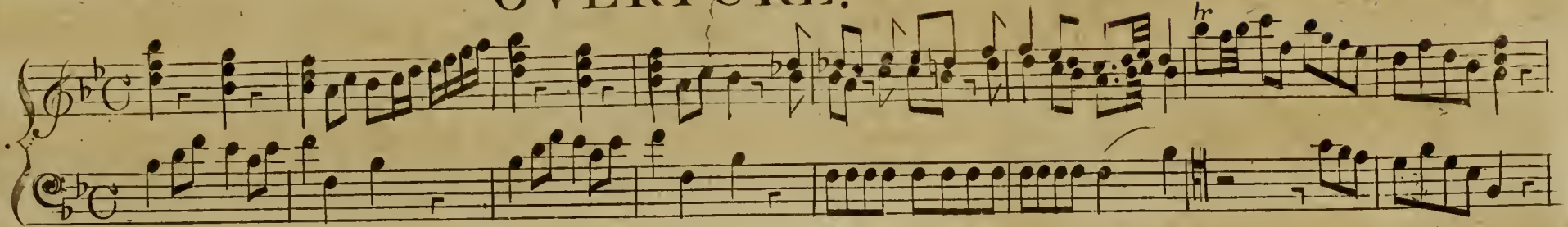




OVERTURE.

2

Allegro.



Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff provides a rhythmic accompaniment. Dynamic markings include *Pia.* and *for.* (forte).

Musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff continues the melodic line with some slurs. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *Pia.*, *for.*, and *Pianifs.* (pianissimo).

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff has a more active melodic line. The bass staff continues with eighth notes. Dynamic markings include *Pia.* and *hr* (ritardando).

Musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff has a very active melodic line with many sixteenth notes. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *for. Pai.*, *Pianifs.*, and *Cres* (crescendo).

Musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff has a very active melodic line with many sixteenth notes. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *Poco. for.*, *for.*, and *Fortifs.* (fortissimo).

Andantino.

Musical notation for the first system of the Andantino section. It consists of a treble staff and a bass staff. The time signature is 3/4. The key signature has two flats. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The first staff contains a melodic line with various ornaments and dynamics, including 'pua.' and 'for.'. The second staff contains a bass line with sustained notes and some rhythmic patterns.

Musical notation for the second system of the Andantino section. It consists of a treble staff and a bass staff. The first staff contains a melodic line with dynamic markings 'pua.', 'for.', and 'pua.'. The second staff contains a bass line with sustained notes and some rhythmic patterns.

Musical notation for the third system of the Andantino section. It consists of a treble staff and a bass staff. The first staff contains a melodic line with dynamic markings 'for.' and 'pua.'. The second staff contains a bass line with sustained notes and some rhythmic patterns.

Musical notation for the fourth system of the Andantino section. It consists of a treble staff and a bass staff. The first staff contains a melodic line with dynamic markings 'for.' and 'pua.'. The second staff contains a bass line with sustained notes and some rhythmic patterns.

Presto

Musical notation for the Presto section. It consists of a treble staff and a bass staff. The time signature is 3/8. The key signature has two flats. The first staff contains a melodic line with dynamic markings 'for.' and 'pua.'. The second staff contains a bass line with sustained notes and some rhythmic patterns.

FP FP FP FP FP

F P F P F P F

P F *pia.* *for.*

p. *for. s.*

FP FP P FP P FP P FP *for. s.*

Sung by Mr. Bannister.

Andante
con Motto

Pia Cres:

Thoughts to

Council, Let me see, Thoughts to Council, Let me see, Hum. Hum. to

be, or not to be a Husband is the Question, to be, or not to be a Husband is the Question.

