

The  
**OVERTURE**  
 (and whole of the Music, in  
 The Piece, called)  
**ROLAND for an OLIVER.**

as Performed at the  
 Theatre Royal, Covent Garden.

The Overture Composed  
 & the rest of the Music adapted & arranged

33

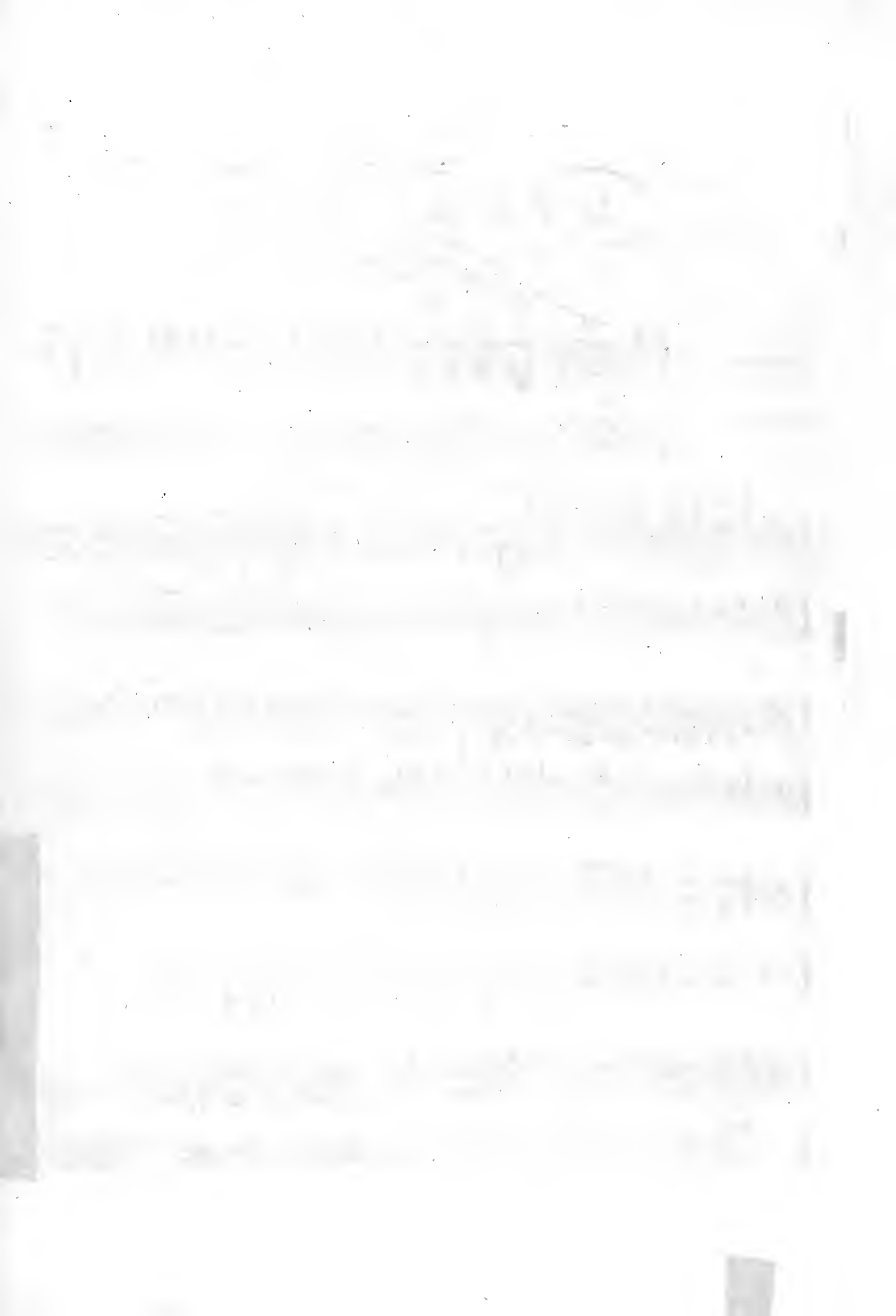
**HENRY R. BISHOP,**

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

Sold at, Sta. Hall.

Price 6/-

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



# OVERTURE.

Composed by  
*H.R. Bishop.*

ALLEGRETTO

SPRITOSO

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The upper staff begins with a fortissimo (*ff*) dynamic marking. The lower staff has an '8' below it, indicating an octave. The music is characterized by rhythmic patterns and chordal textures.

The second system continues the musical piece. The upper staff features a piano-piano (*pp*) dynamic marking. The lower staff continues the bass line. The notation includes various rhythmic values and rests.

The third system shows a change in dynamics, with a fortissimo (*ff*) marking in the upper staff. The lower staff has an '8' below it. The music maintains its rhythmic intensity.

The fourth system features a piano-piano (*pp*) dynamic marking in the upper staff. The lower staff continues the bass line. The notation includes various rhythmic values and rests.

The fifth system concludes the page's musical notation. It features two staves with various rhythmic and melodic lines. The notation includes various rhythmic values and rests.

First system of a grand staff. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand plays a steady accompaniment of eighth notes. A *dol* marking is present above the right hand, and an *8* marking is below the left hand.

