



ROSINA,  
(A)  
COMIC OPERA,

as PERFORMED at  
— THE —

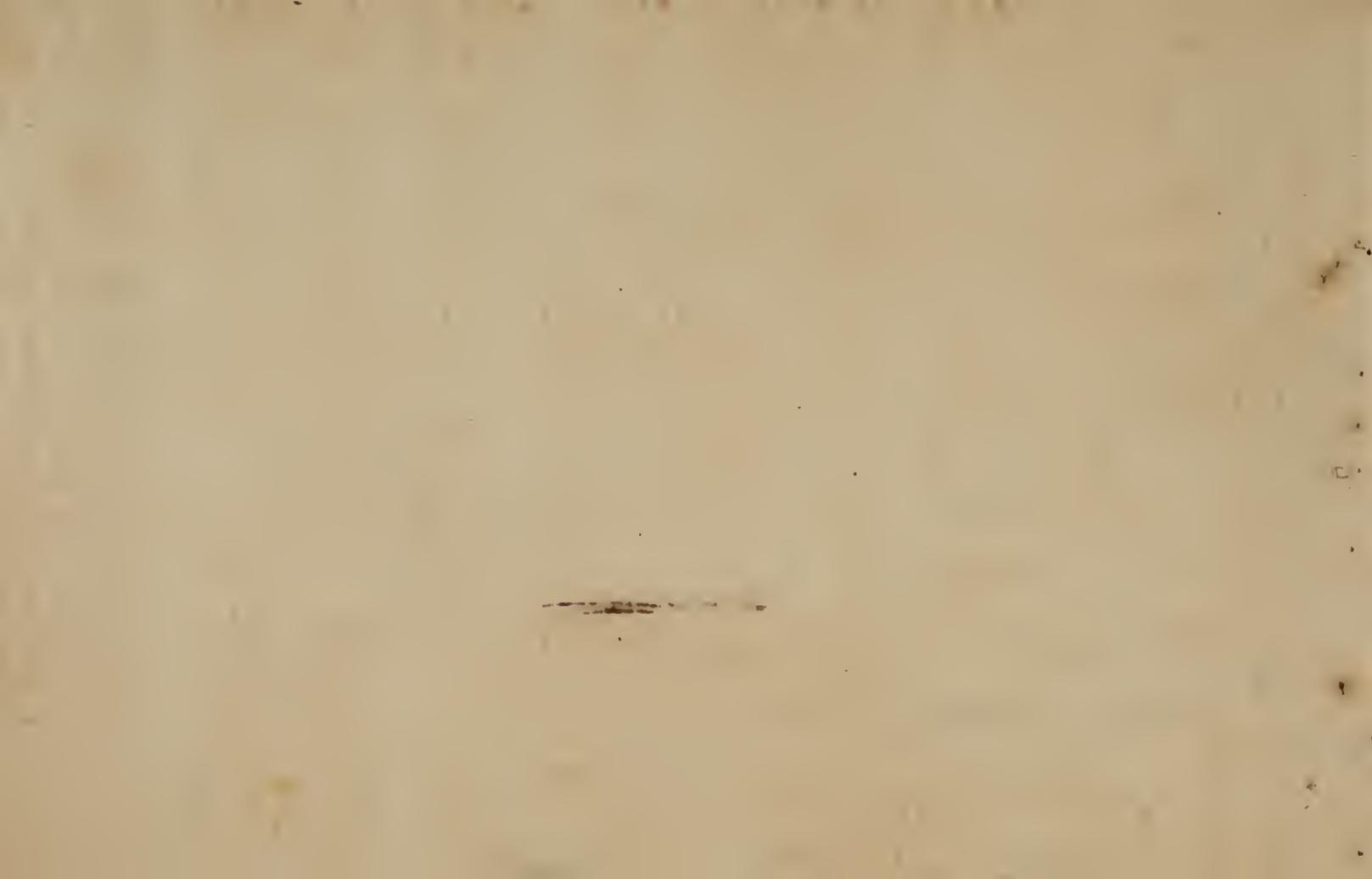
Theatre Royal, Covent Garden;

Composed and Selected  
BY

[REDACTED]

Price 3s.

