

The Overture.

Songs, Duets, Scenes & Choruses,

In the Musical Play of

GUY MANNERING

OR

The Gipsy's Prophecy;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

Composed & Arranged

for the

Piano Forte.

BY

Thos. Attwood

AND

& M. Braham, Composed by H.R. Bishop.

HENRY R. BISHOP,

Composer & Director of the Music, to the Theatre Royal Covent Garden.

Sold at Sta. Hall.

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Overture
(alla Scozzese)

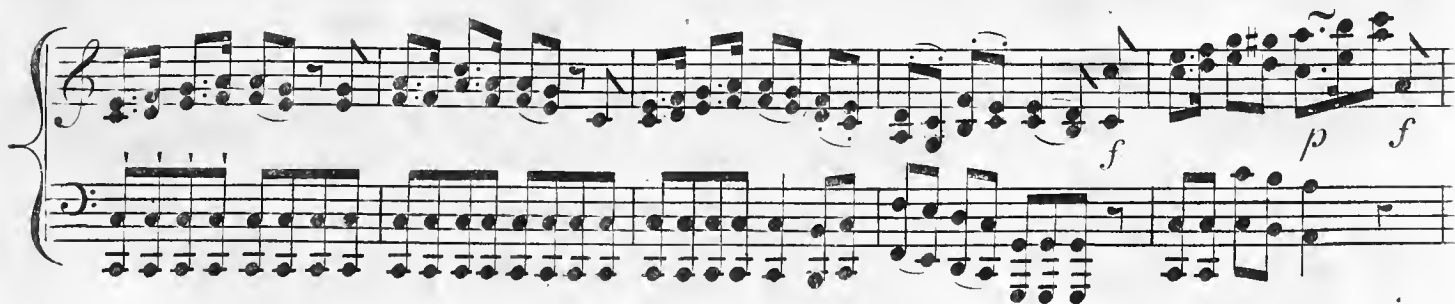
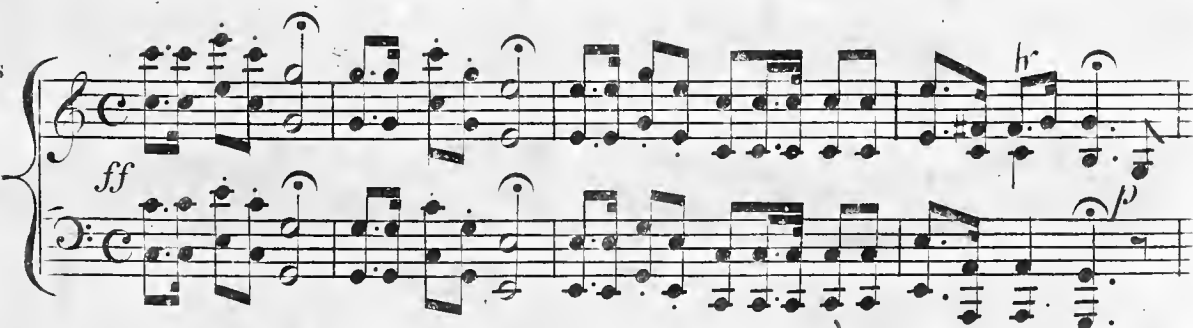
TA
GUY MANNERING
or the
Gipsy's Prophecy.

at the
Theatre Royal Covent Garden.
Composed Selected & Arranged
BY
HENRY R. BISHOP.

Ent. Sta. Hall *Composer & Director of the Music to the Theatre Royal Covent Garden.* *Pr. 2/ -*

London. Published by Goulding Dalmaine Pott & Co. 20, St. Paul's Church Yard, & to be had at 7, Westmorland St. Dub.

$\text{♩} = 56$ of Maelzel's
Metronome.
ADAGIO.



$\text{♩} = 100$
ANDANTE

p

Smorz

$\text{♩} = 108$
ALLEGRETTO

MODERATO

p *mf*

mf

f

p

Musical notation system 1, featuring a treble and bass clef. The bass clef part includes the dynamic marking *Cres*.

Musical notation system 2, featuring a treble and bass clef.

Musical notation system 3, featuring a treble and bass clef. The bass clef part includes the dynamic marking *p*.

Musical notation system 4, featuring a treble and bass clef.

Musical notation system 5, featuring a treble and bass clef.

Musical notation system 6, featuring a treble and bass clef. The bass clef part includes the dynamic marking *ff*.

Musical notation system 7, featuring a treble and bass clef.

First system of musical notation, consisting of a grand staff with two staves. The music features a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *dim* and *p*.

Second system of musical notation. The upper staff continues with intricate melodic patterns, while the lower staff features a dense, rhythmic accompaniment. Dynamic markings include *pp* and *Cres*.

Third system of musical notation. The upper staff has a melodic line with some rests, and the lower staff continues with a rhythmic accompaniment. A dynamic marking of *f* is present. An *8va* marking is visible above the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with the marking *loco*. The lower staff has a rhythmic accompaniment with dynamic markings of *f*, *ff*, *ff*, *ff*, and *p*.

Fifth system of musical notation. The upper staff continues with a melodic line, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The upper staff features a melodic line with some rests, and the lower staff continues with a rhythmic accompaniment.

Seventh system of musical notation. The upper staff features a melodic line with some rests, and the lower staff continues with a rhythmic accompaniment. The system concludes with a double bar line and the instruction *Segue Subito*.

$\text{♩} = 60$
LARGHETTO
CANTABILE

Musical notation for the first system of the LARGHETTO section. It consists of two staves (treble and bass clef) with a 9/8 time signature. The music is in a minor key. Dynamic markings include *p Dol*, *f*, *p*, and *f*.Musical notation for the second system of the LARGHETTO section. It consists of two staves (treble and bass clef) with a 9/8 time signature. Dynamic markings include *p Dol*, *ff Cres*, *f*, *p*, and *pp*.Musical notation for the third system of the LARGHETTO section. It consists of two staves (treble and bass clef) with a 9/8 time signature. A dynamic marking of *f* is present.Musical notation for the fourth system of the LARGHETTO section. It consists of two staves (treble and bass clef) with a 9/8 time signature. A dynamic marking of *ff* is present. The system concludes with a double bar line and a 2/4 time signature change.

