

# PAUL AND VIRGINIA



*Performed with Unbounded applause*

at the

*Theatre Royal, Covent Garden.*

Composed by

*Mazzeighi & Reeve.*

*London.*

*Ent<sup>d</sup> at Stat<sup>s</sup> Hall.*

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# OVERTURE TO PAUL AND VIRGINIA.

Mazzinghi

Largo  
Maestoso

First system of musical notation, piano and bass staves. Dynamics: *f*, *rf*, *p*.

Second system of musical notation, piano and bass staves. Dynamics: *p*, *dolce*.

Third system of musical notation, piano and bass staves. Dynamics: *fp*, *dolce*.

Fourth system of musical notation, piano and bass staves. Dynamics: *p*. Tempo marking: *Con Spirito*.

Fifth system of musical notation, piano and bass staves. Dynamics: *p*.

Sixth system of musical notation, piano and bass staves. Dynamics: *dolce*.

Seventh system of musical notation, piano and bass staves. Dynamics: *Volti Subito*.

The musical score consists of seven systems, each with a piano part (left) and a violin part (right). The piano part is written in G major (one sharp) and 3/4 time. The violin part is written in G major and 3/4 time. The score includes various dynamic markings: *f*, *fp*, *ff*, *p*, *sf*, *rf*, and *P*. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the violin part provides a melodic line with some slurs and accents. The piece concludes with a final chord in the piano part.

Paul and Virginia

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a rhythmic accompaniment of chords. A dynamic marking of *sf* is present in the bass line.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some grace notes. The bass clef has a chordal accompaniment. Dynamic markings of *f* and *p* are visible.

Third system of musical notation. The treble clef features a more active melodic line with many sixteenth notes. The bass clef continues with a steady accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation. The treble clef has a melodic line with many slurs. The bass clef has a rhythmic accompaniment. Multiple dynamic markings of *sf* are present.

Sixth system of musical notation. The treble clef has a melodic line with some triplets. The bass clef has a rhythmic accompaniment. Dynamic markings of *sf* and *f* are present.

Seventh system of musical notation. The treble clef has a melodic line with some slurs. The bass clef has a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

*fp*

*fp*

*p*

*f*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music is written in a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte).

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte).

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando).

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando). The system ends with a double bar line.

Duo Sung by M<sup>rs</sup> H Johnston & M<sup>r</sup> Incedon

Mazzinghi

Moderato

*p* *fp* *fp*

PAUL

See from Ocean rising bright flames the orb of day From yon Grove the

varied Songs shall slumbers from Vir\_ginia chace chace away slumbers from Vir\_ginia

VIRGINIA

chace chace a\_way Tho from Ocean rising bright flames the orb of day

Ah not yet the hour of meeting no not yet Vir\_ginia PAUL  
Do not delay

Paul and Virginia



no not yet Vir-gi-nia From yon Grove varied Songs  
Do not delay.

chace Vir-gi-nias slumbers yet awhile yet awhile yet we must de-lay  
yet awhile yet awhile yet we must de-lay

From yon Groves varied Songs chace Vir-ginias slumbers yet awhile yet awhile  
yet awhile yet awhile

yet we must de-lay yet a-while re-ti-ring hence a-way  
yet we must de-lay

Go Go hence a-way.  
absence if de-siring I o-bey yes yes I o-bey.

# TRIO AND CHORUS

Sung by M<sup>rs</sup> Atkins Miss Wheatly Miss Sims &c.

Réeve

Clarinetts

Clarinetts

piz

piz

All<sup>o</sup> Scherzando

Tutto

TRIO

Haste my Com - panions here to

Haste haste to

arco

pizz:

pay our debts of grati - tude, Here let us - pay our debts of gra - ti - tude to worth

pay our debts of grati - tude, Here of gra - ti - tude to worth

with Song and Dance to hail this hap - py hap - py Day, this hap - py Day that gave the

with Song and Dance to hail this hap - py hap - py Day, the

Paul and Virginia

Fair Vir-ginia birth, oh! hap-py hap-py Day, oh! hap-py hap-py Day,

Fair Vir-ginia birth, oh! hap-py hap-py Day, oh! hap-py hap-py Day,

CHORUS

Haste my Com-panions here to pay our debts of gra-titude here let us pay our debts of