London, Printed for J. Dale, at his House, in St. Dunstons Church, in the Strand, 1799. Chancery Lane



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**HARPSICHOORD CONCERTOS**

- Bach's 3d and 4th first Dedica-  
ted to Mrs. Pelham - - - - - 15 0
- - - - - Do without Accompt - - - - - 10 6
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- + Schobert's Op. 3 - - - - - 10 6
- + Schobert's Op. 3 - - - - - 15 0
- - - - - Do with 2d Sett Op. 5 - - - - - 10 6
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- Fitzher's 4th 5th & 6th each 2 6

**OVERTURES FOR THE HARPSICHOORD.**

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Kofina adapted as a Lesson + 0
- + Demofonte, adapted by  
Schobert - - - - - 1 0

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- Pizzetti's Op. 1 - - - - - 10 6
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- Bach's Op 18, being 2 Duets &  
+ Sonatas, with an Accompt for  
a Ger. Flute, or Violin. 10 6
- Bach's Op 15 - - - 2 Duets & 4 Son-  
atas with Ac'ts for a Violin & Violon<sup>do</sup> 10 6
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Sonatas, with an Accompanit. 10 6
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- Dale's 3 Duets, Op. 7 Dedi-  
cated to the Miss Grahams - - - 6 0

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- This Sett consists of Six, wrote in an  
early Style with an Accompaniment  
for a Ger. Flute, or Violin and was  
for a favorite with Bach that he  
he Printed it himself to enjoy the Sit-  
teth's Op. 15 & 18 - - - - - each - 10 6
- Clementi's Op. 2 in which is the  
favorite Sonata Perform'd by Mader  
Cramer at the Opera House, for  
the Benefit of the Fund. 10 6

**SONATAS CONTINUED**

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- - - - - Sonatas Op. 3 with  
an Ac't for a Violin or G. Flute 5 0
- - - - - Grand Sonatas Op. 6  
with Ac'ts for a Violin & Violon<sup>do</sup> 6 0
- Niccolai's favorite Op. 3 De-  
dicated to Miss Matthew - - - - - 10 6
- Ranzini's Op. 8 with an  
Accompaniment - - - - - 10 6
- Schobey's early Lessons with  
an Accompaniment Op. 8 - - - - - 10 6
- Boccherini's 2d Sett with Ac-  
compt's for a Violin & Violoncello 10 6

**INSTRUMENTAL MUSIC.**

- Fitzher's 4th 5th & 6th Con-  
certo, for a Harp, German  
Flute, or Violin, with Accompt's  
for a full Band - - - - - each 4 0
- Ranzini's 2d Sett of Quar-  
tets for 2 Violins Tenor &  
Violoncello - - - - - 10 6
- Franz's Six Trios, for Two  
Violins and Violoncellos, with  
a Thorough Bass for the Harp 10 6
- Schobey's 12 early Duets, for  
2 Violoncellos, with Instructi-  
ons for Do - - - - - 10 6

**GUITTAR MUSIC.**

- + Rofina - - - - - 2 6

**GER. FLUTE MUSIC.**

- + Rofina - - - - - 2 0
- + Flitch of Bacon - - - - - 2 0

**TREATISES.**

- Heck's Musical Magazine - - - 7 6

**ITALIAN OPERAS  
AND SONGS.**

- Ranzini's 12 Duets for 2 Voices 10 6
- La Clemenza di Scipione, in  
3 Acts, by Bach - - - - - each 10 6
- + La Governante, by Bertoni 10 6
- + Demofonte, by Do - - - - - 10 6
- Non tenevi, Sing by Sig. Te-  
cheriot & Madlle Chanu 2 0
- La Virgineella Sung by Scitini 1 0

**VOCAL MUSIC ENGLISH.**

- + The favorite Opera of Rofina 8 0
- + by Shield - - - - - 10 6
- + Flitch of Bacon by Do - - - 10 6
- + Dear Lover by Do - - - - - 1 6
- + The Hermit by Giordani - - - 2 6
- + Second Part to Do - - - - - 2 6
- + Colin and Lucy by Do - - - 2 6
- Woe betide each tender Fair,  
Sung by Miss Catley, in the  
Jovial Crew, by Dale - - - - - 0 6
- The Volunteers Song and  
March by Do - - - - - 0 6
- Why droops my Nan, or the  
Sailors Adieu, by Do - - - - - 0 6
- Annanda, a favorite Ballad by Do 0 6
- The New blown Rose, Sung by  
Mrs. Maryr at the Theatre Roy-  
al Covent Garden by Do - - - 0 6
- When William at Eve, Song by  
Mrs. Maryr in Rofina by Shield 0 6
- + The Maid of the Mill, by Do  
La Virgineella, with English words  
and a running Bass, adapted as a  
Lesson for the Harpsichord - - 0 6