$\text{♩} = 108$
ALLEGRETTO
MODERATO

Musical notation for the first system of the ALLEGRETTO section. It consists of two staves (treble and bass clef) with a 2/4 time signature. The music is in a minor key. Dynamic markings include *p* and *Cres*.Musical notation for the second system of the ALLEGRETTO section. It consists of two staves (treble and bass clef) with a 2/4 time signature. A dynamic marking of *p* is present. A fermata is placed over the eighth measure of the treble staff.Musical notation for the third system of the ALLEGRETTO section. It consists of two staves (treble and bass clef) with a 2/4 time signature. Dynamic markings include *leco* and *Solo*.

$\text{♩} = 50$
 ANDANTINO
 ESPRESSIVO

Solo Violino

♩ = 152.
ALLEGRO

VIVACE.

The musical score consists of seven systems of staves. The first system includes a treble clef staff with a violin line and a bass clef staff with a piano accompaniment. The tempo is marked 'ALLEGRO VIVACE' with a quarter note equal to 152. The first system includes dynamics *p* and *f*, and the instruction 'loco'. The second system continues the piano accompaniment with dynamics *p* and *f*. The third system features a more complex piano accompaniment with dynamics *f* and *ff*. The fourth system shows a dense piano accompaniment with dynamics *ff*. The fifth system includes a 'loco' instruction and dynamics *p* and 'cres'. The sixth system continues the piano accompaniment with dynamics *p* and 'cres'. The seventh system concludes the piece with a 'FINE.' marking.

THE WINDS WHISTLE COLD

Glee

For Three Voices

Viz. Alto, Tenor & Bass

in the
Musical Plan
Called

GUY MANNERING

or the
Gipsy's Prophecy

the Words by

Performed at the

D. Terry, Esq^r.

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall

Pr 2/6

London Published by Goulding, D'Almeida, Potter & Co. 20, Shoe Square, & to be had at 7, Westmorland Str. Dublin.

$\text{♩} = 69$

ALLEGRO

MODERATO

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A dynamic marking of 'f' (forte) is placed below the first few notes of the bass staff.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. A dynamic marking of 'ff' (fortissimo) is placed below the first few notes of the bass staff.

Guy Mannering

* Original Key E $\text{♩} = 69$ (This Glee may be had arranged for Two Sopranos & a Bass, with appropriate words.)

ALTO.

The winds whistle cold, and the stars glimmer red, The flocks are in

TENORE.

The winds whistle cold, and the stars glimmer red, The flocks are in

BASSO.

The winds whistle cold, and the stars glimmer red, The flocks are in

PIANO
FORTE.

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

red, The flocks are in fold, and the cattle in shed --! The

red, The flocks are in fold, and the cattle in shed --! The

red, The flocks are in fold, the cattle in shed --! The

CHORUS

flocks are in fold, and the cattle in shed! The winds whistle cold, and the
 flocks are in fold, and the cattle in shed! The winds whistle cold, and the
 flocks are in fold, and the cattle in shed! The winds whistle cold, and the

stars glimmer red, The flocks are in fold, and the cattle in
 stars glimmer red, The flocks are in fold, and the cattle in
 stars glimmer red, The flocks are in fold, and the cattle in

shed; The winds whistle cold, and the stars glimmer red, The
 shed; The winds whistle cold, and the stars glimmer red, The
 shed; The winds whistle cold, and the stars glimmer red, The

pp f pp

flocks are in fold, and the cattle in shed! The flocks are in fold and the

flocks are in fold, and the cattle in shed! The flocks are in fold and the

flocks are in fold, the cattle in shed! The flocks are in fold and the

pp f cres pp

cattle in shed - -

cattle in shed - - SOLO.

cattle in shed - - When the hoar frost was chill upon moorland and

pp

SOLO.

When the hoar frost was

SOLO. p

When the hoar frost was

hill, And was fringing the Forest bough, and was fringing the Forest bough - - -

cres chill upon moorland and hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres chill upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonnybrown *cal?*

trowl the bonny brown bowl the bonny bonny brown bowl the bonny brown *cal?*

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonny brown *cal?*

CHORUS

pp bowl And so will we do now and so will we do now and so will we and

pp bowl And so will we do now and so will we do now and so will we and

pp bowl And so will we do now and so will we do now and so will we and

ppp

so will we and so will we do now, Jolly hearts - - - - - And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

pp *f* *pp* *pp* *mf* *pp*

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now!

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now! SOLO

now Jolly hearts - - - - - And so will we do now! Gaffer Winter may

f *ff* *ff* *p*

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

seize upon milk in the pail, - - - - - 'twill be long ere he freeze the bold bold

pp *mf*

brandy the brandy and ale,
brandy the brandy and ale,
brandy the brandy and ale, For our Fathers our Fathers so bold, They laugh'd at the

pp

For they dol
For they dol
cold, When Boreas was bending his brow, When Boreas was bending his brow! -

dol

quaff'd mighty Ale and they told a blythe tale, they told they told a blythe tale And
quaff'd mighty Ale and they told a blythe tale, they told a blythe -- tale And
and they told a blythe tale, they told they told a blythe tale And

cal? *CHO?* *pp* *ppp*

so will we do now and so will we do now and so will we and so will we and so will we do
 so will we do now and so will we do now and so will we and so will we and so will we do
 so will we do now and so will we do now and so will we and so will we and so will we do

now Jolly hearts - - - - - And so will we do now Jolly hearts Jolly hearts Jolly
 now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts Jolly hearts Jolly
 now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts -

hearts; And so will we do now.
 hearts; And so will we do now.
 And so will we do now.

