

The
Power of Innocence,

A
Favourite Ballad,

Set to Music by

SIG.^R GIORDANI.

Price 3s



L O N D O N :

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THE POWER of INNOCENCE
a True Story

When first the Nuptial state we prove
We live the happy Life of love;
But when familiar Charms no more
Inspire the bliss they gave before,
Each less delighting less is lov'd
First this then that is disprov'd
Complacence flies, Neglect succeeds,
Neglect disdain and hatred breeds,

'Twas thus a pair, who long time prov'd
The joys to love and be lov'd,
At length fell out for trifling things;
From trifling anger mostly springs:
The wish to please forsook each Breast,
Loves throne by baseless Rage possess'd;
Resolv'd to part they'd meet no more:
Enough the Charlots at the door.

The Mansion was my Ladys own,
S^r John resolv'd to live in Town;
Writings were drawn, each cause agreed,
Both vow'd they'd ne'er recall the deed.
The Charlots wait, why this delay -
The sequel shall the cause display,
Oue lovely Girl the Lady bore,
Dearpledge of Joys she tastes no more;

The Father's Mother's darling she,
Now lisp'd and prattled on each knee,
S^r John, when rising to depart,
Turn'd to the darling of his heart,
And cry'd with ardour in his eye
Come Betsy bid Mamma good by;
The Lady Trembling answer'd "no
Go kiss Pappa my Betsy go

"The Child shall live with me she cry'd
"The Child shall Chuse" Sir John reply'd
Poor Betsy, look'd at each by turns,
And each the starting tears discerns
"My Lady asks with doubts and fear,
"Will you not live with me my dear,
"Yes half resolv'd reply'd the Child
And half suppress'd her tears, she smil'd,

Come Betsy" cry'd Sir John, "you'll go,
And live with dear Pappa I know"
Yes Betsy cry'd the Lady then
Address'd the wond'ring Child again,
The time to live with both is o'er,
This day we part to meet no more:
Chuse then" here grief o'er flow'd her breast,
And tears burst out too long suppress'd.

The Child who's tears and Chiding join'd
Suppress'd Pappas, displeas'd unkind;
And try'd with all her little skill,
To sooth his oft relenting will:
Do cry'd the hisper Pappy do,
Love dear Mamma. Mamma loves you
Subdu'd, the source of Manly pride,
No more his looks his Heart betray'd

The tender transports forc'd its way;
They both confess'd each others sway;
And prompted by the social smart,
Breast rush'd to Breast, and heart to heart
Each clasp'd their Betsy o'er and o'er,
And prov'd the bliss they felt before
Ye that have passion for a tear,
Give nature vent and drop it here.



Audience

Effect? 

less delight-ing less is lov'd, first this, then that is dis-approv'd, Com-

placence flies, neglect succeeds, neglect dis-

dain and hatred breeds, neglect, disdain and hatred

breeds.

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'Twas thus a Pair who long time prov'd, the Joys to love, to love, and be be...

... lov'd, at length fell out for trifling thing, from trifling anger mostly spring, from trifling anger

spring, the wish to please forsook each brad, Love's throne by baseless rage possess'd, resolv'd to part they'd

T. S.

meet no more, resolv'd to part they'd meet no more, resolv'd to part they'd meet no more, resolv'd to

part they'd meet no more,

Recit^{vo}

Enough: the Charlots at the Door, The

T. S.

Allegretto

Manston was my Lady's own, Six Joww refolv'd to live in Town, Writings were drawn, each

Cause agreed, both vow'd they'd ne'er recall the deed, both vow'd they'd ne'er re-call the deed,

both vow'd they'd ne'er recall the deed, The Charlot's wait, by this delay, the sequel shall the

Cause display, One lovely Girl, the Lady bore, dear pledge of Joy's she taste no

more, dear pledge of Joy's she taste no more.

6 *Larghetto Affettuoso*

The Father's Mother's Darling she, now lift'd and prattle on each Knee, *SIX JOHN* when rising to depart,

turn'd to the darling of his heart, turn'd to the darling of his heart, and cry'd with ardour in ... his

eye, come *BERRY* bid Mamma good bye, go bid Mamma good bye *The Lady*

trembling answer'd No, No, No, No. Go kiss Pappa my *BERRY* go, go kiss Pappa my *BERRY*

go, go kiss Pappa my *BERRY* go.

The score consists of eight systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 6/8. The tempo and mood are indicated as 'Larghetto Affettuoso'. The lyrics are written below the vocal line. The piano part includes various fingering numbers (1-5) and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Andante
con moto

The Child shall live with me she cry'd, the Child shall chuse Sin

Joan reply'd, poor Betsy look'd at each by turns, and each the starting tears discerns, my

La-dy asks with doubt and fear, will you not live with me my Dear. Yes, half resolv'd re-

ply'd the Child, and half suppress'd her Tears she smil'd, suppress'd her Tears she

smil'd, Come Betsy cry'd Sin Joan, you'll go, and live with dear Pap-pa I know,

Yes, half resolv'd re- ply'd the Child, and half suppress'd her Tears she smil'd, sup-

T.S.

press'd her Tears she smil'd.

Poco
Andante

The La- dy then address'd the wond'ring Child, the wond'ring Child a- gain, the

time to live with both is o'er this Day we part to meet no more, chuse then,

chuse then, here grief o'er flow'd her breast, and tears burst out too long sup-

pref'd, and Tears burst too long suppress'd,

Tell me, Tell me, the Child whose Tears and chiding join'd, suppos'd Pappa displeas'd un-

- kind, and try'd with all her little skill, to sooth his oft relenting

will. and try'd with all her little skill, to sooth his oft re-lenting

will.

Larghetto

Do, cry'd the Lisper Pappy do, Love dear Mamma, Love dear Mamma, Mam-

- - ma loves you, Do, cry'd the Lisper Pappy do, love dear Mamma

love dear Mamma, Mamma loves you, Do, cry'd the Lisper Pappy do,

love dear Mamma, do Pappy do, Mam - ma - - loves you,

Pap-py love dear Mam - ma, love - - dear Mam - ma, Mam -

- - ma loves you, love - - dear Mam - ma, love - - dear Mam -

- - ma, Mam - ma - - loves you, Mam - ma loves

you.

clasp'd their Brows o'er and o'er, and prov'd the bliss they felt be-fore, Ye that have passion for a Tear,

clasp'd their Brows o'er and o'er, and prov'd the bliss they felt be-fore, Give

Ye that have passion for a Tear give Nature vent and drop It

Nature vent and drop it here Ye that have passion for a Tear give Nature vent and drop It

here, ye that have passion for a Tear, give Nature vent and drop It here, give Nature

here, ye that have passion for a Tear, give Nature vent and drop It here, give Nature

vent and drop It here, and drop it here.

vent and drop It here, and drop it here.

Finis

London, Feb. 12th 1753.

Rec^d of Mr John Preston the Sum
of Ten Pounds Ten Shillings in full for my
Composition, and Property on an English
Ballad, call'd The Powers of Innocence,
and by this, and for this Consideration
I give up to Mr John Preston all my
Right on the above Ballad, as the
Author of it. Thos. Gildart