N.B. As it is Reported that Mr. Dale thinks it trouble-some (as he does not keep a Shop) to supply those who are not of the Trade with Books; Mr. Dale begs leave to assure the Publick, that on the contrary, he has proper People to attend to that Business, and only wishes he could be per-  
+ + The above Books are never out of Print.  
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## OVERTURE to ROSINA,

*Adapted as a Lesson for the*HARPSICHORD or PIANO FORTE. *Pr. 15*

ALLEGRO

M.F.

Oboes.

P.

M.F.

Clarionets.

First system of the musical score for Clarionets. It consists of two staves, Treble and Bass clef. The music is in a key with two flats and a 3/4 time signature. The first staff begins with a piano (*p.*) dynamic marking. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the bass staff.

Second system of the musical score for Clarionets. It consists of two staves. The first staff has a *tr* (trill) marking above a note. The second staff has a *tr* marking above a note. The music continues with similar rhythmic patterns.

Horns.

First system of the musical score for Horns. It consists of two staves. The first staff has a *tr* marking above a note. The second staff has a *tr* marking above a note. The music continues with similar rhythmic patterns.

Violins

M.F.

First system of the musical score for Violins. It consists of two staves. The first staff has a *tr* marking above a note. The second staff has a *tr* marking above a note. The music continues with similar rhythmic patterns.

Balloons.

F.

P.

First system of the musical score for Balloons. It consists of two staves. The first staff has a *tr* marking above a note. The second staff has a *tr* marking above a note. The music continues with similar rhythmic patterns.

Second system of the musical score for Balloons. It consists of two staves. The first staff has a *tr* marking above a note. The second staff has a *tr* marking above a note. The music continues with similar rhythmic patterns.

Oboe Solo.

ADAGIO Sempre Pia.

First system of the musical score. The Oboe part (top staff) features a melodic line with dynamic markings *hr* and *sf*. The Bassoon part (bottom staff) provides harmonic support with dynamic markings *pp* and *sf*.

Second system of the musical score. The Oboe part continues with *hr* dynamics. The Bassoon part includes dynamic markings *pp*, *Cres.*, and *F.F.*.

Third system of the musical score. The Flute part (top staff) begins with a *P.* dynamic. The Bassoon part (bottom staff) has dynamic markings *F.* and *Tutti.*

Fourth system of the musical score. The Small Flute part (top staff) starts with a *P.* dynamic. The Bassoon part (bottom staff) continues with a steady accompaniment.

Fifth system of the musical score. The Bassoon part (top staff) has dynamic markings *F.* and *P.*. The Bassoon part (bottom staff) is marked *hr Bassoon.* and *hr*.

Sixth system of the musical score. The Bassoon part (top staff) features *hr* dynamics. The Bassoon part (bottom staff) continues with a steady accompaniment.

*ad Lib<sup>to</sup>*  
P.  
5

*r*  
F.  
all Ottava  
Small Flute.

*r*  
F. P. F. P. F. Sf.

F.F. Flute. Oboe.  
B. ALLEGRO.  
Balloons &c. to imitate the Bagpipe.

*r*

*r*  
F.F.

Vio. 2<sup>o</sup>

Trio

Moderato

Viola

Balloon with the Voice

Rofina

When the ro - fy morn ap - pear - ing Paints with gold the

Pizzicato

Small flute

ver - dant lawn, Bees, on banks of thyme dis - port - ing Sip the sweets and hail the dawn.

Flauto 2<sup>o</sup>

Phoebe

Warbling birds the day pro - claiming, Ca - rol sweet the live - ly strain, They for - sake their

G:Flute

William

lea - fy dwelling, To secure the <sup>3</sup>gol - den grain. See, content, the hum - ble gleaner,

Take the feat - ter'd ears that fall, Nature all her Children viewing, Kind - ly bounteous cares for all.