8- FINE

LORD HENRY

Sung by

Miss Matthews

the Words by

Guy Mannering

in the Musical Play of

D. Terry Esq.

or the Gipsy's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

Composed by

F. A T T W O O D.

Pr: 1/6

London, Published by Goulding, D'Almeida, Potter & Co. 20, Soho Square, & to be had at 7, Westmoreland St Dublin

ALLEGRETTO

First system of piano introduction, featuring treble and bass staves with dynamic markings *p* and *mf*.

Second system of piano accompaniment, featuring treble and bass staves with dynamic marking *f*.

In ancient times in Britain's

Third system, showing the vocal line and piano accompaniment with dynamic marking *p*.

Isle, Lord Henry well was known;

No Knight in

Fourth system, showing the vocal line and piano accompaniment.

all the land more fam'd or more deserv'd re = nown. His heart was

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "all the land more fam'd or more deserv'd re = nown. His heart was". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part is characterized by dense, rhythmic chordal textures.

all on Honour bent He ne'er could stoop to Love, no Lady in the land had pow'r His

The second system continues the musical piece. The vocal line lyrics are "all on Honour bent He ne'er could stoop to Love, no Lady in the land had pow'r His". The piano accompaniment continues with similar dense textures. A dynamic marking of *sf* (sforzando) is present in the right-hand piano staff towards the end of the system.

frozen heart to move his heart to move his heart to move

The third system of music has the vocal line lyrics "frozen heart to move his heart to move his heart to move". The piano accompaniment continues. A dynamic marking of *sf* is visible in the right-hand piano staff at the end of the system.

his heart his heart his heart to

The fourth system concludes the page with the vocal line lyrics "his heart his heart his heart to". The piano accompaniment continues. Dynamic markings of *sf* and *f* are present in the piano staves.

move his heart to move . . . his heart to move

f

2^d VERSE.

Yet in that bosom deem'd so stern, The

p

kindest feelings dwelt; Her tender tale, when Pi = ty told, It

never fail'd to melt. But for no idle passion form'd, His

ad lib:

a tempo

high heroic mood

Glory's sublimer charms alone With lovers' ardour wood with anour.

ad lib:

wood - - - with ardour wood

with ar = = = =

sf

sf

= = = = = = = = = = = = dour wood with ardour wood with ar=dour

f

f

wood - - - with ar = = dour wood.

The Fox jumpt over the parson's Gate

Quintetto

(finale to the first Act)

Sung by

MISS STEPHENS MISS MATTHEWS

M. Liston M. Norris & M. Tinney

the Words by

Guy Mannerling

D. Terry Esq.

or the GIPSEY'S PROPHECY

Theatre Royal Covent Garden

Composed by

HENRY R. BISHOP.

No. 2/6

London Published by Goulding D'Almaine Potter & Co. 20, Soho Square & to be had at 7, Westmorland St. Dublin

ALLEGRETTO
MODERATO
UN POCO
ANDANTE.

Introduction for piano. The score is in 3/4 time with a tempo marking of quarter note = 92. It features a treble and bass clef. The treble clef part starts with a forte (f) dynamic and includes a clarinet part marked with piano (p). The bass clef part also starts with forte (f). The music consists of rhythmic patterns and chords.

Sampson.
(M^r Liston)

The Fox jumpt o-ver the Parson's Gate, And stole his

Musical score for the character Sampson. It includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "The Fox jumpt o-ver the Parson's Gate, And stole his". The piano accompaniment is in 3/4 time and includes dynamics such as forte (f), fortissimo (ff), and piano (p).

Poultry from under his nose O ho quoth the Parson who popt out his pate A good fat hen and away she

Continuation of the musical score for Sampson. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "Poultry from under his nose O ho quoth the Parson who popt out his pate A good fat hen and away she". The piano accompaniment continues with various dynamics and rhythmic patterns.

Miss Mannering
(Miss Matthews)

goes. *dol* *Calm* La = dy calm your troubled breast Be = neath our

dol *pp* *dol*

This system contains the first line of music. The vocal line begins with a *dol* marking and the lyrics 'goes. Calm La = dy calm your troubled breast Be = neath our'. The piano accompaniment features a *dol* marking and a *pp* dynamic.

roof of Friendship rest, Beneath our roof our roof of Friend = ship

This system contains the second line of music. The vocal line continues with the lyrics 'roof of Friendship rest, Beneath our roof our roof of Friend = ship'.

rest, There say what most - - may soothe. There say what most may soothe your

This system contains the third line of music. The vocal line continues with the lyrics 'rest, There say what most - - may soothe. There say what most may soothe your'.

Sampson.

woes "A good fat hen, A good fat hen. A good fat hen and away she goes.

smorz.

This system contains the fourth line of music. The vocal line begins with the name 'Sampson.' followed by the lyrics 'woes "A good fat hen, A good fat hen. A good fat hen and away she goes.' The piano accompaniment concludes with a *smorz.* marking.

Miss Bertram.
(Miss Stephens)

$\text{♩} = 63.$

ALLEGRO
MODERATO

Friendship thou canst balm impart, To the wounded,

suffring heart A mourner to thy roof -- to thy roof -- I fly; And

then should si - lent tears intrude, The gleam of glist'ning gratitude shall

light the drops shall light the drops in sorrows eye! -- Then a = =

cres *p*

Miss Mann

Miss Manner ♪

Farmer Harrow,
(Mr Norris)

Farmer Flail,
(Mr Tinney)

= way with old care, let the dullard go drown, Mirth and pleasure lifes short rosy

Then a=way, let the dullard go drown, Mirth and pleasure lifes short rosy

Then a=way, let the dullard go drown, Mirth and pleasure lifes short rosy

moments should crown, For what gain or what good eer from sorrow a = rose?

moments should crown, For what gain or what good eer from sorrow a = rose? A

moments should crown, For what gain or what good eer from sorrow a = rose?