Haste here to pay our debts of gra-titude here of

gra-titude to worth, with Songs and Dance to hail this hap-py happy Day, this happy

gra-titude to worth, with Songs and Dance to hail this hap-py happy Day, this happy

Day that gave that gave the fair Vir-gi-nia birth, oh! hap-py hap-py Day, let's

Day that gave that gave the fair Vir-gi-nia birth, oh! hap-py hap-py Day, let's

haste our debts to pay, this hap-py Day, oh, joy-ous hap-py hap-py Day, let's

haste our debts to pay, this hap-py Day, oh, joy-ous hap-py hap-py Day, let's

haste our debts to pay, this happy happy Day, oh! joy-ous Day, oh, hap-py

haste our debts to pay, this happy happy Day, oh! joy-ous Day, oh, hap-py

happy happy Day, oh, happy happy Day, oh, happy happy Day, oh, joyous joy-

happy happy Day, oh, happy happy Day, oh, happy happy Day, oh, joyous joy-

- - ous Day.

- - ous Day.

FINE

**TRIO**

Mary

First Girl

Second Girl

Sweet Flow'rets while you shed per-fume and

Sweet Flow'rets while you shed per-fume and

while each wreath her good-ness tells; each wreath her goodness tells, Here

while each wreath her good-ness tells; her goodness tells,

like her Cheeks where Ro - ses bloom,      like her Cheeks where Ro - ses bloom, here

here

like her Cheeks where Roses bloom, shall Beauty mark where vir-tue dwells, where vir-tue virtue

like her Cheeks where Roses bloom,      mark where vir-tue dwells      where vir-tue

dwells .      and while each wreath her goodnefs tells.

dwells .      shall Beau - - ty mark where

shall Beau-ty mark where vir - tue dwells where virtue dwells .

vir - tue dwells shall Beau-ty mark where vir - - tue dwells where virtue dwells .

**Al Signo**  
**Chorus S.**

# QUATETTO AND CHORUS

Sung by M<sup>rs</sup> Atkins M<sup>rs</sup> Wheatly Miss Sims and M<sup>r</sup> Emery

1st and 2d Treble

3d Treble

DEG.O

Allegro

Cho: Reeve

Bold intruder hence away let

Principals

no rude Act prophane this Day.

'Tis Vir - ginia's Na - tal Day

'Tis Virginia's Natal Day

Hence ye Idle pack away

*p*

'tis Vir - ginia's Na - tal Day Vir - ginia's Natal Day

'tis Virginia's

In - stead of hard and healthy labor

Paul & Virginia

jigging to the Pipe and Tabor. Serenading Masquerading. go

*f*

Cho:

Bold intruder. hence away, let no rude Act prophane this Day

home go home and work I say go home go home and work I say go

*p*

Bold intruder hence away hence away

hence ye Idle pack away go home go home & work I say go home go home &

Cho: Principals

hence away, bold intruder hence hence a-way. against de-corum 'tis a

work I say, go home go home and work, work I say. Let me

fin, against de-corum'tis a Sin against de-corum'tis a Sin you can't you can't go in  
 fin 'tis a Sin 'tis a Sin you can't you can't go in  
 pas. / let me pas let me pas I will go in

With these flow-ry wreaths to Day our debts of gra-ti-tude we pay, /  
 these flow'ry wreaths to Day of gra-ti-tude we pay,

Cho:

own debts of gra-ti-tude we pay, your flinty breast can nothing feel.  
 own debts of gra-ti-tude we pay, your  
 ye I-dle pack a-way. you pay your debts with

your flinty breast can nothing feel, your flinty breast can no thing  
 what you steal. you pay your debts with what you



feel against de - corum 'tis a Sin you cannot pass you can-not in you can't you

ftreal Let me pass I will go in I will I

can't go in you can't you can't go in, bold in truder hence a-way hence a -

will go in I will go in, hence a-way hence a -

way, hence a - - way, a - way a - way a - way.

way, hence a - - way, a - way a - way a - way.

Sung by M<sup>r</sup>. Munden

Reeve

Allegro

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The melody is a lively, rhythmic sequence of eighth and sixteenth notes, starting on a G4 and moving upwards through the scale.