Rofina

When the ro - - fy morn ap - pear - ing Paints with gold the ver - - dant lawn

Phoebe

When the ro - - fy morn ap - pear - ing Paints with gold the ver - - dant lawn

William

When the ro - - fy morn appear - ing Paints with gold the ver - - dant lawn

Bees, on banks of thyme dif-port-ing, Sip the sweets and hail the dawn, Warbling birds, the

Bees, on banks of thyme dif-port-ing, Sip the sweets and hail the dawn, Warbling birds, the

Bees, on banks of thyme dif-port-ing, Sip the sweets and hail the dawn, Warbling birds, the

day pro-claim-ing Ca-rol sweet the live-ly strain, They for-fake their lea-fy dwelling,

day pro-claim-ing Ca-rol sweet the live-ly strain, They for-fake their lea-fy dwelling,

day pro-claim-ing Ca-rol sweet the live-ly strain, They for-fake their lea-fy dwelling,

To fe-cure the gol-den grain.

To fe-cure the gol-den grain.

To fe-cure the gol-den grain.

Allegretto

When

Flute

William at eve meets me down at the stile, How sweet is the Nightingale's song! When William at eve meets me

Flute

down at the stile, How sweet is the Nightingale's song; Of the day I forget all the labor and toil, Whilt the

Ad libitum

Moon plays yon branches a-mong, Whilt the Moon plays Whilt the

Moon plays yon branches a-mong.

By her beams without blushing I hear him complain,  
 And believe ev'ry word of his song,  
 You know not how sweet 'tis to love the dear swain,  
 Whilt the Moon plays yon' branches among.

## Sung by Miss Harper

Published by Permission of Mr. Paxton

Paxton

Plaintive

Rofina.

The morn returns in fuf-fren drest, But not to fad Ro -

Flute

- fi - na rest, The blushing morn a - wakes the strain, a - wakes the tune full choir, The blushing morn a wakes the strain a

wakes the tune full choir, But fad Ro-fi-na ne'er a - gain, shall strike the ex-ul - ting Lyre.

N. B. The above Air may be Sung as a Glee for 3 Voices

Vivace

See, ye

Swains, you streaks of red, call you from your slothful bed; late you till'd the fruitful Soil, See, where Harvest crowns your

2<sup>d</sup> time as Cho.  
toil. As we sail the golden Corn, laughing Plenty fills her Horn, what would gilded Pomp a veil, should the

Peasants la - bor fail! open'd fields your cares re - py, Sons of li - bor haste a - way, bending see the wa - ving

Chorus.  
Grain, crown the Year and cheer the Swain. Ripe'd fields your cares re - py, Sons of la - bor haste a - way, bending

see the waving Grain, crown the Year and cheer the Swain.

## Sung by Mr. Bannister.

Moderato

Belville Shield

Her Mouth, which has a smile de-

-void of all guile, half o-pensto view, is the bud of the Rose, is the bud of the Rose, in the morning that blows in-

-pearl with the dew, in-pearl with the dew, the bud of the Rose, in-pearl with the dew:

Clar.

Viola

Fine.

More fragrant her breath than the flow'r scented heath, than the

flow'r scentedHeath at the dawning of day, the Hawthorn in bloom, the Lil-ly's perfume, Bassoon.

Clar<sup>ts</sup>

the Lil-ly's perfume, or the blossoms of May - Horns

Her al Segno

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score includes a vocal line for Mr. Bannister and piano accompaniment. The piano part features a variety of instruments: Clarinet (Clar.), Viola, Bassoon, Horns, and Trumpets (T<sup>rs</sup>). The vocal line contains the lyrics: 'Her Mouth, which has a smile devoid of all guile, half opensto view, is the bud of the Rose, is the bud of the Rose, in the morning that blows in-pearl with the dew, in-pearl with the dew, the bud of the Rose, in-pearl with the dew: More fragrant her breath than the flow'r scented heath, than the flow'r scentedHeath at the dawning of day, the Hawthorn in bloom, the Lil-ly's perfume, Bassoon. the Lil-ly's perfume, or the blossoms of May - Horns Her al Segno'. The score includes dynamic markings such as 'Moderato', 'Fine.', and 'adLib'. There are also performance instructions like 'al Segno' and 'Horns'. The score is divided into systems, with the vocal line and piano accompaniment parts clearly delineated.

Shooting Song.

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

Shield

Vio. 2<sup>do</sup>

All<sup>o</sup> con Spirito

Horns

Tutti.

