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21



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THE  
PADLOCK

A COMIC OPERA:

as it is Performed at the

THEATRE - ROYAL

IN

DRURY - LANE.

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

The Music by

M<sup>r</sup> DIBDIN.

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.

\* \*

M. 220. 16 Vol. 1-

Allen A. Brown.

25 September, 1897

25



I cannot reflect without Pride Madam, that a Lady of M<sup>rs</sup> 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 its 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<sup>rs</sup> 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

Charles Dibdin.





# OVERTURE.

Allegro.

The musical score is arranged in systems of staves. The first system shows the piano accompaniment with treble and bass clefs. The second system features the Oboe part with a *tr* (trill) marking. The third system features the Bassoon part with a *tutti* marking. The fourth system features the piano accompaniment with *tutti* and *for* markings. The fifth system features the piano accompaniment with *piu f.* (pizzicato) and *cres.* (crescendo) markings. The sixth system features the Bassoon part with *for* and *for f.* markings. The seventh system features the piano accompaniment with *for* markings. The eighth system features the Bassoon part with *for* markings. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many beamed notes and rests. Dynamic markings include *pia.* and *for.*.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar melodic complexity. Dynamic markings include *pia.* and *for.*.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many beamed notes and rests. Dynamic markings include *pia.*, *for.*, and *tr*.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many beamed notes and rests. Dynamic markings include *for.*, *pia.*, *pia. sf.*, and *crs*.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many beamed notes and rests. Dynamic markings include *pia. for.*, *for*, and *for. sf.*.

volti

Andantino.

The Andantino section consists of six systems of music. Each system has a treble and bass staff. The first system is marked *pia.* and ends with *for.*. The second system starts with *pia.* and has *for.* and *pia* markings. The third system has *tr* markings above the treble staff and *for.* and *pia.* markings. The fourth system has *tr* markings above the treble staff and *for.* and *pia.* markings. The fifth system has *tr* markings above the treble staff and *for.* and *pia.* markings. The sixth system has *tr* markings above the treble staff and *for.* and *pia.* markings. The tempo is marked *Andantino.*

Presto

The Presto section consists of one system of music with a treble and bass staff. It is marked *for. triplicata.* and features several triplet markings (3) above the treble staff. The tempo is marked *Presto*.



FP FP F P FP FP

F P F P F P F P F

P F *pia.*

*for s.*

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





Hard of di ges tion. But Fear makes the Danger seem double but fear makes the danger seem double

PRESTO.

Say Hymen what Mischief can trou ble say Hymen what Mischief can trou ble say Hymen say Hymen what Mischief can trouble my

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

Tasto Solo

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

Corni

block'd no Male in my house not so much as a mouse then Horns Horns Horns! then Horns Horns Horns!

Corni

then Horns Horns I de fy you my doors shall be lock'd and my windows be block'd then Horns Horns I de fy you No Malein my house not so

much as a mo use 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**

*f* *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 Im cau tious and

ise and they who sur prise my Pru dence nodding must sit up late my Pru dence nodding must sit up late



*ma*  
Ne ver Ne ver fear Sir Your Safe ty

here. Ne ver Ne ver fear Sir Your safe ty's here. Yes yes yes yes Ill

An swer Ill an swer for Mifs. Yes yes yes yes Ill Answer Ill an swer for Mifs. Let me a lone Sir Let me

*f*  
lone Sir Ill 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.  
*ma.* *far.*

Sung by Mrs Arne.

Andantino

8<sup>e</sup> Flute.

Pia. For. Say little foolish flutt'ring thing little foolish flutt'ring thing. Say little

foolish flutt'ring thing little foolish flutt'ring thing Whither ah whither whither ah whither whither ah whither would you

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



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* M<sup>r</sup>. 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,

F<sup>e</sup> P<sup>o</sup> 6 5 F<sup>e</sup>

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

6 5 F<sup>e</sup> P<sup>o</sup> 6 4 5 3 F<sup>e</sup> 6 4 5 3

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

P<sup>o</sup> # F<sup>e</sup> P<sup>o</sup> P<sup>e</sup> P<sup>o</sup>

=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=

F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> 6 P<sup>o</sup> # 6 F<sup>e</sup> # P<sup>o</sup> 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  $\text{\textcircled{S}}$ .

6 5 # F<sup>e</sup> 8 6 6 5 #

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

Allegretto

P. F. P.

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

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

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 7/5 m.f. 4/2 6 6

Lambs at play, my Lambs at play.

5 5 6 6 5

Or



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

Pi - - ty brings, but for a moment lend itsWings, my Parents they might rave and ffold, my Guardian ftrive my Will to hold, theirWords are harsh, his

Walls are high, but spight of all a - way Id fly, but spight of all a - way Id fly, but spight of all a - way Id fly, but spight of all a -

- way Id fly, but spight of all a - way Id fly - - - - , a - way Id fly - - - - , a - way Id fly.