DOMINIQUE

When the Moon shines o'er the Deep Ackee — O

The first line of the song features a vocal line with a melodic contour that rises and then falls, and a piano accompaniment that provides a steady harmonic and rhythmic foundation.

Ackee — O whisker'd Dons are fast a sleep snoring fast asleep

The second line continues the vocal melody and piano accompaniment, maintaining the same tempo and key signature.

From their Huts the Negroes run Ackee — O Ackee — O full of frolic

The third line of the song features a vocal line with a melodic contour that rises and then falls, and a piano accompaniment that provides a steady harmonic and rhythmic foundation.

full of fun Holi — day to keep . 'Till Morn they dance the

The fourth line of the song features a vocal line with a melodic contour that rises and then falls, and a piano accompaniment that provides a steady harmonic and rhythmic foundation.

merry round to the Fife and Cymbal see so brisk how they frisk

airy gay and Nimble. With gestures antic

joyous frantic Dance the merry round while Ackee-O! Ackee-O!

sound the Fife and Cymbal Ackee-O! Ackee-O! Fife and Cymbal's

sound.

Black Lad whisper to black Lass Ackee-O! Ackee-O!

glances sly between them pass of beating hearts to tell.

Tho' no blush can paint her Cheek Ackee - O! Ackee - O! still her Eyes the

language speak of Pas - sion quite as well. Till

morn they dance the merry round to the Fife and Cymbal see so brisk,

how they frisk, ai - ry gay and Nimble. With gestures an - tic

joyous frantic dance the merry round, while Tang a ting tang ting, tang a ting tang ting,

sound the Fife and Cymbal Tang a ting tang ting tang a ting tang the Fife and Cymbal

sound.

Sung by M<sup>r</sup>. Incedon

Mazzinghi

Largo  
Maestoso

come to plead the Cause Yes to plead the Cause of nature

and of truth oh let your heart let your

heart own nature Laws Redress Redress this injur'd youth Redress Re-

=dress this injured youth .

Sung by M<sup>rs</sup> Atkins

Reeve

Andante

Dol

*hr* *hr*

*hr*

JACIN THE

Glorious the ray glancing o-ver the Ocean that bids Hill and Val-ley dis-

=play each gay hue! Graceful the Orange Grovewaves in slow motion with

joy as it hails the fresh Morning in view Yet vainly her

beauties does nature impart but for Loves chearing Sunshine that reigns in the

heart All his de-light if kind love lend his aid and all his des=

=pair if fond hopes are be trayd, All all his de-light if kind love lend his

aid and all is despair if fond hopes are betray'd.

2

Sweet is the breeze that awakens the Morning  
 Or murmurs at Eve with the Nightingales Song  
 Bright is the Moonbeam, the streamlet adorning  
 While o'er the smooth Pebbles it wanders along  
 Yet vainly her beauties &c.

Sung by M<sup>r</sup>. Incedon

Mazzinghi

Allegro Maestoso

The musical score consists of two systems of staves. The first system features an Oboe part on a single staff with a dynamic marking of *f* and a *p* marking later in the piece. The second system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Vast is the swelling Tide of Joy, Too mighty bliss a bounding ah do not ye pow'rs with sweets destroy each yielding sense each sense confounding".

Oboe

*f* *p*

Vast is the swelling Tide of Joy, Too mighty bliss a  
bounding ah do not ye pow'rs with sweets destroy each yielding sense each sense confounding



Vast the swelling Tide of Joy, Too mighty mighty bliss abounding, ah do not ye

pours each yielding sense confounding, each sense confounding, Do not with

sweets with sweets de - stroy, Thus from the Dungeons Gloom restord, the Captive courts the

sudden light, shrinks from the blessing he adored, and hides in shades his Light .

Thus from the Dungeons gloom restored, the Captive courts the sudden light and

hides in shades his dazzled dazzled sight, then hides in shades his dazzled dazzled

sight .

Sung by M<sup>r</sup>. Townsend

Reeve

Allegro  
Maestoso

Trumpets

TROPIC

Our Coun-try is our Ship d'ye see a Gallant Vessel

too And of his Fortune proud is he who's of the Al-bions

Crew who's of the Al-bions Crew. Each

Man what e'er his sta-tion be when du-ty's call commands, should

take his stand And lend a hand as the

Common cause demands should take his stand and lend a hand as the

common cause demands .