Cuckold, a Cuckold, a Cuckold, a Cuckold, a Cuckold must that follow. say what Men will,

Wedlock's a Pill, bitter to swallow and hard hard of Di=gestion. say what Men will, Wedlock's a Pill, bitter to

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked 'Andante con Motto' and the mood is 'Pia Cres:'. The lyrics are: 'Thoughts to Council, Let me see, Thoughts to Council, Let me see, Hum. Hum. to be, or not to be a Husband is the Question, to be, or not to be a Husband is the Question. Cuckold, a Cuckold, a Cuckold, a Cuckold, a Cuckold must that follow. say what Men will, Wedlock's a Pill, bitter to swallow and hard hard of Di=gestion. say what Men will, Wedlock's a Pill, bitter to'. The score includes various musical notations such as triplets, slurs, and dynamic markings. There are also some numerical figures (8/3, 9/4, 8/3, 2/2, 3, 9/4, 8/3, 6/4, 5/3, 9/4, 8/3, 6/4, 5/3, 9/4, 8/3) written below the piano part, which likely represent figured bass notation. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

swallow and hard hard of digestion . But Fear makes the danger seem double, . But Fear makes the danger seem

6 6 6 7 5 **Presto** 6 6 6 6 6 6

double, Say Hymen what Mischief can trouble, say Hymen what Mischief can trouble, say Hymen, say Hymen what Mischief can trouble my

6 5 6 5

Peace should I venture to try you, my Doors shall be lock'd, my Windows be block'd, my Doors shall be lock'd, my Windows be block'd, my

Tasto Solo 3

Doors shall be lock'd, and my Windows be block'd, no Male in my House not so much as a Mouse, my Doors shall be lock'd, and my Windows be block'd, no

6 6

Male in my House not so much as a Mouse, then Horns Horns Horns! then Horns Horns Horns!

Corni **Corni**

5 6 6 6

then Horns Horns I de-fy you, my Doors shall be lockd and my Windows be blockd, then Horns Horns I de-fy you, no Male in my House not fo

much as a Moufe, then Horns Horns I de-fy you, then Horns Horns I de-fy you, then Horns Horns I de-fy you.

Sung by Mrs Dorman.

Allegro

Pia For I

know the World I know the World the World Sir tho' I sayt, I know the World I know the World the World Sir tho' I sayt, I'm cautious and

Wife, and they who surprife my Prudence nodding, must fit up late. my Prudence nodding, must fit up late.

Pia. Ne - ver ne - ver fear Sir your safety's

7 $\flat 6$ 7 6 5 6 \flat 6 5

here. Ne - ver ne - ver fear Sir your safe-ty's here. yes yes yes yes I'll

7 6 7 $\flat 4$ 5 6 6 5 6

answer I'll an-swer for Miss. yes yes yes I'll answer I'll an-swer for Miss. Let me a - lone Sir Let me a -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 *Tafo Solo*

- lone Sir I'll warrant my care Sir shall weigh to a Hair shall weigh to a Hair Sir as much as your own as much

as your own as much as your own. *Pia.* for.

6 5 6 6 5 6

Sung by Mrs Arne.

Andantino

8^e Flute.

Pia. For. Say little foolish fluttring thing little foolish fluttring thing. Say little

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

foolish fluttring thing little foolish fluttring thing Whither ah whither whither ah whither whither ah whither woud you

wing your airy flight Stay here and Sing. Stay here and Sing thy Mistrifs to Delight Stay

Viololo

6 5

here - and Sing thy Miftrefs to Delight Stay here - and Sing thy Miftrefs to Delight - - - thy Miftrefs to Delight - - - thy Miftrefs to de-

- light ; No no no no Sweet Robin . Sweet Robin . Sweet Robin you fhall not go . No no no no Sweet Robin . Sweet Robin ; Sweet Robin you fhall not

Go , Sweet Robin Sweet Robin Sweet Robin Sweet Robin no no you fhall not Go . where you wanton could you be half fo happy as with me .

where you wanton could you be half fo happy as with me . half fo Hap - - - py as with me half fo

happy . as with me half fo happy as with me .

Sung by Mr. Bannister.

Allegro

Pia

f *p* *f* By some I am told that I'm wrinkled and old, but I will not, I

will not believe what they say, I feel my Blood mounting like Streams in a Fountain, I feel my Blood mounting like

Streams in a Fountain, that merrily sparkle and Play, By some I am told that I'm wrinkled and old, But I

will not believe what they say, I feel my Blood mounting like Streams in a Fountain, that

merrily sparkle and Play, that merrily, merrily, merrily, merrily, merrily sparkle and Play, that merrily, merrily, merrily, merrily,

Figured Bass: F^e P^o 6 5 F^e

merrily sparkle & Play, that merrily sparkle and Play, that merrily sparkle & Play.