Sing by Mr Vernon

Allegret:

*ua* *ua*

*ua* *ua*

Hither... Venus with ... Your Doves Hither ... all Ye laugh ing I ov.

Round me form your Wings ... dis lay and waft ... a Lo ver on his way a Lo ver on his

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

could I but like Jove of old Transform my self to fhow'ry Gold. Or in a swan my patsion shroud, or in a swan



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 6 b6 4 b3

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

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

laugh in Loves; Lound me from your wings dis play and waft a Lo ver

6 6 7 7 5 2 2 b6 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

12 4 4 3 3 3 2 2 2 2 6 6

Way a Lo ver on his way. pia. for. pia.

6 3

Sung by Mr Diblin.

Allegro

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

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 Shel ter'd and fed Night and

Day 'tis the same my Pain is thir Game Night on my 'tis the same my Pain is thir Game I wish to my heart I was Dead. I wish to

hear I was Dead. Night and Day 'tis the same my Pain is thir Game Night and Day 'tis the same my Pain is thir Game I wish to



Heart I was dead I wish to my heart I was dead. What e'er's to be done what e'er's to be done Poor Black must Run.

Poor Black must Run. Mungo here Mungo there Mungo every where Mungo here Mungo there Mungo every where, A Love & below Sirrah

Come Sirrah Go above and below do so & do so Ch. Ch. Ch. what a terrible Life am I led! Ch. Oh! Oh Oh! what a terrible Life am I led!

Night & Day tis the same my Pain is their Game Night & 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! 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 Piety hear Oh hear a Youth com plain. I must not 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 Piety hear a Youth complain O thou whose charms en

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

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



Leo<sup>a</sup>

Leaf 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

6 8 7 6 6 5 6 5 8 6 5

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

5 6 4

Mungo

Presto

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 Bliss de-ny can you to aid my

6 6 4+ 6 4+ 2 6 Mod to 6 4 5

Leo<sup>a</sup>

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

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

must com-ply how e- - - ver loth. I<sup>o</sup> must com-ply how e- - - ver loath. But when e- - - - ver

Tasto Solo

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

Urfula

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

Leander

Andante

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

Mungo

All<sup>o</sup>

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

Urfula



Leonora  
Ursula  
Leander  
Mungo  
  
Allegro

# Chorus

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

Laugh and Sing and Dance and Play harmlefs Pleafures why de lay Laugh and Sing and Dance and Play harmlefs Pleafures 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 Pleafures why de -

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

- lay Harmlefs Pleafures why de lay Harmlefs Pleafures why de lay

- lay Harmlefs Pleafures why de lay Harmlefs Pleafures why de lay





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

fenza Cembalo tutti

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

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

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

May the Flowers you gatherd in May.

Sung by M<sup>r</sup> 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 foon am cur'd of

Tafto Solo  
 pizzicato

tinking I foon 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  
 tafto 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 fwing well dance and well fing till we

make the house ring and ty'd in his Garters old Maf.sa may fwingold Maf-sa may fwingold Maf-sa may fwing

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  
tafto folo

foon am cur'd of tinkin I foon am cur'd of tink.in then the toot toot toot of the mer.ry Flute, and

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

make a house ring and ty'd in his Garters old Maf. samay fwing we'll dance and we'll fing till we make a house ring and ty'd in his

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



Sung by Mr Vernon

Andante

Musical notation for the first system, featuring a treble and bass staff in 2/4 time. Dynamics include *P*, *F*, *P*, *pmo*, *F*, and *In*.

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

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

must- - with out You Die. Shut from the Sun's en- live-ning

Beam bid Flow's re-tain their scent and hue it's 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 fo 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 Penitence can Par procure Héll Kill us ev'ry

Soul I'm sure No Penitence can Par procure Héll kill us ev'ry Soul I'm sure Héll kill us ev'ry soul I'm sure Héll kill us ev'ry soul I'm sure

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 twas

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

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



Sung by M<sup>r</sup> 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 HurryScur-ry My Heart in my Bo-som my Heart in my Bosom my Heart in my Bo-some a Bumping goes

Thumping and Jumping and Jumping andThumping 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 It a

Spec-tre I see Ift a Spec-tre I see Ift a Spec-tre I see Ift a Spec-tre I see Hence