2

Among ourselves in peace 'tis true  
 We quarrel make a rout  
 And having nothing else to do  
 We fairly scold it out;  
 But once the Enemy in view  
 Shake hands we soon are Friends  
 On the Deck,  
 'Till a Wreck  
 Each the common cause defends .

Sung by M<sup>rs</sup> H Johnstone

Mazzinghi

Larghetto

*p*

Ah could my fault'ring tongue impart, the Tale of woe that pains my

heart, ah then in vain in vain I should not crave your pi - ty for a

wretched wretched Slave . The in - jured

neer in vain ad- - dress'd, In plaints of woe a

Bri- - tons breast, com- - passion ever mark's the brave. Oh

pi- - ty then oh pity your wretched wretched Slave.

Ah could my fault ring tongue impart the tale of woe that pains my

heart ah then in vain in vain I should not crave your pi- - ty

for a wretched wretched Slave.

SUNG BY MISS WHEATLY MISS SIMMS

MR LINTON AND CHORUS

Mazzinghi

Allegretto

Chorus

Oh blest for

e--ver be this Day Oh blest for e - ver be this Day when heav'nly

Cha--ri--ty af-sets her Sway when heav'nly Cha--ri--ty afsets her

sway oh blest for e - ver be this Day oh blest for e - ver be this Day when heav'nly

oh blest for e - ver be this Day oh blest for e - ver be this Day when heav'nly

cha-ri - - ty asserts her sway when heavenly chari - - ty asserts her sway,  
cha-ri - - ty asserts her sway when heavenly chari - - ty asserts her sway,

when beauty generous as fair Deems not the Slave beneath her Care when  
when beauty generous as fair Deems not the Slave beneath her Care when

beauty when beau-ty ge-nerous as fair, Deems not the Slave be - -  
beauty when beau-ty ge-nerous as fair, Deems not the Slave be - -

-neath beneath her Care. and bids and bids the beams of mer-cy Smile  
-neath beneath her Care. and bids the beams of mercy Smile of mer - - cy Smile up-

up on the Suff'ring Sons the Sons of Toil,  
 -- on the Suff'ring Sons of Toil the Suff'ring Sons of Toil,

oh blest for ever be this Day oh blest for e-ver be this Day when heav'nly Chari -- ty aserts her  
 oh blest for ever be this Day oh blest for e-ver be this Day when heav'nly Chari -- ty aserts her

Second time Piano  
 sway when heav'nly Chari -- ty aserts her sway oh blest for ever be this Day ah blest for ever be this  
 sway when heav'nly Chari -- ty aserts her sway oh blest for ever be this Day ah blest for ever be this

Day when heav'nly Cha - ri - - ty aserts her sway when heavenly Chari - - ty aserts her sway.  
 Day when heav'nly Cha - ri - - ty aserts her sway when heavenly Chari - - ty aserts her sway.





Sung by M<sup>rs</sup> Mills and M<sup>r</sup> Munden

Mazzinghi

*Spiritoso*

Don An-tonio's come Just arrived from Spain and soon in a  
 Devil of a hurry it should seem will he go home a=  
 Alambra  
 =gain what pleasure what delight To see this charming sight Fal  
 la la la la la la la la la la such gold and jewels bright

Paul and Virginia

Dom Alam

why the plague wont you learn your Lesson now attend to what I say all the rest leave

me to guess on Give me the Letter pray A - dieu I must a way

Dom

But hear me

ah what a charming sight a - dieu la la la la la la

now lis - ten why the plague wont you

la la la la la a - dieu I must a - way

learn your Les - son hear but what I say

no no no more you need to say A =

now do yes yes pray do yes yes yes yes now pray

-dieu la la la la la la la la la la a - dieu I must a - way  
 why the plaguewontyou learn your Les - son hear but what I say

Alam  
 Come good Do - minique III

now Vir - ginia seek the Letter give and your Commands I will receive I'm

Dom  
 all attention speak I knowmytime to talk that's over you may walk and

so with your Fal lal lal lal lal lal lal lal you nowmay go your

way will you then with old the Letter Come now good now dont refuse

Dom  
 On second thoughts I think I'd bet - ter tell her myself the News you

Alam:

But lis - ten now lis - ten  
now may go your way . with your Fal lal lal lal la .

now hear me pray now lis - ten lis - ten  
go with your Fal lal lal lal lal lal lal la with your Fal lal lal lal

pray . now listen pray now lis - ten pray .  
lal . now go your way go go go go pray go your way .