(Sampson)

good fat Hen, and a = -way she goes A good fat Hen, and a = -way she goes

Miss Bertram. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Miss Maunering. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Sampson. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Farmer Harrow. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Farmer Flail. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

f ALL: SPIRITOSO.

jovial *ff* Exul=temus Ex-ul = temus! Hence, ye sor=did and litigious Hence ye

jovial *ff* Exul=temus Ex-ul = temus!

jovial *f* Exul=temus! *ff* Exul=temus Ex-ul = temus!

jovial *ff* Exul=temus Ex-ul = temus!

jovial *ff* Exul=temus Ex-ul = temus!

p *ff* *pp*

pp
sor = = did and li = = tigious Hence op pres = = sion hence op = =

pp
Hence op pres = = sion hence op = =

Pro = = digious!

pp
Hence op pres = = sion hence op = =

pp
Hence op pres = = sion hence op = =

ppp

f = = pres = = sion hence - - Hence - - - - - op = = pression

f = = pres = = sion hence - - Hence op = = pression op = = pression

f Pro = = di = = gious! Ex = = ul = = temus Ex = = ul = = te = =

f = = pres = = sion hence - - Hence op = = pression op = = pression

f = = pres = = sion hence - - Hence op = = pression op = = pression

f

pp Hence! Hence op = = pres = = sion Hence op = = pres = = sion *cres*

Hence! Hence op = = pres = = sion Hence op = = pres = = sion *cres*

= = mus . Pro = = digious! *cres*

Hence! Hence op = = pres = = sion Hence op = = = pres = = sion *cres*

Hence! Hence op = = pres = = sion Hence op = = = pres = = sion *cres*

ppp

f Hence! Hence op = pres = = = = = = = sion Hence! hence op = pression

ff Hence! Hence op = pres = sion Hence op = = pres = sion Hence! hence op = pression

(Speaking) *ff* Prodigious! Ex-ul = temus Ex-ul = = = te = = = mus Pro = = digious

f Hence! Hence op = pres = sion Hence op = = pres = sion Hence op = pression

ff Hence! Hence op = pres = sion Hence op = = pres = sion Hence op = pression

Hence Hence Hence Op=pression Hence Hence Hence

Hence Hence Hence Op=pression Hence Hence Hence

Ex=ul=temus Prodigious Ex=ul=temus

Hence Hence Hence Op=pression Hence Hence Hence

Hence Hence Hence Op=pression Hence Hence Hence

The musical score consists of two systems. The first system features five vocal staves and a grand staff (treble and bass clefs). The lyrics are: "Hence Hence Hence Op=pression Hence Hence Hence", "Hence Hence Hence Op=pression Hence Hence Hence", "Ex=ul=temus Prodigious Ex=ul=temus", "Hence Hence Hence Op=pression Hence Hence Hence", and "Hence Hence Hence Op=pression Hence Hence Hence". The second system contains five empty vocal staves and a grand staff with musical notation.

Oh! tell me Love the Dearest hour!
Duett
Sung by

MISS MATTHEWS & M^{rs} SINCLAIR

in the
Musical Play
OF

GUY MANNERING

the Words by

OR
The Gipsy's Prophecy

D. Terry, Esq^r.

at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sto. Hall.

Pr 1/6

London Published by Goulding, D'Almaine, Potter & Co. 20, Soho Squ. & to be had at 7, Westmorland St. Dublin.

$\text{♩} = 80$
Harp, or Piano-Forte.
ANDANTINO.
GRAZIOSO.

Julia.

Oh! tell me love, the dearest hour The parted anxious Lo = = ver knows When

pas=sion, with en = chanting pow'r, A = cross the faithful mem'ry throws Its

LARGO.
sof = test brightest flame?

Henry.
tempo *mo*
sof = test brightest flame? 'Tis when he sings on some lone shore, Where

Dol Cres


Ec=ho's vo=cals spi = rits thron; Whose aë = ry voices o'er and o'er, On

LARGO.
dear - lov'd thril=ling name .

still and moonlight Lake pro=long The dear-lov'd thrilling name .

Soave mf tempo *mo*

TEMPO 1^{mo}
dol espress

Julia . 

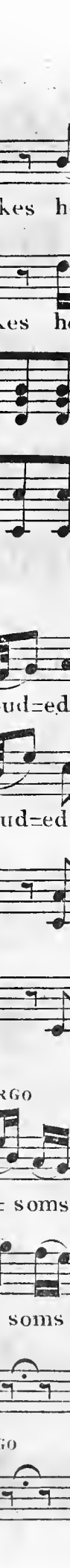
When sor=row strikes her keenest dart, When Fortune's darkest

Henry . 

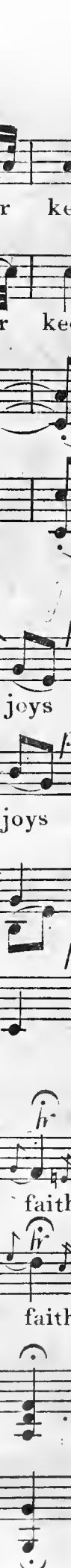
When sor=row strikes her keenest dart, When Fortune's darkest



pp *f* *p*

 *f* *pp* *dol*

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho


 *f* *pp* *dol*

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho



mf *pp* *dol*

LARGO

 *ff*

wak'd by love Our bo=soms faith pro=claim .

 *ff*

wak'd by love Our bo=soms faith pro=claim .



Calando *LARGO* *ff* *tempo 1^{mo}*

"Be mine Dear Maid"
SUNG BY
Mr. Sinclair

In the Musical Play of

GUY MANNERING

OR THE

The Words by

Gipsy's Prophecy.

D. Terry Esq.

at the Theatre Royal, Covent Garden

Composed by

HENRY R. BUSHOP.

