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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^s.

LONDON Printed and Sold by JOHN JOHNSTON at N^o 11. York Street COVENT GARDEN. Of whom may be had

The Music of Macbeth in score 8 ^s .0 ^d	New Comic Dances each Vol . . . 2 ^s .0 ^d	Malderes Overtures op 4 ^o 10.6
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OVERTURE

Presto

Musical notation for the first system, consisting of a treble staff and a 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, a key signature of one sharp (F#), and a common time signature (C). The music is marked *Presto*. Dynamics include *P.* (piano) and *F.* (forte).

Musical notation for the second system, consisting of a treble staff and a bass staff. Dynamics include *P.* (piano) and *F.* (forte).

Musical notation for the third system, consisting of a treble staff and a bass staff. Dynamics include *F.* (forte).

Musical notation for the fourth system, consisting of a treble staff and a bass staff. Dynamics include *P.* (piano), *Cres.* (crescendo), *Pocolf.* (poco fortissimo), and *F.* (forte).

Musical notation for the fifth system, consisting of a treble staff and a bass staff. Dynamics include *P.* (piano) and *F.* (forte).

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Treble clef starts with a half note G4. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (first treble), *P.* (first bass), *F.* (second treble).
- System 2:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (second treble), *P.* (second bass).
- System 3:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (third treble), *P.* (third bass).
- System 4:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (fourth treble), *P.* (fourth bass).
- System 5:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (fifth treble), *P.* (fifth bass).
- System 6:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *Cres.* (sixth treble), *Pocof.* (sixth treble), *F.* (sixth treble), *P.* (sixth bass).
- System 7:** Treble clef has a sixteenth-note pattern. Bass clef has a sixteenth-note pattern. Dynamics: *F.* (seventh treble).

p.
Andantino

Musical notation for the first system of the Andantino section. The treble staff contains a melodic line with slurs and accents, marked with dynamics *p.*, *F*, *P F*, *P F*, *P F*, and *P*. The bass staff provides a harmonic accompaniment with notes and rests.

Musical notation for the second system of the Andantino section. The treble staff continues the melodic line with dynamics *F.*, *P*, *F.*, *P. F.*, *P. F.*, *P. F.*, and *P. F.*. The bass staff continues the accompaniment.

Musical notation for the third system of the Andantino section. The treble staff continues the melodic line. The bass staff features a continuous eighth-note accompaniment.

Musical notation for the fourth system of the Andantino section. Both the treble and bass staves include first and second endings, marked *1st* and *2^d*. The treble staff continues the melodic line, and the bass staff continues the accompaniment.

Allegro

Musical notation for the fifth system of the Allegro section. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. The tempo is marked **Allegro**.

Musical notation for the sixth system of the Allegro section. The treble staff continues the melodic line. The bass staff features a continuous eighth-note accompaniment.

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 6 5

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

6 6 6 6 5

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

6 4 5 3

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

6 4 5 3

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.

6 5

Father

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

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

-pleat and since all else your Constancy De-nies When Death, as soon he must has clof'd your Eyes your

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

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

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

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

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

and she died. she died.

Pianissimo

The Matron and Maid

Recit:

Matron

Andante.

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

Larghetto

Adagio

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

Allegro di Molto

Tafo 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

6 6 6 5 6 6 6 5 6 4 5#

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

6 4 6 5 6 4 6 5 6 4 6 5 6 4 5#

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

6 5 # 6 6 6

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

6 6 6 6 6 6 # 4 7

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

b 5 6 5 6 4 7 5 6 5 6

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 Madnefs fure and will you in the Dreary Gloom of this Unwholfome

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

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 Breathless Clay when I am dead by my Dear Husband laid.

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^o

F^e

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

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

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

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.

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.

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 Du-ty 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 y 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 whis pers in your Ear whis pers whis pers Cupid whis pers in your Ear whis pers whis pers 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^e

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 in-trude upon my sorrows twould 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^e

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 in-trude 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 fenc'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 fhall I Do O tell me who can ease the pangs I feel can ease the pangs I feel what fhall I Do O
Cent

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

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

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^o 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^{on} Maid Matⁿ

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

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

mf 6 8 * 6 6 8

Cafe, and when I'm in its place as will soon be the Cafe, a fine figure

P 6 6 6 F P

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

6/4 5/3 P 6/4 5/3 6/8 P

foon be the Cafe a fine fig-ure I shall Ex - hi - bit and when Im 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 Im un done where shall I

mf F P

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

mf F

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

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

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

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

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

Allegro Pia

P mf

F S. Men Boast of their prudence and sense Men Boast of their prudence and

S. P

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

F P F P F P

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

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

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 F F P cres 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

F F P F

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 wo-man 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 med-dle she Deigns and for

pia *pia*

ways and for means if to med-dle she Deigns No Premier of state like her can create no Premier of state like her can cre ate

cres *mF* *F*

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

Recit^o

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

Matⁿ

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 muft wait Come name your time Child seven years foon-er fhe can not

Father Matⁿ Maid

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

Father Matron Cent Matⁿ

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

Father Matⁿ Fat^r Matⁿ

pray Daughter you fhall 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 fhall not be be-fore to mor-row

VAUDVILLE

Father

Thus old Wits in wicked Satires formerly ^e 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^r 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 6' *pia* *mf* *for* *pia*

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* *mf* 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

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 f⁵p 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 f⁵p 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 * f⁵p for 6 * pia^s 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 pia^s 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 f⁵p for

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

f⁵p 6/4 6 for 6/4 p 6 mf 6 Bis for

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