=dieu la la la la la la la la la la la a - dieu I must a - way .  
Hear but what hear but what I say now hear but what I say .

Negro March

Reeve

Allegro

Musical score for 'Negro March' by Reeve. It consists of two systems of grand staves (treble and bass clef). The first system includes the tempo marking 'Allegro'. The second system concludes with first and second endings, marked '1<sup>t</sup>' and '2<sup>d</sup>', and a 'Da Capo' instruction.

DANCE

Solo Bells

Allegretto

Musical score for 'Solo Bells' under the 'DANCE' section. It features two systems of grand staves. The first system includes the tempo marking 'Allegretto'. The second system shows a dense melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Orchestra

Musical score for 'Orchestra' under the 'DANCE' section. It consists of two systems of grand staves. The second system includes first and second endings, marked '1<sup>t</sup>' and '2<sup>d</sup>'.

First system of musical notation, consisting of a treble and bass staff joined by a brace. The music is in a key with one sharp (F#) and a common time signature. It features a complex, rhythmic melody in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some grace notes, while the bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff includes two first endings, labeled "1." and "2.", which lead to a section of chords. The text "Solo Bells" is written below the treble staff in this section. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff features a dense, sixteenth-note texture, while the bass staff has a more sparse accompaniment.

Fifth system of musical notation. The treble staff continues with the dense sixteenth-note texture, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. The text "Tutti" is written above the treble staff.

Seventh system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment.

Sung by M<sup>rs</sup> Atkins M<sup>rs</sup> H Johnstone  
and M<sup>r</sup> Incledon.

Mazzinghi

VIRGINIA

Allegretto *p* When tell tale Ecchoes

MARY

whisper around The Lover with prudence ar - ming When tell tale Ecchoes

PAUL

whisper around The Lover with prudence ar - - ming Then ti - mid

Love retires from the sound each accent his caution a - lar - - ming

MARY

VIRGINIA

Slow

But when a Lover Ecchoes your sigh That's not amiss if no Stranger is



VIR:

PAUL

PAUL

nigh The sweet response I love I love oh that is an

Mary & Virginia

The sweet response I love I love oh

eccho most charming The sweet response I love I love oh

that is an ec-cho most charming The sweet response I love I

that is an ec-cho most char- - ming The sweet response I love I

VIRGINIA

Both

love oh that is an eccho most charming oh that is an eccho most

love

oh that is an eccho most

char- - ming.

char- - ming.

Sung by M<sup>r</sup>. Inledon

Reeve

*Affettuoso*

*Dolce*

**PAUL**  
A blessing unknown to am\_bition and Pride that

Fortune can ne\_ver a\_\_bate, To wealth and to splendor tho'

of\_ten de\_nied yet on po\_ver\_ty deighns to a\_\_wait, That

blessing ye pow'rs oh! be it my lot the choicest best gift from a =

bove Deep fixt in my heart shall be ne-ver for-got the

wealth of the Cot-tage is love, The wealth of the Cottage the

wealth of the Cottage, the wealth of the Cottage, is Love.

2

Whate'er my condition why should I repine  
 By Poverty never distress'd  
 Exulting I felt what a Treasure was mine  
 A Treasure enshrined in my breast  
 That blessing ye pow'rs still be it my lot!  
 The choicest best gift from above  
 Still fixt in my heart shall be never forgot  
 That the wealth of the Cottage is Love .

Sung by M.<sup>rs</sup> H Johnstone M.<sup>rs</sup> Mills and M.<sup>r</sup> Incedon.