Pr. 1/6

London Publish'd by Goulding, D'Almaine, Potter & Co. 20. Soho Sq. & to be had at 7 Westmorland St. Dublin.

$\text{♩} = 100$. Maelzel's Metronome.

ALLEGRETTO

MODERATO

Flauto

Armonica.

loco

Henry Bertram.

Be mine, dear Maid, This faithful heart, Can never prove un = true; 'Twere ea = sier far from

life to part, Than cease to live for you! Then turn thee not a = =

= way my love; Oh! turn thee not a = = way; For by the light of truth I swear! To

love thee, night and day, love! To love thee, night and day, love! To love thee night and

dol. Scherzoso. rf

8
 day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

day, love! To love thee, night and day, love! loco

2^d VERSE.

8
 The Lak shall first for = get to sing, When mom unfolds the East, E'er I, by change, or

p Armonica

coldness, wring Thy fond confiding breast! Then tum thee not a =

loco 8

= way my love; Oh! turn thee not a = way; For by the light of truth I swear! To

8

cres f

dol. Scheriso. *rf*

love thee, night and day, love! To love thee, night and day, love! To love thee, night and

loco 8

mf

day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

rf *ff*

day, love! To love thee, night and day, love!

f *ff* *loco*

So Young & Gallant Knight

Sung by

M^r STINCLAIR

Guy Mannering

or the Gipsy's Prophecy at the

Theatre Royal, Covent Garden

the Words by

Composed by

D. Terry Esq.

HENRY R. BISHOP

Pr. 7/6.

London Publish'd by Goulding, D'Almaine, Potter & Co. 20. Soho Sq. & to be had at 7. Westmorland St. Dublin.

$\text{♩} = 132.$

ALLEGRETTO

MODERATO

The piano introduction consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting with a piano (*p*) dynamic and featuring a melodic line with various articulations. The lower staff is in bass clef with a 4/4 time signature, providing a rhythmic accompaniment with chords and eighth notes. Dynamics range from *p* to *ff*.

(Henry Bertram.)

At Battle cry, or Beauty's sigh The Soldier feels de = =

This section shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "At Battle cry, or Beauty's sigh The Soldier feels de = =". The piano part features a steady accompaniment with chords and moving lines. Dynamics include *p*.

dol

= = light, At Beauty's sigh, or Battle cry The Soldier feels de = light

This section shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, marked with a *dol* (dolore) marking. The piano accompaniment is in bass clef. The lyrics are: "= = light, At Beauty's sigh, or Battle cry The Soldier feels de = light". Dynamics include *f*, *rf*, *p*, and *mf*.

Guy Mannering.

* Original Key Eb.

With ten = = der lay, - Or

Musical notation for the first system, including vocal line and piano accompaniment. Dynamics include *p*, *f*, *ff*, and *p*.

da = = = ring deed, He wins of Love, or Fame the meed, of Fame the

Musical notation for the second system, including vocal line and piano accompaniment.

meed A young and gallant Knight, A young and gal = = lant Knight At

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *pp* and a *dol* sign.

Beauty's sigh, Or Battle cry! A young and gal = lant Knight!

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *ad lib:*, *f*, *ff*, *mf*, and *f*.

f In fiery In fiery field, *f* The

p *f* *p*

foemen the foemen yield. Be = neath Be = = neath his fal = = = chion

cres *f*

8 - - -

dol *adlib:* *Largo.*

bright! . . . Then wel = = = come . . . Then wel = = = come

p *Largo. p* Clar: Corni
Fag:

Tempo mo

Then wel = = come in . . his lau = = rel'd pride To La = = dy's

pp Corni

Tempo mo

bow'r at Eve he'll glide at Eve at Eve he'll glide A

Calando

young and gallant Knight A young and gal = = lant Knight At Battle cry At

pp *f* *ad lib:* *ppp* *rf*

Beauty's sigh at Battle cry! or Beauty's sigh - - - - - A young and gallant

ff *ppp* *cres* *f*

Knight .

ff

THE CHOUGH & CROW TO ROOST ARE GONE
the Celebrated
Gipsy Glee & Chorus?

Sung by
Mast^r. Williams, M^{rs}. Sterling & M^{rs}. Sigman's

in the Musical Play of
Guy Mannering

or the Gipsy's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

the Words by Joanna Baillie, the Music Composed by

Henry R. Bishop. Pr. 3^d.

London, Published by Goulding D'Almaine Potter & Co. 20. Scho. Squ. & to be had at 7. Westmorland St. Dublin,

ANDANTE
LARGHETTO

♩ = 66.
p

Solo (Mast^r. Williams) 1st Soprano.

The Chough and Crow to roost are gone, The Owl sits on the
pp

tree, The hush'd wind wails with feeble moan, Like Infant Cha-ri-ty

Guy Mannering

* This Glee may be had, Arranged by M^r Bishop, for three Voices.

Like - - In - = fant Cha = ri = ty Clar: The

L.H.

wild fire dances dances on the fen, The wild fire dances on the fen The

stacc.

red star sheds its ray, - The red star sheds its ray, The red star sheds its ray, Up =

mf *p*

= rouse ye then, My merry merry men, It is our opening day; Up = = rouse ye then, my

CHORUS.

Soprano. *ff*
 merry merry men, It is our op'ning day. Up = rouse ye then my merry merry men It

Alto. *ff*
 Up = rouse ye then my merry merry men It

Tenore. *ff*
 Up = rouse ye then my merry merry men It

Basso. *ff*
 Up = rouse ye then my merry merry men It

p
 is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

p
 is our op'ning day. Up = rouse ye then my merry merry men It is our op'ning day It

p
 is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

p
 is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

High from my La-dy's bow'r; High - - from my Lady's bow'r; Be = wilder'd hinds with

shorten'd ken shrink on their mur-ky way shrink on their mur-ky way: Shrink

Soprano 1^{ma}
Soprano 2^{da}
Alto.
Tenore.
Basso.