Figured Bass: 6 5 F^e P^o 6 4 5 3 F^e 6 4 5 3

For Love I have will, have will and A=bility ftill, have will & A=bility ftill, Ods bobs I can scarcely re=

Figured Bass: P^o # # F^e P^o F^e P^o

=frain, Ods bobs I can scarcely re=frain, my Diamond my Pearl, my Diamond my Pearl, then be a good Girl, then be a good Girl un=

Figured Bass: F^e P^o F^e P^o F^e P^o 6 P^o # 6 F^e # P^o 6 # 6

=till I come to you a gain. then be a good Girl, then be a good Girl un=till I come to you a gain. Al Segno *S*.

Figured Bass: 6 5 # F^e 6 6 5 #

Sung by Mrs Arne

Allegretto

P. F. P.

Was I, a Shepherd's Maid to keep On yonder Plains a Flock of Sheep, ^{Sy}

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

On yonder Plains a Flock of Sheep, Well pleas'd I'd watch the live-long day, my Ewes at feed, my Lambs at play, Well

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

pleas'd I'd watch the live-long day, my Ewes at feed, my Lambs at play, my Ewes at feed, my Lambs at play, my Ewes at feed, my

m.f. P. 4/2 6 6 6/4 5/3 m.f. 4/2 6 6

Lambs at play, my Lambs at play: ^{Sy} Or.

5 6 6 5

would some Bird that Pity brings, but for a mo - ment lend its Wings, but for a moment lend its Wings, Or would some Bird that

Pi - - ty brings, but for a moment lend its Wings, my Parents they might rave and scold, my Guardian strive my Will to hold, their Words are harsh, his

Walls are high, but spite of all a - way I'd fly, but spite of all a - way I'd fly, but spite of all a - way I'd fly, but spite of all a -

- way I'd fly, but spite of all a - way I'd fly - - - , a - way I'd fly - - - , a - way I'd fly.

po

Sung by Mr. Vernon.

Allegretto

Pia for

Pia for Hi-ther Ve-nus with your Doves, Hi-ther all ye laughing Loves,

round me form, your Wings display, and waft a Lover on his way, a Lover on his way, and

waft a Lover on his way, a Lover on his way, and waft a Lo-ver on his way, and waft a Lo-ver on his way: Or

could I but like Jove of old, transform myself to showry Gold, Or in a Swan my Passion shroud, or in a Swan my

Pa sion shroud or wrap it in an Or ... ient ... Cloud what Locks or Bars should then im pede to

6 7 7 1 3 b6 5 b6 5

Keep me from my char ming Maid my char ming Maid. Hi ... ther Ve ... nus with ... your Doves Hi ... ther all ... ye

7 b3 3 b3 7 b6 5 b6 7 b6 5 6 6 6

laugh ... ing Loves; Round me from your wings ... dis play and waft a Lo ver

6 6 7 7 4 2 4 6 b6

on his way a Lo ver on his way and waft a Lo ver on his way a Lo ver on his way a Lo ver on his

2 4 3 2 4 6 4 6 2 2 6

Way a Lo ver on his way. *fia.* for. *fia.*

6 3

Sung by Mr. Dibdin.

Allegro

Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp and a 2/4 time signature. Dynamics include p., f., and P.

Dear Heart, Dear Heart, what a terrible Life am I led, Dear Heart, Dear Heart, what a

terrible Life am I led, a Dog a dog a dog has a better, a dog a dog a dog has a better, has a better that's shelter'd and fed; Night and

day 'tis the same, my Pain is their game, Night and day 'tis the same, my Pain is their game, I wish to my Heart I was Dead; I wish to my

Heart I was Dead; Night and day 'tis the same my Pain is their game, Night and day 'tis the same, my Pain is their game, I wish to my

Heart I was dead. I wish to my Heart I was dead, what e'ers to be done, what e'ers to be done poor Black must run, poor

Black must run, Mungo here Mungo there Mungo ev'ry where, Mungo here Mungo there Mungo ev'ry where, a-bove and below Sirrah

Come Sirrah go, a-bove and below do so and do so, Oh! Oh! Oh! Oh! what a terrible Life am I led! Oh! Oh! Oh! Oh! what a terrible Life am I

led: Night and Day 'tis the same, my Pain is their game, Night and Day 'tis the same, my Pain is their game, I wish to my Heart I was dead! dead!

dead! I wish to my Heart I was dead! dead! dead! I wish to my Heart I was dead.