F.

Clar.<sup>s</sup> & Horns.

Cap. Belvill

By

dawn to the downs we re-pair, with bosoms right jocund and gay, with bosoms right jocund and gay,

and gain more than Pheasant and Hare, gain health by the sports of the Day, and

Voltri Subito

Clar.

gain more than Pheasant and Hare and gain more than Pheasant and Hare gain health

health by the sports of the day gain health gain health by the sports of the Day

Mark! Mark! to the right hand pre-

-pare See DI-A-NA the points see they rise see they float

Clar.

on the bosom of Air See they float

P.

on the bosom of Air Fire away! Fire a-

F.

- way! whilst loud Echo replies Fire a-way! Hark! the Vol-ley re-

F.

- founds to the Skies whilst E-cho in Than-der re-

F.

plies Whilft Echo Drum. In Thunder Tutti. Horn. Clar.

This system features a piano accompaniment with a busy right hand and a more active left hand. The vocal line begins with a melodic phrase. Instrumental markings include 'Horn.' and 'Clar.' above the staff, and 'Tutti.' below it. The lyrics 'plies Whilft Echo Drum. In Thunder' are written below the vocal line.

In Thun - - der

This system continues the piano accompaniment and vocal line. The vocal line has a long note under 'der'. A dynamic marking 'F.' is placed above the end of the system.

In Thun - - der re - - plies and re -

The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a long note under 're - - plies'. A dynamic marking 'F.' is placed below the end of the system.

sounds to the skies Fire a - way! Fire a way! Fire a way!

V.1  
V.2

F. F.

This system concludes the page with a piano accompaniment that features a prominent bass line. The vocal line has a long note under 'Fire a way!'. The system ends with two dynamic markings 'F.' below the staff.

DIALOGUE.

Sung by M<sup>rs</sup> Kennedy and M<sup>rs</sup> Martyr.

Shield 17

William.

*Allegretto*

I've kiss'd and I've prattled to fifty fair maids, And  
 chang'd em as often d'ye see, I've kiss'd and I've prattled to fifty fair maids, And chang'd em as often d'ye see. But of  
 all the fair maidens that dance on the green, The maid of the mill for me. the maid of the mill, the maid of the mill, the  
 maid of the mill for me.

Phoebe.

2



Twice

{ There fifty young men have told me fine tales,  
 And called me the fairest she;  
 { But of all the gay wrestlers that sport on the green,  
 Young Harry's the Lad for me.

Twice

William.

3

Twice

Her Eyes are as black as the flow in the Hedge,  
 Her face like the blossoms in may,  
 Her teeth are as white as the new shorn flock,  
 Her breath like the new made Hay.

4

He's tall and he's strait as the poplar tree,  
 His cheeks are as fresh as a rose;  
 He looks like a Squire of high degree,  
 When dress'd in his Sunday cloaths.

Twice

*Affettuoso*

Rofina

Whilst with vil-lage Maids I stray, Sweetly wears the joy-ous day,

Whilst with vil-lage Maids I stray, Sweet-ly wears the joyous day, Cheerful glows my art-lets breast,

Mild con-tent the con-stant Guest: Cheerful glows my art-lets breast, Mild con--tent the

con-stant Guest *Ad libitum* the constant Guest.

Whilft with vil-lage Maids, I fray, sweetly wears the joy-ous day, Cheerful glows my art-less breaft,

Mild content the constant guest - - - - - sweetly sweetly (Col'expressione)

wears the joyous day whilft with village maids I fray, *sf.* sweetly sweetly wears the joyous day - - - - - the

joyous day, the joy-ous day, the joy-ous day, *P* sweetly sweetly wears the joyous day - - - - - the *Cres*

. joyous day.

## FINALE

Sung by M<sup>r</sup> Bannister, M<sup>r</sup> Brett, M<sup>r</sup> Davies, M<sup>rs</sup> Kennedy, M<sup>rs</sup> Martyr, and  
Miss Harper.

Moderato

Belville.

By this Fountain's flow'ry side, drest in Nature's blooming

Pride; where the Poplar trembles high, and the Bees in clusters fly; whilst the Herdsman on the Hill, listens

to the falling Rill; Pride and cru-el Scorn a-way, let us share the festive day, Pride and cru-el Scorn a-way, let us

share the festive day. *f*

Rofina

Allegro

Taste our Pleasures ye who may, this is Nature's Ho-liday; fimple Nature, ye who prize, Life's fantaftic forms deſpiſe.