Uprouse ye then, my merry merry men, It is our opning day; Up=
on their murky way. Uprouse ye then, my merry merry men, It is our opning day; Up=

CHORUS

ff Uprouse ye then my merry merry men It is our opning day, Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It is our opning day, Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day.

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day.

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day.

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day.

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day. Solo

is our opning day Uprouse ye then my merry merry men It is our opning day, It is our opning day Nor

cres *ff* *pp*

(M^r. Higman) Basso .

board nor gar = ner own we now Nor roof nor latch = ed door Nor

pp

roof nor latch = ed door Nor kind mate bound by ho = ly vow, To

dol *Stacc.*

dol

bléss a good mans store, A good mans store! Noon lulls us in a

gloo-my den, And night is grown our day: And night is grown our day! And

f

Solo. Soprano 1^{ma}

Solo. Soprano 2^{da}

Uprouse ye then, my merry merry men, and use it as ye may; Up =

Uprouse ye then, my merry merry men, and use it as ye may; Up =

night is grown our day. Uprouse ye then, my merry merry men, and use it as ye may; Up =

p *pp*

♩ = 50.

LARGO SOSTEN^{do}

47

CHOR^o Tutti

rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

And use it as ye may!

And use it as ye may!

rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

LARGO SOSTEN^{do}

Solo ALLEGRETTO ♩ = 126.

Up=rouse ye then, my merry merry men, It is our opning day Uprouse ye then, my

Up=rouse ye then, It is our opning day Uprouse ye then, my

Up=rouse ye then, It is our opning day Uprouse ye then, my

ALLEGRETTO

CHO?
Tutti

merry merry men, It is our opening day! Up=rouse ye then, my merry merry men It

merry merry men, It is our opening day! Up=rouse ye then, my merry merry men It

Up=rouse ye then It

Up=rouse ye then It

merry merry men, It is our opening day! Up=rouse ye then It

pp

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

cres

Solo. *p*

day! Up=rouse ye then, Up=rouse ye then, my merry merry men, my merry merry

Solo. *p*

day! Up=rouse ye then, my merry merry

day!

day!

Solo. *p*

day! Up=rouse ye then, my merry merry

cres

men, Up=rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

cres

men, Up =rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

Up =

cres

men, Up =rouse ye then, Up=rouse ye then, my merry merry merry merry men.

cres

cres

Tutti

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

f

Tutti f

Up = rouse ye then, It is our op'ning day! Up = rouse ye then, my

Up = rouse ye then, It is our op'ning day! Up = rouse ye then, my

merry merry men It is our op'ning day! It is our op'ning day, It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

is our op' = ning day - My merry merry merry merry merry merry men, It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It

is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It

is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres

Fag:

dim.

CALEDONIA, NATIVE LAND!

Sung

with the Highest Applause

BY

Mr. Sinclair

in the

Musical Play

OF

GUY MANNERING

(OR)

the Gipsy's Prophecy.

the Words by

D. Terry Esq.

Theatre Royal, Covent Garden.

at the

Composed by

HENRY R. BISHOP.

Ent. Sto. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden

Pr 7 6

London Published by Goulding, D'Almaine, Potter & Co. 20 Soho Square. & sold at 7 Westmoreland St. Dublin

Musical score with treble and bass staves, including notes, rests, and dynamic markings.

$\text{♩} = 60$

ANDANTINO

ESPRESSIVO.

Guy Mannering

Henry Bertram.

Native Land! I'll love thee e=ver, Let me raise the wel= come

strain, Mine were banish'd feet that ne=ver Hop'd to press thy turf a=

= gain! Now these eyes illum'd with glad=ness, As they scan'd thy beauties

o'er, Neer a= gain shall melt in sad=ness; Parting to re=turn no

Guy Mannerling

more! *dol* Ca=le=do=nia! native Land Native Land! I'll love thee

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'more!'. The piano accompaniment starts with a *pp* dynamic and includes a *f* dynamic in the right hand.

2^d Verse.
e=ver! Native Land! tho' fate may

The second system is marked '2^d Verse.' and includes the lyrics 'e=ver! Native Land! tho' fate may'. The piano accompaniment features a *f* dynamic in the right hand and a *pp* dynamic in the left hand.

ba=nish And command me far to part, *dol* Never can thy mem'ry

The third system of music includes the lyrics 'ba=nish And command me far to part, Never can thy mem'ry'. A *dol* marking is placed over the word 'Never'. The piano accompaniment continues with a steady accompaniment.

vanish From this glow=ing grate=ful heart! Let an

The fourth system includes the lyrics 'vanish From this glow=ing grate=ful heart! Let an'. The vocal line features a triplet of eighth notes marked with a *f* dynamic. The piano accompaniment also includes a triplet of eighth notes.

In = dian solstice burn me, Or the snows of Norway chill! Hither

still my heart I turn thee, Here! my Coun=try thou art still! Ca=le=

= do = nia ! na = tive Land Native Land! I'll love thee ever!

ff

The Love that's born of Gratitude,

AIR

(Sung by)

MISSES STEPHENS

in the

Musical Play

OF

GUY MANNERING

or the

the Words by

Gipsy's Prophecy,

D. Terry Esq.

Theatre Royal, Covent Garden,

composed by

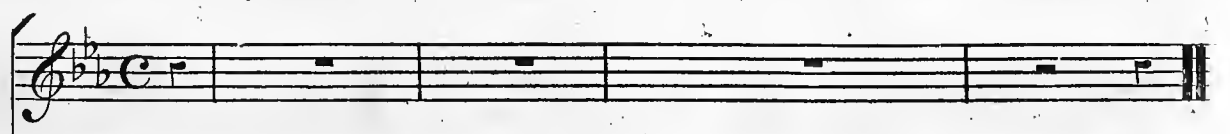
T. ATTWOOD.

