

**A TALE OF MYSTERY, A
MELO-DRAME; AS
PERFORMED AT THE THEATRE-
ROYAL COVENT-GARDEN**

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A tale of mystery, a melo-drame; as performed at the Theatre-Royal Covent-Garden by Thomas Holcroft

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THOMAS HOLCROFT

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A
T A L E
OF
M Y S T E R Y,

A MELO-DRAME;

AS PERFORMED AT THE
THEATRE-ROYAL COVENT-GARDEN.

By THOMAS HOLCROFT.

SECOND EDITION,
WITH ETCHINGS AFTER DESIGNS BY TRESHAM.

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PR
3515
H2T
1802
TO
MUZIO CLEMENTI.

WHAT greater honor can an author render himself than to inform the world he has a friend, who is at once a man of acknowledged genius, and tried virtue? In behalf of your genius, your musical compositions bear ample testimony; and of your virtue I have received proofs so indubitable that, while I have life, they never can be forgotten. Should my name be fortunate enough to reach posterity, how many will reflect, with a pleasing sigh, on the felicity of a man who was the contemporary and intimate of CLEMENTI. May this consoling hope be realised: may we stand recorded friends, in still more enlightened and therefore still more happy ages!

T. HOLCROFT.

ADVERTISEMENT.

THERE are few pleasures so great, or so pure, as that of being able, by a well told tale, to fix the attention, rouse the passions, and hold the faculties in anxious and impatient suspense. This pleasure is increased in proportion as the Spectators of a Drama, or the Readers of a Narrative, are known to be numerous. When multitudes agree in sentiment, and sympathise in feeling, when they pronounce with equal fervor, and applaud with unanimous warmth, the enjoyment of such general praise becomes intoxicating. In the Drama, forgetting how many Claimants there are, who must divide among them the merit that is due to the whole, the Poet is but too apt to attribute to himself effects, which are the result of a great combination of talents,

Had not the applause bestowed by the Public on the following Piece been uncommon, such a train of

A D V E R T I S E M E N T.

thoughts would scarcely have occurred. Ready, however, as an Author may be to think too highly of himself, I hope this error, in the present instance, has not been egregious. I cannot forget the aid I received from the French Drama, from which the principal incidents, many of the thoughts, and much of the manner of telling the story, are derived. I exerted myself to select and unite masterly sketches, that were capable of forming an excellent picture; and the attempt has not failed.

I can as little overlook the Performers, the Composer of the Music, the Scenery, and the Dances; all which, in representation, have so essentially contributed to success. I acknowledge their respective aid with pleasure. The performers, especially, have displayed uncommon brilliancy of talent: but, however grateful my thoughts, I dare not venture to mention individuals, lest the persons not named should think themselves neglected. Beside, in order to be just, he that praises must examine and discriminate; and this is not the place for a dissertation on the dramatic Art. I, therefore, can but repeat my sincere tribute of commendation to all, and

ADVERTISEMENT.

thankfully avow the efficacy of the support I have received.

I should be tempted to say something of the nature, powers, and scenic effects of the Melo-Drame; but that my thoughts must necessarily be given with too much brevity and haste. Other Dramatic writers will certainly produce these effects in a much more mature and perfect state; and of the pleasures they yield I shall be happy to partake.

Dramatis Personæ.

<i>Bonamo</i>	. . .	MR. MURRAY.
<i>Romaldi</i>	. . .	MR. H. JOHNSTON.
<i>Francisco</i>	. . .	MR. FARLEY.
<i>Stephano</i>	. . .	MR. BRUNTON.
<i>Montano</i>	. . .	MR. CLERMONT.
<i>Michelli</i>	. . .	MR. BLANCHARD.
<i>Mazoglio</i>	. . .	MR. CORY.
<i>Piero</i>	. . .	MR. SIMMONS.
<i>Exempt</i>	. . .	MR. BEVERLY.
<i>First Gardener</i>	. . .	MR. ABBOT.
<i>Second Gardener</i>	. . .	MR. TRUEMAN.

Peasants, Musicians, Dancers.

<i>Selina</i>	. . .	MRS. GIBBS.
<i>Fiametta</i>	. . .	MRS. MATTOCKS.

The Music by DR. BUSEY.

The Dances by MESSRS. BOLOGNA, jun. DUBOIS, and
BYRNE.

The Scenery by MESSRS. PHILLIPS and LUPINO.

The Dresses by MR. DICK and MRS. EGAN.

A

TALE OF MYSTERY.

ACT I.

SCENE I. *A hall in the house of Bonamo; with two side doors, and folding doors in the back scene: a table, pen, ink, and paper, chairs, &c. Music, to express discontent and alarm.*

Enter SELINA and FIAMETTA.

Selina.

YOU seem hurried, Fiametta?

Fiam. Hurried, truly! Yes, yes; and you'll be hurried too.

Sel. I?

Fiam. Fine news!

Sel. Of what kind?

Fiam. A very bad kind. The Count Romaldi—

B