QUARTETTO

Sung by Mr. Vernon Mr. Dibdin Mrs. Dorman and Mrs. Arne.

Allegro.

Leander. Leonora.

Oh Thou whose Charms whose Charms en slave my Heart. in Pi... ty hear Oh hear a Youth com plain. I must no hear dear

Leonora.

Youth de part... why all this Trou ble all this Art for what you ne ver can ob tain why all this trou ble

Leander.

O Thou whose Charms en slave my Heart. In Pi... ty hear a Youth complain O thou whose charms er

all this Art for what You ne ver can Ob tain. It is a no thers Right.

... slave my heart in Pi ty hear a Youth complain Do I then seek your Love in vain. And He distracting thought must

Leo^a

Lea^r Must hap-py happy be and he distracting thought must hap-py be while You're in Pain must hap - - py

Hap-py hap-py be while I am doom'd to Pain Must hap py hap py be and he distracting thought must hap-py be while I'm in Pain must hap - - py

Urfula

be while You're in Pain. Come round young man I've been to try come round young man I've been to try

be while I'm in Pain. Presto And so have I and so have I and

Mungo

Urfula Mungo Leander

so have I & so have I I'm sure the wall is not too high if you please you Mount wi Ease Can you to aid my Blifs de-ny can you to aid my

Mod^{to}

Leo^a

Blifs de-ny Shall it be fo shall it be fo if You say no I will not Go if you say no I will not Go I

must com - ply how e - - ver loth. I must com - ply how e - - ver loath. But when e - - ver

Tasto Solo

We de - fire make him Pro - mise to Re - - tire may mar - ry he shall take his Oath nay marry he shall

Urfula

take his Oath. By those Eyes of Hea - ven ly Blue By your Lips am - bro - sial Dew those Cheeks where

Leander

Andante

Rose and Lil - ly blend that Voice the Mu - fick of - - the Spheres. Lord ha Mercy how he

Mungo

All^o

Swears Lord ha mercy how he swears it makes my hairs stand all an End it makes my hairs all stand an end. Enough E - nough Ascend Ascend

Urfula

Chorus

Leonora
Ursula
Leander
Mungo
Allegro

Let's be merry while we may now the Old ones far a-way Lets be merry while we may now the Old ones fara-way
 Let's be merry while we may now the Old ones far a-way Lets be merry while we may now the Old ones fara-way

Laugh and Sing and Dance and Play harmlefs Pleasures why de lay Laugh and Sing and Dance and Play harmlefs Pleasures why de lay
 Laugh and Sing and Dance and Play harmlefs Pleasures why de lay Laugh and Sing and Dance and Play harmlefs Pleasures why de lay

Lets be mer ry while we may Now the Old ones far a way Laugh and Sing and Dance and Play Harmlefs Pleasures why de
 Lets be mer ry while we may Now the Old ones far a way Laugh and Sing and Dance and Play Harmlefs Pleasures why de

- lay Harmlefs Pleasures why de lay Harmlefs Pleasures why de lay
 - lay Harmlefs Pleasures why de lay Harmlefs Pleasures why de lay

Sung by Mrs Dorman

Allegro
moderato

When a Wo-mans front is wrinkled and her hairs are sprinkled with Grey

and her hairs are sprinkled with Grey lack a-day lack a-day how her Lov-ers fall a-way

when a Wo-mans front is wrinkled and her hairs are sprinkled with Grey how how Lov-ers fall a-way

how her Lov-ers fall away fall away Like fashions past a-side she's cast no one re-spect ref-

-pect will pay no one respect re-spect will pay like fashions past a fide she's cast no one respect ref-

6 8 * mF 6 6 6 4 * fenza Cembalo 6 tutti 6

-pect will pay no one respect re spect will pay re member Lases re - member Lases re - mem ber Lases re -

6 7 6 6 6 7 6 6 4 b5

- member and while the Sun shines make Hay you can not expect in De - cember the Flowers you gatherd in

F P 7/8 F P b b5 2/4

May you cannot expect in De - cem - ber the Flowers you gatherd in May the Flowers you gatherd in

F 6 6 6 4 mF 6 1/4 6 6 6 4 3

May the Flowers you gatherd in May.