Entire Hall

Pr 4/6

London Published by Goulding D'Almaine Pether & Co. 20. Soho Squ & to be had at 7. Westmorland St Dublin

VOCE



ANDANTINO



Guy Mannering.

I fear you read my heart too well, in blush-ing cheek with

p *f*

tears be = dew'd, Ah! let those tears and blushes tell the love that's born of

Cres *p*

8

gra = = ti = = tude the love that's born of gra = = ti = = tude Ah!

ad lib: *f*

a tempo ad lib: *f* 3

let those tears and blush = = es tell the love that's born of

Cres

gra = ti = tude the love that's born of gra = = = ti = tude

f

p

2^d. VERSE.

The thoughts I trem = ble to, ex = press, O'er which my heart has

p *f*

dar'd to brood, Then, from my si = lence, pi = tying guess The love that's born of

Cres

8

ad lib: at mpo

gra = ti = tude The love that's born of gra = = ti = tude Then, from my

f

ad lib:

3

si = = lence, pi = = tying guess the love that's born of gra = = = ti = tude the

Cres

tr

love... that's born of gra = = = = ti = tude

f *p*

Do let your hands assure the youth
Finale

Sung by

(M^r)

Miss Stephens. Miss. Matthews. Sinclair & Co.

IN THE

Musical Play

(GUY MANNERING)

OR
The Gipsy's Prophecy

Adapted to a Scotch. Air; & Arranged

HENRY R. BISHOP.
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta Hall

Pr. 1/6

London Printed by Goulding, D'Almaine, Pether & Co. 20, Soho Sq. & to be had at 7, Westmerland St. Dublin.

f = 96
ANDANTE
CON MOTO

Miss Mannering

Oh! let your hands assure the Youth There's nothing now to fear, For

pp

his return is little worth Un-less he's welcom'd here! For there's nae luck a =

=bout the house There's nae luck a = va! There's little pleasure in the house When your smiles are a = wa!

CHORUS

For there's nae luck a = bout the house Therer's nae luck a = va, There's little pleasure

f

For there's nae luck a = bout the house Therer's nae luck a = va, There's little pleasure

ff

in the house When your smiles are a = wa - - .

in the house When your smiles are a = wa - - .

Henry Bertram.

The Heir of Ellangowan's fate, Depends upon this night, If you deny him your support, He's

pp

neither right nor might. For there's nae luck a = bout the house, There's

nae luck a = va, There's little pleasure in the house When your smiles are awa.

64 CHORUS.

For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house when
For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house when

ff

8-

your smiles are a = wa - - -
your smiles are a = wa - - -

8- loco

8-

Miss Bertram.

Then welcome back the rightful Heir, To native halls and lands, There's right and might and

pp

music too In your approving hands, For there's nae luck about the house There's nae luck a=

CHORUS.

= va, There's little pleasure in the house, When -- your smiles are a = wa. For there's

For there's

The first system of the chorus features a vocal line in G major with a treble clef and a piano accompaniment in bass clef. The vocal line begins with a triplet of eighth notes and includes a fermata over a dotted quarter note. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ff* (fortissimo).

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

The second system continues the chorus with the same vocal and piano parts. It includes a fermata over a dotted quarter note in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *ff* (fortissimo).

♩ = 72
Allegro ma non molto

your smiles are a = wa. For there's nae luck a = bout the house, There's

your smiles are a = wa. For there's nae luck a = bout the house, There's

loco

Allegro ma non molto

The third system concludes the chorus with the tempo marking *Allegro ma non molto* and a quarter note equal to 72. The vocal line includes the word *loco* above a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *ff* (fortissimo).

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

8 - - - loco

= wa - - . when your smiles are a = wa . when your smiles are a = wa . when

= wa - - . when your smiles are a = wa . when your smiles are a = wa . when

your smiles are a = wa - - .

your smiles are a = wa - - .

FINE

All over the Night & Day here!
(Ballad.)

(Sung by M^r. Braham.)

In the Popular Comic Opera of
(Guy Mannering)
OR
The Gipsy's Prophecy.

as Performed at the
THEATRE ROYAL, COVENT GARDEN.

composed by
Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden.

2/6

London Printed by Goulding Dalmaine Fetter & Co. 20. St. John's Street. To be had at 7. Westmoreland Street Dublin.

$\text{♩} = 56$ of
Maelzel's Metron^e
ANDANTE
GRAZIOSO.

Henry Bertram.
espres

Be mine, dear Maid, this faithful heart, Can never Can never prove un=

true; 'Twere easier far from life to part Than cease to live for you! Then

Guy Mannering

dol
 turn thee not a-way my love! Oh! turn thee not a-way my love! Oh! turn thee not a-

dol e legati
 way! For - - - - by the light of truth I swear! To love thee night and day love! For

fp fp pp dol

f ff Animato
 by the light of truth I swear! To love thee night and day love!

fp mf mf cres f

2^d Verse scherzoso
 The Lark shall first for-get - - to sing, When

ff p

morn unfolds the East; - - - - E'er I - - - by change, or

coldness wring Thy fond con = fi = ding breast! Then turn - - - - - thee not a =

Stacc:

= way my love! Oh! turn - - - - - thee not a = way my love! Oh! turn thee not a =

mf

= way! For - - - - - by the light of truth - I swear! To

love thee night and day love! For by the light of truth I swear! To

or
love - thee night and day love!

mf cres f ff

Should the preceding Verse be found too difficult for the Voice the following may be Substituted. H. R. B.

2^d Verse.

The Lark shall first forget to sing, When morn unfolds the East; E'er

I by change, or coldness wring Thy fond confiding breast! Then turn thee not a-

= way my love! Oh! turn thee not away my love! Oh! turn thee not away! For - - -

by the light of truth I swear! To love thee night and day - love! For by the light of

truth I swear! To love thee night and day love!