Chorus

1st Treble

Taste our Pleasures ye who may, this is Nature's Ho-il-day; Taste our Pleasures ye who may,

2° Treble

Taste our Pleasures ye who may, this is Nature's Ho-il-day; Taste our Pleasures ye who may,

Baſſ

Taste our Pleasures ye who may, this is Nature's Ho-il-day; Taste our Pleasures ye who may,

Baſſo

Taste our Pleasures ye who may, this is Nature's Ho-il-day; Taste our Pleasures ye who may.

this is Nature's Ho-li-day.

this is Nature's Ho-li-day.

this is Nature's Ho-li-day.

oboe

Volti Subito

## Capl. Belville.

Mod<sup>o</sup>

Blushing Bell, with down cast Eyes, sighs, and knows not why she sighs; Tom is by her, we shall know; how he.

## William.

eyes! he's not for He is fond, and she is shy, He would kiss her - fie! oh, fie! mind thy Sickle, let her be, by and

by she'll follow thee, mind thy Sickle, let her be, by and by she'll follow thee. *f*

## CHORUS.

Bu- fy Cenfors hence away, this is Na- ture's Ho- li- day. Bu- fy Cenfors hence a- way,  
 Bu- fy Cenfors hence a- way, t this is Na- ture's Ho- li- day. Bu- fy Cenfors hence a- way,  
 Bu- fy Cenfors hence a- way, this is Na- ture's Ho- li- day. Bu- fy Cenfors hence a- way,  
*f*

this is Nature's Ho - liday.  
 this is Nature's Ho - liday.  
 this is Nature's Ho - liday. *Horns.*

*Rustic.*

Now we'll quaff the nut brown Ale, then we'll tell the sportive tale, all is jest and all is glee, all is

*Phoebe.*

youthful Jolli - ty. Lads and Lasses all advance, Carol blithe, and join the dance, Trip it lightly while you may, this is

Nature's Holi - day. Trip it lightly while you may, this is Nature's Holi - day. *F.*

Phoebe.

All:

Lads and Lasses all advance, Carol blithe, and join the Dance, Trip it lightly while you may, this is Nature's Holliday.

CHORUS.

Trip it light-ly, while you may, this is Nature's Ho - li - day. Trip it lightly while you may,  
 Trip it light-ly, while you may, this is Nature's Ho - li - day. Trip it lightly while you may,  
 Trip it light-ly, while you may, this is Nature's Ho - li - day. Trip it lightly while you may,

this is Nature's Ho - li - day.  
 this is Nature's Ho - li - day.  
 this is Nature's Ho - li - day.

Oboes

End of the first Act.

*Tenderly*

*Rofina.*  
Sweet Transports, gentle With - es go, in

vain his Charms have gain'd my heart; Since For - tune still to Love a Foe, and cru - el Du - - ty

bid us part, ah! why does Du - ty chain the mind, and part those Souls which Love has join'd. sweet

Transports gen - tle With - es go. in vain his Charms have gain'd my Heart, ah! why does Du - ty

chain the mind, and part those Souls which Love has join'd.

Vio. 2<sup>o</sup>

Andantino

Hen - ry cull'd the flow - ets bloom, Marian lov'd the

soft per - - fume, Marian lov'd the soft per - - fume, Had play - - ful kift but

pru - dence near whif - per'd time - ly in her ear, tim - ple Marian

ah! he ware Touch them not for love - is there: touch them not for love - - is

*f p* *f p* *f p* *f p*

there touch - them not touch - - them not - - - for love - - is there -

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

Scots Tune.

**Moderato**

Bassoon.

William.

When bidden to the

wake or fair, the Joy of each free hearted swain, 'till Phœbe promis'd to be there, I loiter'd last of

Bassoon.

all the train If chance some fair-ing caught her eye, the ribbon gay or fil - ken glove! with eager haste I

ran to buy, for what is gold com - par'd to love.

My posy on her bosom plac'd,  
 Could Harry's sweeter scents exhale!  
 Her auburn locks my ribbon grac'd,  
 And flutter'd in the wanton gale.  
 With scorn she hears me now complain,  
 Nor can my rustic presents move:  
 Her heart prefers a richer swain,  
 And gold, alas! has banish'd love.