F 6 4 2 6 6 6 4 3

Sung by M^r Dibdin

Presto

Let me when my heart a finking Let me when my heart a finking hear the sweet Guit-tar a clink.ing

pizzicato when de tring peak such Mu-fick he make when de tring peak such Mufick he make I soon am cur'd of

TafoSolo

pizzicato

tinking I soon am cur'd of tinkling Then the toot toot toot of the mer ry Flute.

and Cym-ba.lo and Tymba.lo and Cymba.lo and Tymba.lo

tafo Solo

F *P* and Cymba-lo and Cymbalo and Tym-ba-lo to boot the Cymba-lo the Cymbalo and Tymba-lo to boot Well

dance and well fing till we make the house ring and ty'd in his Gart-ers old Maf-sa may swing well dance and well fing till we

make the house ring and ty'd in his Gart-ers old Maf-sa may swingold Maf-sa may swingold Maf-sa may swing

Let me when my heart a finking Let me when my heart a finking hear the sweet Guit-tar a clink-ing

when a string speak such Mu-fick he make when a string speak such Mu-fick he make I

ta to *fo* lo.

foon am cur'd of tink'ing I foon am cur'd of tink'ing then the toot toot toot of the mer-ry Flute, and

6 6 6 6 6 6 5 4 3

Cymba-lo and Tymbalo and Tymbalo and Cymbalo the

tafto folo F F FP FP

Cymba-lo the Cymba-lo and Tymbalo to boot, the Cymbalo the Cymba-lo and Tymbalo to boot we'll dance and we'll fing till we

6 6

make a houfe ring and tyd in his Garters old Maf. sa may fwing we'll dance and we'll fing till we make a houfe ring and tyd in his

6 6 m f

Garters old Maf. sa may fwing old Maf. sa may fwing old Maf. sa may fwing.

6 6 6 6 6 6

Sung by Mr Vernon

Andante

Musical notation for the first system, including treble and bass staves. Dynamics include *P*, *F*, *pmo*, and *In*.

Vain You bid your Cap-tive Live while you the means of life de-ny Give me your smiles your wishes give to him who

must with out you Die give me your Smiles your Wishes give to him who must- without you Die to him who

must- without You Die. Shut from the Sun's en-liv-ning

Beam bid Flow'rs re-tain their scent and hue its source dried up bid flow the Stream & Me Ex-ist de-privd of You. In Da Capo

Sung by Mrs Arne

Allegro non troppo

F Oh! me Oh! me what shall we do the

Fault is all a long of you the Fault is all a long of you You brought him in why did you so 'twas not by my de- fire you know 'twas

not by my de- fire you know 'twas not by my de- fire you know Oh me Oh me what shall we do the Fault is all a long of you the

Fault is all a long of you the fault is all a long of You We have but too much cause to fear my

Guardian when he comes to hear We've had a Man with us will Kill me you and all in deed he will No Pe ni tence can Parn pro cure Héll Kill us ev'ry

6 7 6 5 6 6 7 6 6 6 6 6 6 6 6 6 6 6

Soul Im ture No Peni- tence can Parn pro cure Héll kill us ev'ry Soul Im fure Héll kill us ev'ry soul Im fure Héll kill us ev'ry foul Im fure

6 6 * 6 4 6 * 6 4 6 * 6 6 6 4 5 6 6 6 4 5

Oh me! oh me! what shall we do the Fault is all a long of you the Fault is all a long of you, You brought Him in why did you fo t was

6 6 6 7 6 6 7

not by my De fire you know Oh me! oh me! what shall we do the Fault is all a long of you Oh me! oh me! what shall we

6 6 4 6 5 6 6 6 6 6 6 4

Do! Oh me! oh me! what shall we do?