Mazzinghi

**PAUL**  
Larghetto *f* *p* Lowly humble was our lot Fortune's frowns seem'd end-  
less yet by kind Heaven are never forgot Orphans poor and friendless Hope from the  
skies descend - ing, still her blest in - fluence lend - ing Labour o'er we dance and  
play, Hearts free from guile are ever gay, labour o'er we dance and play Hearts free from  
**ALAMBRA**  
guile are e - ver gay. *fp* *fp* *fp* *p* Lowly humble tho' your  
lot goodness in you was end - less ne'er shall that goodness be forgot I too was

Paul and Virginia

poor and friendless oh may from heaven descending Hope her blest influence lending Crown with

joy each happy day Hearts free from guile are ever gay Crown with joy each hap- py

day Hearts free from guile are ever gay. Virginia  
Blissful

tho' our future lot Fortunes smiles tho' endless amidst our joys shall ne'er be forgot we once was

poor and friendless humble content most prizing our joys tho' the proud are des- pi-

ing still this truth may we dis- play hearts free from guile are ever gay still this

truth may we dis- play hearts free from guile are e- ver gay .

Paul and Virginia

Sung by M<sup>rs</sup> Atkins, M<sup>rs</sup> Mills, M<sup>rs</sup> H Johnstone, M<sup>r</sup> Munden,

M<sup>r</sup> Linton, M<sup>r</sup> Hill, M<sup>r</sup> Inledon and

Chorus of Soldiers .

Mazzinghi

Oboes

Allegretto

PAUL

What Sounds strike my

MARY

DOMINIQUE

ALAMBRA

Oboes

ear, The guard are passing by But why approach so near The truth let me descry.

ANTONIO

Come Sir dispatch your Order see

Officer

Paul

=bey'd 'Tis from the Gover nor 'Tis from the Gover nor meanly betray'd the

Paul and Virginia

Principals

name of the Governor by this or der you de grade. Stand forth base de =

Chorus

Be silent be si lent the

our we our

=ceiver and say of what are they accused their crime display. de ceiver say their

order o bey you must you must o bey you must o bey. be silent

Crime dis play of what accused de ceiver say of what ac =

Be silent the order of the Go vernor you must o bey Be

Oboes

= cused our Crime display of what accused de ceiver say.

silent Be silent the order of the Governor you must obey.

# STORM SCENE

Sung by M<sup>rs</sup> Atkins, M<sup>rs</sup> Mills, M<sup>r</sup> Munden M<sup>r</sup> Towshend

M<sup>r</sup> Denman M<sup>r</sup> Incedon and Chorus.

Mazzinghi

Allegro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a forte-piano (*ff*) dynamic marking, followed by a forte (*f*) dynamic marking. The melody in the upper staff is highly rhythmic and features many sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music continues with a forte (*f*) dynamic marking. The melody in the upper staff is highly rhythmic and features many sixteenth notes.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a piano (*p*) dynamic marking, followed by a *Cresc* (crescendo) marking. The melody in the upper staff is highly rhythmic and features many sixteenth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a sforzando (*sf*) dynamic marking, followed by two more *sf* markings. The melody in the upper staff is highly rhythmic and features many sixteenth notes.

Paul and Virginia



CHO:

Hour of Terror                      Lost Vir - gi - nia Hour of

Ter - ror Scene of woe ah Lost Vir - gi nia hapless Maid .

of Fate avert thim pending blow,                      oh lend your aid oh lend your aid

ye Powers of mer - cy ,                      ye Powers grant

aid                      Tropic  
From yonder Cliff let Signal Fires as -  
Paul & Virginia

CHO:

=cend once more my gallent heart your ef - forts lend ye Powrs of mercy lend your aid ye

Powrs of mercy lend your aid Powrs of mercy grant aid Powrs of mercy oh aid.

Save Save the hapless Maid.

MARY

Be - hold who is yonder how

*fp*

wild is his air, If here he should wander oh sooth his dis -

CHO:

pair See See how wild how wild his Dis - pair

*f*

PAUL

Then is the lost 'Tis madnes all on thee I call on thee Vir - gi - nia Vir -

- ginia I come to save or share or share thy Doom Vir - ginia I come to save to  
 CHO: oh see how wild is his Dis - pair oh see how