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

Vanish Ah me Ah me Hence Vanish Ah me Ah me my Sen-fes De-ceive me soon

7 4 7 4 7 4 7 4 b

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

8

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

8

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

6 6/4 6/4

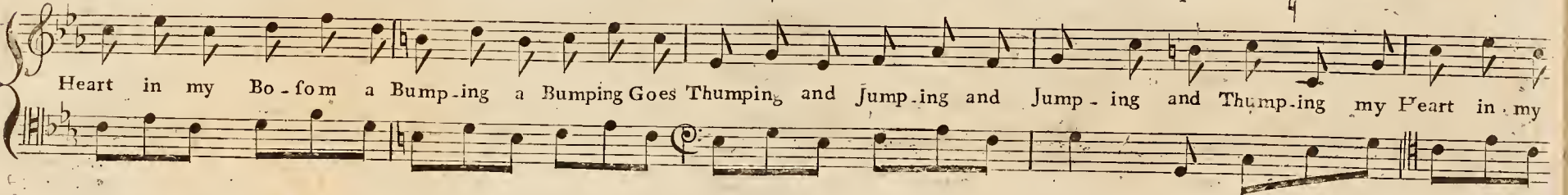




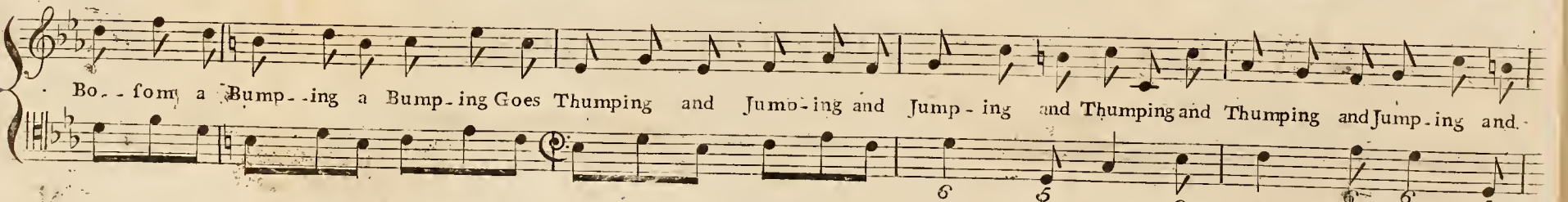
Heart in my Bo-fom my Heart in my Bo-fom a Bump-ing Goes Thump-ing and Jumping and Thumping&Jumping &



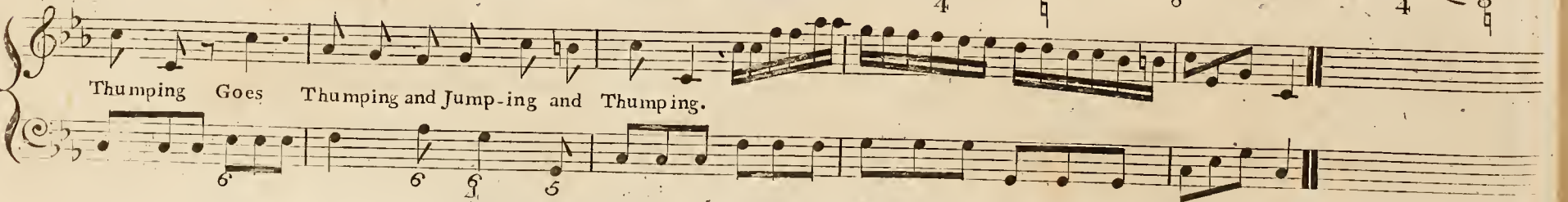
Thump-ing and Thump-ing and Jump-ing and Jump-ing and Thumping Goes Thumping and Jumping and Thumping my



Heart in my Bo-fom a Bump-ing a Bumping Goes Thumping 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<sup>r</sup> Vernon & M<sup>rs</sup> Arne

Andante

Leander

Leonora

Lea<sup>r</sup>

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

Leo<sup>a</sup>

Lea<sup>r</sup>

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

Allegro

Leo<sup>a</sup>

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

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 - fand Thou - fand Thou.fand timesfare -

- well The Clock now ChimesThe Clock now Chimes A Thou - .fand Thou..fand Thoufand timesfare - well A

Thou - .fand Thou - fand Thou.fand timesfare well a Thou - .fand Thou - fand Thou..fand times fare -

- well.



# Vaudville

All<sup>o</sup> *Diego*  
 Go Forge me Fet-ters that shall Bind y<sup>e</sup> rage of

y<sup>e</sup> tempestous Wind Sound with a Needle full of Thread the Depth of O - ceans steepy bed Sound with a Nee-dle full of Thread y<sup>e</sup> Depth of

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

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

*Ursula*  
 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





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

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

koo. Ye Youths fe lect who wish to taste the Joys of Wed lock Pure and Chaste Ne'er let the Mistres and the Friend in ab-ject

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

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 5 6 4 5 3 7 6 4 5 3



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 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

Chorus

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

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 4 5 3 6 7 6 5 3 6





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