6 6 6 4 5

Sung by Mr Bannister

Presto

Oh wherefore this ter - ri - ble Flur - ry Oh wherefore this ter - ri - ble

Flur - ry My Spirits are all in a Hur - ry my Spirits are all in a Hur - ry and a bove and be - low from my Top to my

Toe are running about Hur - ry Scur - ry My Heart in my Bo - som my Heart in my Bo - som my Heart in my Bo - some a Bumping goes

Thumping and Jumping and Jumping and Thumping and Thumping and Jump - ing and Jumping and Thumping and Thumping and Jumping and

Thumping goes Thumping & Jump - ing and thumping goes thumping & Jumping & thumping If a

Spec - tre I see I't a Spec - tre I see I't a Spec - tre I see I't a Spec - tre I see Hence

6 7 6 5 6 7 6 5

Va-nish Ah me Ah me Hence Vanish Ah me Ah me my Sen - ses De - ceive me soon

7 7 7 7 7 7 7 7 7 7 7 7

Rea - son will leave me soon Rea - son will leave me what a Wretch am I def-tind to be Oh

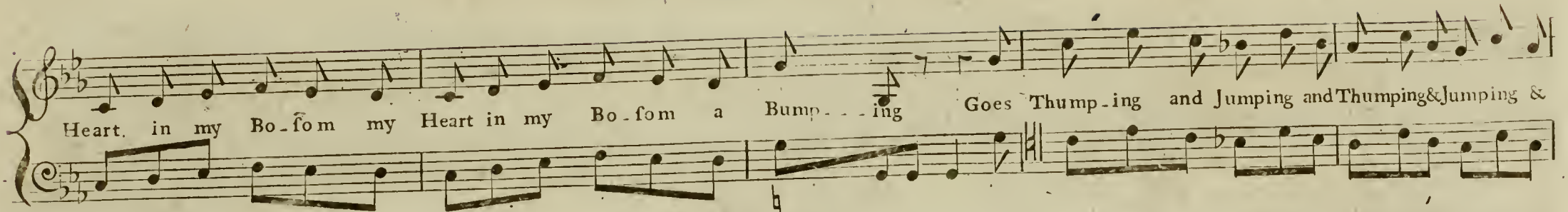
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Where-fore this ter - ri - ble Flur - ry Oh Wherefore this ter - ri - ble Flur - ry My Spir - its are all in a Hur - ry and a

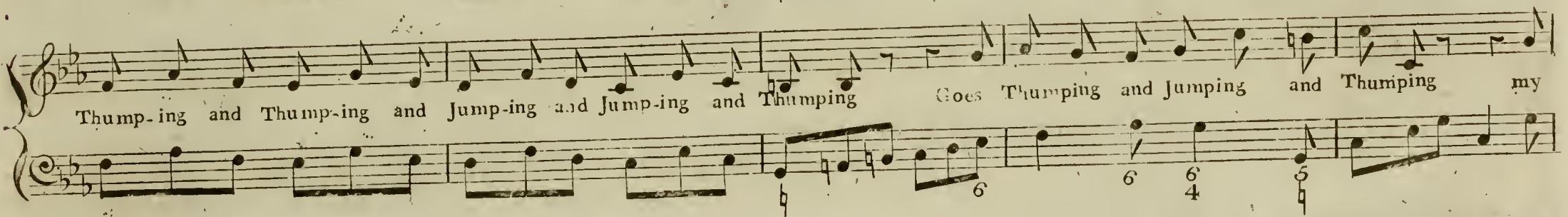
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bove and be - low from my Top to my Toe are run - ning a bout Hur - ry fcur - ry My Heart in my Bo - som my