save or share thy Doom.  
 wild is his Dispare,

*Cresc*

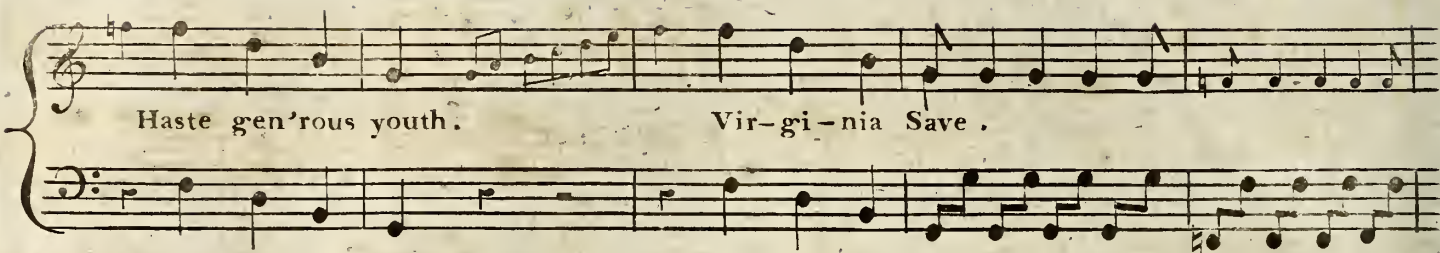
*f*

AIAMBRA

of winds and waves I'll dare the strife 'Tis Honor calls fearless I

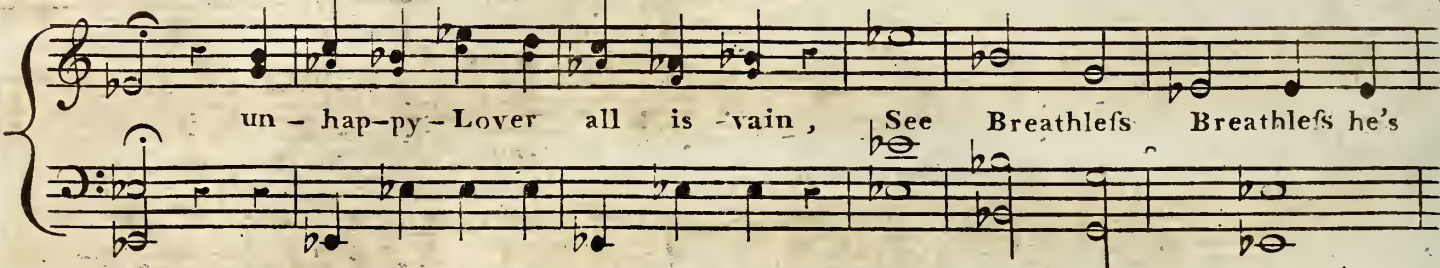
go what tho' I risque my ransom'd Life The Debt I to Virgi - nia owe,  
 Paul and Virginia

CHO:



Haste gen'rous youth. Vir-gi-nia Save.