## DUET

Sung by M<sup>rs</sup> Kennedy and M<sup>rs</sup> Martyr

Shield

Allegro non molto

In

gaudy courts, with aching hearts, the great at fortune rail, the hills may higher honours claim, But peace is in the

vale. In gaudy courts, with aching hearts, the great at fortune rail, the hills may higher honours claim, But

peace is in the vale.

twice ( See high born dames, in rooms of state,  
With midnight revels pale.  
No youth admires their fading charms,  
For beauty's in the vale.

Phoebe

A. -mid the shades the Virgins figs Add fragrance to the gale: So they that will may take the hill. Since.

William

A. -mid the shades the Virgins figs Add fragrance to the gale: Since.

love is in the vale. A. -mid the shades the Virgin figs Add fragrance to the gale: So.

love is in the vale. A. -mid the shades the Virgin figs Add fragrance to the gale: So.

they that will may take the hill, Since Love is in the vale.

they that will may take the hill, Since Love is in the vale.

Ballad.

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

Shield.

Tenderly. Oboe tutti

Belville.

Ere bright Ro - si - na met my eyes, how peaceful past the joyous day, In rural sports I gain'd the

prize, each Virgin listend' to my lay: But now no more I touch the lyre, No more the rustic sport can

with Expression

please, I live the slave of fond de . . fire, lost to my self, to mirth and ease. Sy.

The tree, which in a happier hour,  
 Its boughs extended o'er the plain,  
 When blasted by the lightning's pow'r,  
 Nor charms the Eye, nor shades the swain.  
 The tree, which in &c.

oboe

Allegro

Bassoon

Horn

Rosina

Light as thistle down moving which floats on the air, Sweet gra-ti-tudes debt to this

Cot - tage I bear: Of Autumn's rich store I bring home my part, The

weight on my head but gay joy in my heart

1<sup>st</sup> Horn

2<sup>d</sup> Horn

Light as

thistle down moving which floats on the air, Sweet gra-ti-tudes debt to this

Cot-tage I bear, Of Autumn's rich store - - - - I bring home my part - - - - The

Horns Oboes

weight on my head - - - but gay joy in my heart - - - the weight on my head hut gay

Violins Bassoons tutti

joy in my heart, the weight on my head but gay joy in my heart, gay

joy in my heart gay joy in my heart.

*Siciliano col espressione*

Belville.

For you my sweet Maid, nay be not afraid, I

Rofina.

feel an affect-ion which yet wants a name, when first but in vain I seek to explain, what heart but must love you, I

Flutes

Belville.

blush fear and shame why thus timid, Ro - fina? still safe by my side, let

Rofina.

me be your guardian Protector and guide, my timid heart pants, still safe by your side, be you my protector, my guardian my guide

Rofina.

my timid heart pants, still safe by your side, be you my protector, my guardian, my guide.

Belville.

why thus timid, Ro - fina? still safe by your side, let me be your guardian, protec - tor, and guide.

1<sup>st</sup> Flute

Bassoon

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

Belville.

Scots Tune.

35

Affettuoso

How blest my fair, who

on thy face un - - check'd by fear may fond - ly gaze; who when he breathes the

ten - der sigh, be - - holds no an - - ger in thine eye! Ah! then, what joys a - -

- wait the swain who ar - dent pleads, nor pleads in vain; whose voice with rap - ture

all di - vine, se - - cure may say "this heart is mine!"

Sung by M<sup>r</sup> Bannifter, M<sup>r</sup> Brett, M<sup>r</sup> Davies, M<sup>rs</sup> Kennedy, M<sup>rs</sup> Pitt, M<sup>rs</sup> Martyr,  
and Miss Harper.

Belville

All<sup>o</sup> To

bles to bles and be blest be ours, what'er our rank, what'er her pow'rs, On some her gifts kind Fortune shows who reap like us in

Cap<sup>t</sup> Belville.

this glad scene; Yet those who taste her bounty less, the sigh ma-le - vo - lent repress, and loud the feeling bosom bles, which

Chorus.

some thing leaves for want to glean, yet those who taste her bounty less, the sigh ma-le - vo - lent repress, and loud the feeling

bosom bles, which something leaves for want to glean.

Rofina.