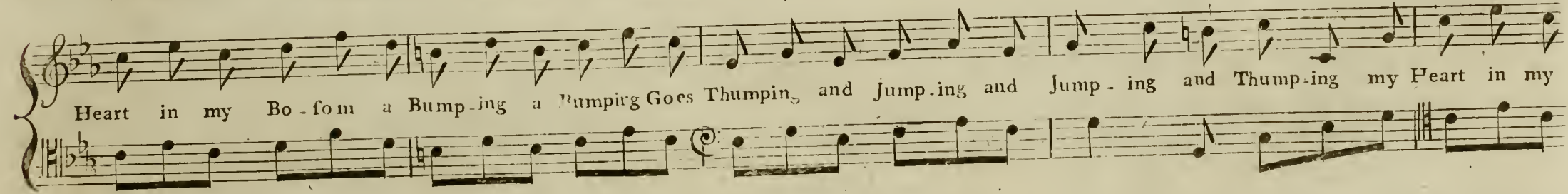
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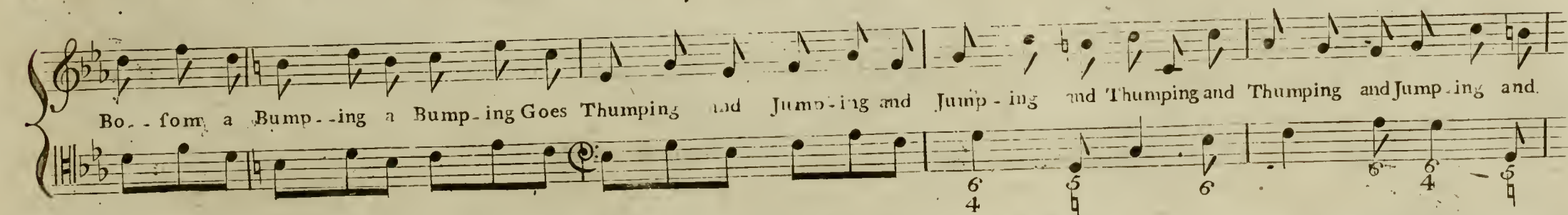
Heart in my Bo-fom my Heart in my Bo-fom a Bump-ing Goes Thump-ing and Jumping and Thumping&Jumping &



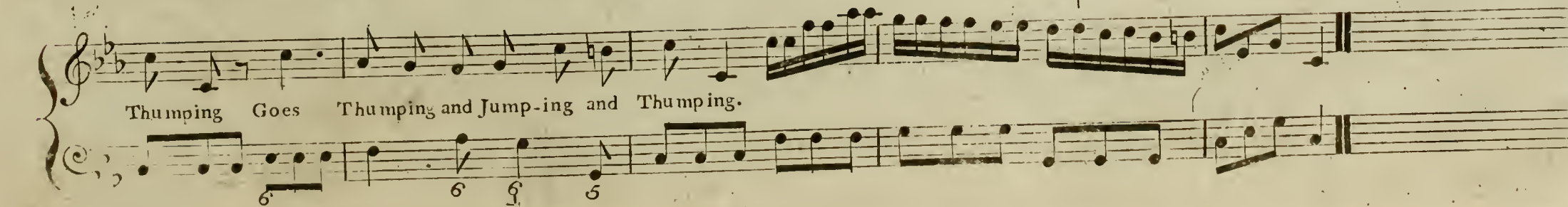
Thump-ing and Thump-ing and Jump-ing and Jump-ing and Thumping Goes Thumping and Jumping and Thumping my



Heart in my Bo-fom a Bump-ing a Bumping Goes Thump-ing and Jump-ing and Jump-ing and Thump-ing my Heart in my



Bo-fom a Bump-ing a Bump-ing Goes Thumping and Jump-ing and Jump-ing and Thumping and Thumping and Jump-ing and.



Thumping Goes Thumping and Jump-ing and Thumping.

DUET *Sung by M^r Vernon & M^{rs} Arne*

Andante

Leander Leonora Lea^r

Then must I Go Yes good... Sir Yes. A Part-ing Kifs a Part-ing Kifs.

Leo^a Lea^r

No... good... Sir No. It must be fo It must be fo By This and this by this and this Here I could for ever

Allegro

Leo^a

Grow 'tis more than Mor- - tal Blifs 'tis More than Mor- - tal Blifs Well now Good Night pray ease our Fright well now Good

night pray ease Our Fright You're ve-ry Bold Sir. let go your hold Sir. I think you mean to scare me quite You're ve-ry Bold Sir let go your

Leo^r Leo^a

Hold Sir. I think You mean to scare me quite. Oh! For-tune's Spight. Good Night Good Night.

Larghetto

Leonora

Leonora Hark Hark Hark. The Neighb'ring Convent's Bell, Tolls. The Vef-per hour to tell. Tolls.

Leander Hark Hark Hark. The Neighb'ring Convent's Bell, Tolls. The Vef-per hour to tell. Tolls.

Pizzicato

Leander the Vef-per Hour to Tell.