TROPIC

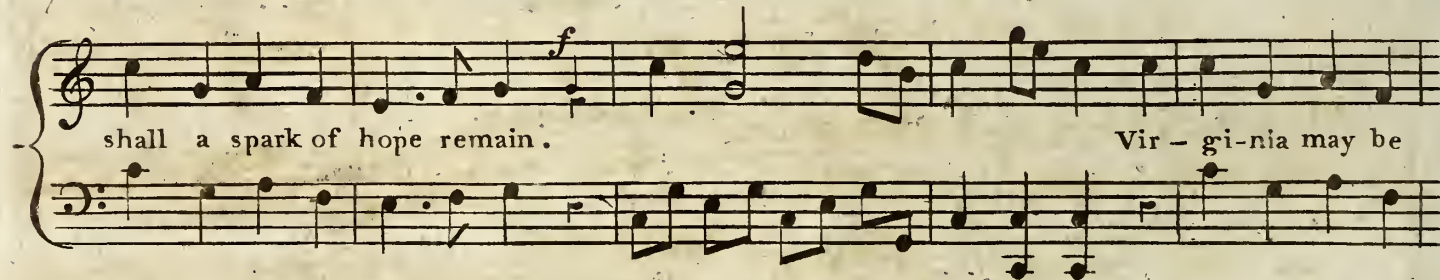


un-hap-py-Lover all is-vain, See Breathless Breathless he's

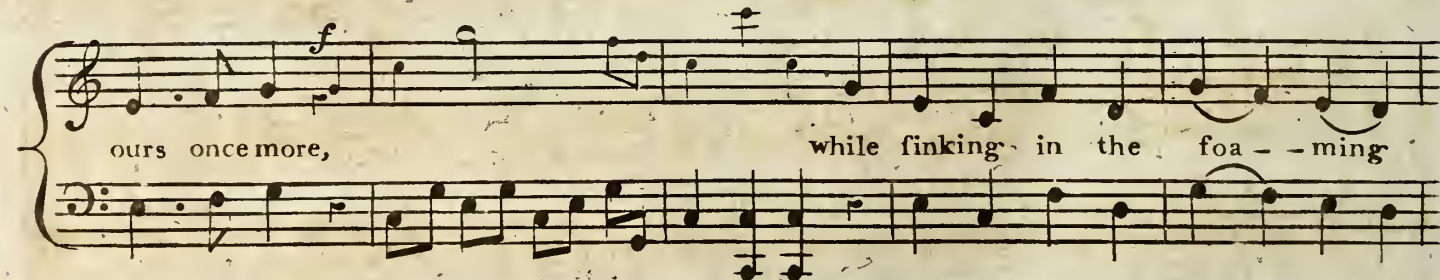
Presto



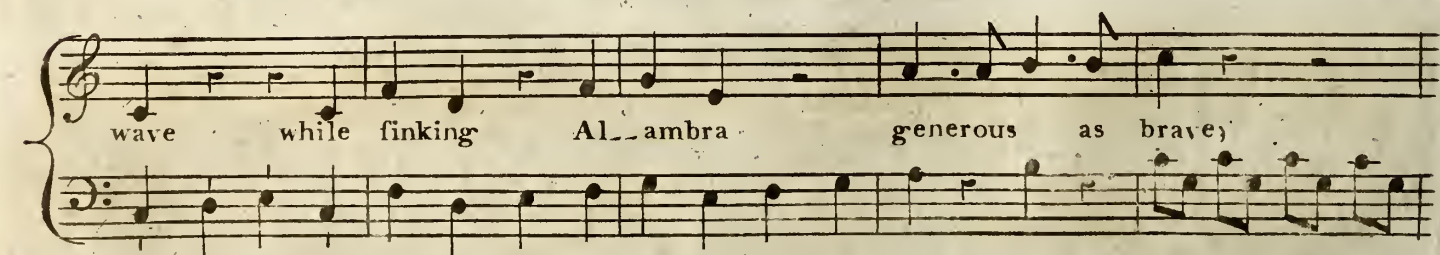
cast on shore. yet



shall a spark of hope remain. Vir-gi-nia may be



ours oncemore, while finking in the foa--ming



wave while finking Al-ambra generous as brave,

Rescued Rescued the fav'rite of the fkies, To shore He brings he

brings his lovely Prize To shore to shore he brings his love-ly

*f* CHO: Prize From the Waves cru - - el waves Fate Vir -

- ginia Fate Vir - gi - nia Fate the fair Virginia Saves

The fair Virginia Saves The fair Virgi - nia

Saves .

## FINALE

Mazzinghi

Spiritoso

PAUL

Strains of Joy we'll now employ and dance a mirthful measure from above Fate

OMNES

smiles on Love of Life the choicest Treasure Strains of Lovewell now employ and

dance a mirthful measure From a-bove Fate smiles on Love of Life the choicest

ALAMBRA

Treasure Sing a-way in strains so gay The praise of love and Beauty like

Chorus

Domi-nique no praise I seek I've only done my du-ty La la la la la la

la la la la la la la la la la la la la la la la la la la la

la la la la la la Strains of Joy we'll now employ and Dance a mirthful

measure from a-bove Fate smiles on Love of life the choicest Treasure

strains of Love we'll now employ and dance a mirthful measure

from a-bove Fate smiles on Love of Life the choicest Treasure

## Principals

Strains of Joy we'll now we'll now em - ploy La la la la

la la la and dance a mirthful measure from above fate smiles on

Love La - la la la la la la of Life the choicest treasure

Strains of Joy we'll now em - ploy and dance a mirthful measure

from a - bove fate smiles on Love of Life the choi - cest treasure

## Chorus

Strains of Love we'll now em - ploy and dance a mirthful measure