How blest am I! fu-remely blest, since Belville all his Soul exprest, and fondly clas'd me to his breast;

now may reap, how chang'd the Scene! but ne'er can I for-get the day, when all to want and woe a prey, soft

Chorus.  
Pi-ty taught his Soul to say "Un-feeling Rustic let her glean". But ne'er can I for-get the day, when

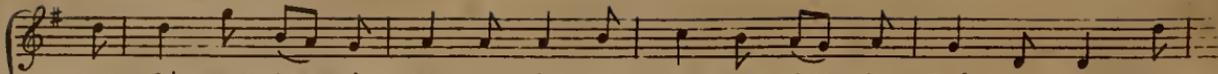
all to want and woe a prey soft Pi-ty taught his Soul to say "Un-feeling Rustic let her glean".

Rustic. Dorcas.  
The Hearts you glad, your own display, the

William Phoebe  
heav'n such goodness must repay, and blest thro' many a summer's day, full Crops you'll reap in this rich scene.

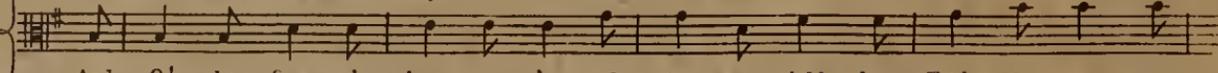
## Without Accompaniments

Rofina &  
Phoebe



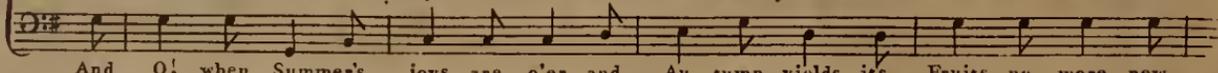
And O! when Summer's joys are o'er, and Au - tumn yields its Fruits no more new

Captain &  
William

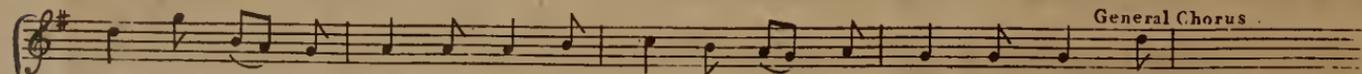


And O! when Summer's joys are o'er and Au - tumn yield its Fruits no more new

Belville &  
Ruftic

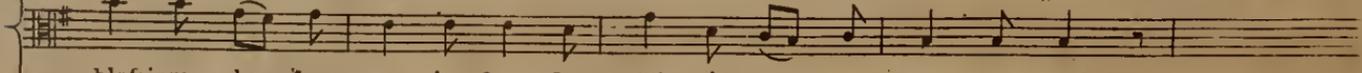


And O! when Summer's joys are o'er and Au - tumn yields its Fruits no more new

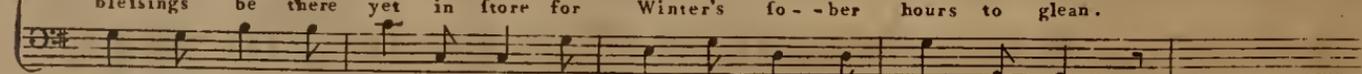


General Chorus

blefsings be there yet in ftore for Winter's fo - - ber hours to glean. And



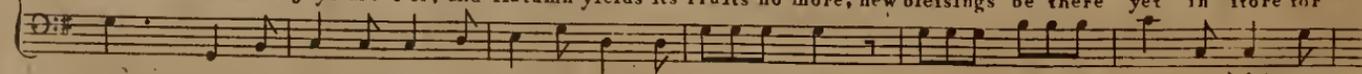
blefsings be there yet in ftore for Winter's fo - - ber hours to glean.



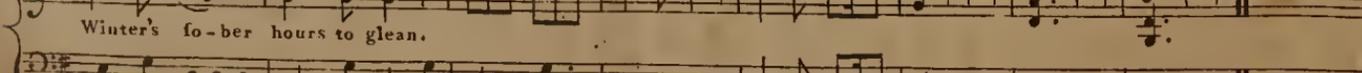
blefsings be there yet in ftore for Winter's fo - - ber hours to glean.



O! when Summer's joys are o'er, and Autumn yields its Fruits no more, new blefsings be there yet in ftore for



Winter's fo - ber hours to glean.



Finis