Sweet Contents,

Sung by

M^r Braham,

In the Popular Comic Opera of

GUY MANNERING

or

The Gipsy's Prophecy.

as Performed at the

Theatre Royal, Covent Garden.

The Poetry, by T. Knight Esq.

Composed by

of Nerton Hall, Lancashire.

Henry R. Bishop,

Ent. Sta. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Pr. 1/6.

London, Printed by Goulding, Dalmaine, Potter & Co. 20, Soho Squ. & to be had at 7 Westmerland St. Dublin.

Accompanied RECITATIVE.

ANDANTE
CON MOTO.

f *p* *ff* *p*

Corni

Guy Mannering.

Henry Bertram.

Say, if in Court or Ci=ty Sweet Sweet CONTENT do dwell! Sings she her tuneful

ditty Within the mossy cell! Lives she up=on the Mountain! Dwells she be=

neath the Tree! Whose Branches shade the Fountain, Where hums the bu=sy Bee!

Rests she with the Married! Or=with the so=cial Band! Walks she= or is she

Guy Mannering

carried! Dwells she on Sea or Land! on Sea or Land! on Sea or Land!

AIR.

ANDANTINO
ESPRESSIVO.

Cease sweet CONTENT to slander! More constant than the

Dove! She ne'er was given to wander From Home-born Peace and Love! Cease

sweet CONTENT to slander! More con-stant than the Dove! She

ne'er was gi-ven to wander From Homeborn Peace and Love - - -! From

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over a half note 'h'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns. A 'cres' (crescendo) marking is placed above the piano part towards the end of the system.

Home born Peace and Love - - -! From Home born Peace and Love - -! From

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: 'p' (piano) at the beginning, 'dim' (diminuendo) in the middle, 'ritard:' (ritardando) in the middle, and 'cres' (crescendo) at the end.

Home born Peace and Love - -! From Home born Peace and Love! From Home born

The third system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: 'p' (piano) at the beginning, 'dim' (diminuendo) in the middle, 'ritard:' (ritardando) in the middle, and 'ff' (fortissimo) at the end.

Peace and Love - - - -!

The fourth system concludes the vocal and piano parts. The piano accompaniment includes dynamic markings: 'rf' (ritardando fortissimo) at the beginning, 'rf' (ritardando fortissimo) in the middle, and 'ff' (fortissimo) at the end.

Scots, wha hae wi' Wallace bled!

BRUCE'S
Address to his Army,
as Sung by

MR BRAHAM,

in the Popular Opera of

GUY MANNERING,

or *The Gipsy's Prophecy;*

Arranged for the

VOICE & PIANO FORTE,

BY

Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden.

LONDON,

Price 1/6

Published by Goulding, D'Almeida, Potter, & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.

ANDANTE
CON
ENERGIA

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a forte (f) dynamic. The treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment with quarter notes.

Henry Bertram.

Scots, wha hae wi' Wal=lace bled,

The second system of the score includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, starting with the lyrics "Scots, wha hae wi' Wal=lace bled,". The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The key signature remains one flat and the time signature is 4/4. The piano part begins with a fortissimo (ff) dynamic and includes a section marked "pp e stacc:" (pianissimo e staccato).

Scots, whom Bruce has of=ten led, Welcome to your go = ry bed,

Or to Vic=to= ry! Now's the time, and now's the hour, See the front of

mf *p*

bat=tle lour, See approach proud Edward's pow'r, Chains and Sla = ve =

mf

= ry! Who would be a

ff *pp e stacc:*

Scots wha hae

traitor Knave! Who would fill a cowards grave! Who so base as

be a Slave? Let him turn and flee! Who, for Scotland's King and Law,

mf *p*

Freedom's sword will strongly draw; Freeman stand, or freeman fa?

Let him on wi' me!

mf *ff* **VOLTA**

Scots wha hae

3^d VERSE. *espres.*

By oppressions woes and pains, By your Sons in ser-vile chains,

pp e stacc

We will drain our dearest veins, But they shall be free! Lay the proud U=

cres ff

=sur-per low, Tyrants fall in ev'ry foe, Liberty's in ev'ry blow!

Let us do, or a dee!

mf ff FINE

Scots who hae

Sir Guy was a bold & hardy Knight,
Sung by
Miss Matthews

In the Popular Opera of
GUY MANNERING
OR

The Gipsy's Prophecy!

The Poetry by *D. Terry Esq.* Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the

Theatre Royal Covent Garden & Haymarket. 11:1/6

London Printed by Goulding D'Almaine Potter & Co. 20, Soho Square, & to be had at 7, Westminster Street Dublin,

ALLEGRO.

$\text{♩} = 60.$ of
Maelzel's Metronome.

Julia.

Sir Guy

Piu Largo

"Let Fools be the theme of Love's light Story, I'll live and die - - a =

p colla voce *mf*

a Tempo *lmo*

= lone for Glory, I'll live and die a = lone, For Glory for Glory! I'll live and die,

f *pp* Tempo *lmo*

live and die a = lone for Glo = ry! for Glo = ry Glo = ry! A = = = lone for

ff *ff*

cres *f* *f*

Glory!

ff *rf*

Fair Ro-sa-lie shrunk from his scornful Eye, She lov'd, but lov'd in vain; He

pp

saw not her Tear, he heard not her sigh, But laugh'd as he sung the strain! Fair

Piu Largo

Rosalie shrunk from his scornful Eye, She lov'd but lov'd in vain, He saw not her

pp colla voce *f* *pp*

a Tempo 1^{mo}

Tear, he heard not her sigh, But laugh'd as he sung the strain!

Tempo 1^{mo} *f*

“Let Fools be the theme of Love’s light story, I’ll live and die -- a = lone for

p *mf*

Glory! I’ll live and die a = lone For Glory for Glory! I’ll live and die live and die a =

f *pp*

= lone for Glo = ry! for Glo = ry Glo = ry! A = = = lone for Glory!

ff *ff* *cres* *f* *f* *ff*