Leonora the Vef-per Hour to Tell.

Leonora Leander The Clock now Chimes the Clock now Chimes a

Thou... sand Thou... sand thousand times fare well. a Thou... sand Thou... sand thousand times fare well.

Hark the Neighb'ring Convent's Bell. Tolls the Vef-per Hour to tell.

Hark the Neighb'ring Convent's Bell. Tolls the Vef-per Hour to tell.

The Clock now Chimes The Clock now Chimes A Thou - sand Thou - sand Thou - sand times fare -

- well The Clock now Chimes The Clock now Chimes A Thou - sand Thou - sand Thou - sand times fare - well A

Thou - sand Thou - sand Thou - sand times fare well a Thou - sand Thou - sand Thou - sand times fare -

well.

Vaudville

All^o

Diego

Go Forge me Fet-ters that shall Bind y^e rage of

y^e tempestous Wind Sound with a Needle full of Thread the Depth of O - ceans steepe bed Sound with a Needle full of Thread y^e Depth of

O - ceans steepe Bed Snap Oaks like Twigs a cross your Knee quench Et - na with a Cup of Tea in these Ma - noevres shew your skill then hold a

Cho^{rs}

Woman if you will Snap Oaks like Twigs a cross your knee quench Et - na with a Cup of Tea in these Ma - noe - vres shew your skill then hold a

Urfula

Wo - man if you will Per - mit me to put in a word my Ma - ster here is quite absurd that Men should Rule our Sex is meet but Art not

Force must do the feat Re-mem-ber what the Fa - - ble says where y^e Sun's warm and Chearing rays bring that a - bout which wind and

Chorus

Rain with all their Fufs at-tempt inVain Re-mem-ber what the Fa ble says where y^e Sun'swarm and chearing Rays bring that a bout w^hc wind &

Mungo

Rain with all their Fufs at-tempt inVain And Mas- sa be no angry pray if Ne-ger Man a word should say Me has a Fa - ble pat as

She which with this Mat - - ter will a - gree an Owl once took it in him head with some young Pret - - ty Bird to Wed but when his

Chorus

Wor - - ship came to woo he could Get none but the Cuc - - koó Cuc - koo Cuc - koo Cuc - koo Cuc - koo, An Owl once

took it in him head with some young pret-ty Bird. to wed but when him Worship came to Woo he could get none but the Cuc

6 4 2
7 4 2
6 4 2
7 4 2
6 4
6

Leonora

koo Ye Youths se lect who wish to taste the Joys of Wed lock Pure and Chaste Nēer let the Mistres and the Friend in ab-ject

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

Slave and Ty- rant end while Each with tender Pas-sion burns ascend the Throne of Rule by Turns and place to Love and Vir- tue

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

Just Se-cu-ri-ty in mu tual Trust While Each with ten-der Pas-sion burns as-cend the Throne of Rule by turns and place to,

* - 6 5
6 6 *
6 4 2
7 4 2
8 5 3
6 4 2
7 4 2
8 5 3

Cho^s

Love to Vir-tue Just Se-cu-ri-ty in mu tual Trust To sum up all You now have heard Young Men and Old peruse the Bard a Fe-male

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

Lea^r

Trusted to your Care his Rule is Pi- thy fhort and clear be to her Faults a lit- tle Blind be to her Vir- tues ve- ry Kind let all her Ways be

6 6 5 4 5 6 6

un- con find and clap your PADLOCK on her Mind Be to her Faults a lit- tle blind be to her Virtues ve- ry Kind let all her ways be uncon- find and

6 5 6 6 3 6 4 2 7 8 6 7 8 7

clap your Pad- lock on her Mind clap your Padlock on her mind clap your Pad- lock on her Mind be to her Faults a lit- tle Blind be to her Virtues ve- ry

6 5 6 6 5 6 4 3 6 4 3

Kind let all her Ways be un- con- find and clap your Pad- lock on her Mind be to her Faults a lit- tle Blind be to her Virtues ve- ry Kind let all her

6 5 6 7 8 6 7 8

Ways be un. con. find and clap your Pad- lock on her Mind let all her Ways be un con- find and clap your Pad- lock on her Mind.

6 5 6 7 6 5 6