Second system of a grand staff. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. A *cres* marking is above the right hand, and a *ff* marking is above the left hand.

Third system of a grand staff. The right hand has a more active melodic line with many slurs. The left hand accompaniment remains steady.

Fourth system of a grand staff. The right hand features a melodic line with many slurs and some accidentals. The left hand accompaniment is steady. A *p* marking is above the right hand.

Fifth system of a grand staff. The right hand has a melodic line with many slurs. The left hand accompaniment is steady. An *8* marking is above the right hand, and a *dol* marking is above the left hand.

Sixth system of a grand staff. The right hand has a melodic line with many slurs. The left hand accompaniment is steady. A *loco* marking is above the right hand, and a *ff* marking is above the left hand.

Seventh system of a grand staff. The right hand has a melodic line with many slurs. The left hand accompaniment is steady. An *8* marking is above the right hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *b* (brist) is present at the beginning of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex textures. Dynamic markings include *ff* (fortissimo) and *p* (piano).

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex textures and slurs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex textures and slurs.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex textures. Dynamic markings include *cres* (crescendo) and *ff* (fortissimo). A measure rest of 8 measures is indicated below the staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with complex textures and slurs.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music concludes with a double bar line and repeat signs.

ANDANTE  
CON MOTO

Clar:  
Espress:

Oboe & Fag:

Flauto

Flauto

Clar:

WALZER  
ANDANTINO

Oboe



Clar. Flauto

The first system of music features two staves. The upper staff is labeled 'Clar.' and the lower staff is labeled 'Flauto'. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one flat (B-flat).

The second system continues the musical notation. It includes dynamic markings such as 'f' (forte) and '7' (fingerings). The notation is dense with rapid passages.

The third system includes the marking 'loco' above the staff, indicating a section where the instrument plays without its natural key signature. The notation remains highly rhythmic.

The fourth system features dynamic markings 'ff' (fortissimo) and 'rf' (ritardando fortissimo). The music concludes with a double bar line.

RONDO  
ALLEGRETTO  
MODERATO

Flauto

The fifth system is a separate section for the Flute, marked 'Flauto'. It is in 2/4 time and begins with a dynamic marking of 'p' (piano). The tempo is 'ALLEGRETTO' and 'MODERATO'. The notation is more melodic than the previous sections.

The sixth system continues the Flute part with similar melodic and rhythmic patterns, ending with a double bar line.

Clar:

Flau: Clar: Flau: Clar:

Flau:

Oboe. *p* stacc.

Flau: Clar:

Flau: Clar: Flau: *p*

*f* *if* *if*

Detailed description: This page of a musical score contains seven systems of staves. Each system consists of a grand staff (treble and bass clefs) and a single staff for a specific instrument. The instruments are Clarinet (Clar.), Flute (Flau.), and Oboe. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system is for Clarinet. The second system is for Flute, Clarinet, Flute, and Clarinet. The third system is for Flute. The fourth system is for Oboe. The fifth system is for Flute and Clarinet. The sixth system is for Flute, Clarinet, and Flute. The seventh system is for Flute, Clarinet, Flute, and Clarinet. Dynamic markings include *p* (piano), *f* (forte), and *if* (mezzo-forte). The Oboe part includes the instruction *stacc.* (staccato).



pp

First system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *pp* is present.

cres.

Second system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *cres.* is present.

ff

8 - - - -

Third system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *ff* is present. A measure rest of 8 measures is indicated in the bass line.

pp

Fourth system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *pp* is present.

f

Fifth system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *f* is present.

ff

8 - - - -

*ff ff ff ff ff*

Sixth system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *ff* is present. A measure rest of 8 measures is indicated in the bass line. A series of dynamic markings *ff ff ff ff ff* is present in the treble line.

8 - - - -

*ff ff ff*

Fine

Seventh system of music, featuring a treble clef with a melodic line and a bass clef with a supporting line. The dynamic marking *ff* is present. A measure rest of 8 measures is indicated in the bass line. The system concludes with the word *Fine*.

# Love in Season

Sung by

**MR. FAWCETT,**

*in the Farce, called*

## A Roland for an Oliver,

*at the Theatre Royal, Covent Garden,*

*Adapted & Arranged by*

**HENRY R. BISHOP,**

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

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

ALLEGRETTO

MODERATO.

ff

Sir Mark.

Love in sea = son, Like sneez = ing, Is pleasing not teaz = = ing, It

p

prickles and tickles with fan-ci-ful Joys; While toy-ing, Engag-ing, She

sighs out, and cries out, You de-vil Be ci-vil, and dont make a

noise; Then pres-sing Ca-ressing, In rant-ing and chaunt-ing, They

rhime a-way Time a-way In a love song, Then dance it and prance it and

thump it, and stump it, and bump it, and rump it, Through all the night

long; Love in sea-son, like sneezing, Is pleas-ing not teaz-ing, It

prickles and tickles, with fan-ci-ful Joys; While toying En-gaging, She

sighs out and cries out You devil, Be ci-vil, and don't make a noise. You

8  
devil, Be ci = vil, and don't make a noise. loco  
cres mf f

ff

## 2

Youth over, in Clover,  
 We muzzle and guzzle  
 And roast it and toast it  
 Like Jolly old Boys;  
 Break glasses, kiss lasses,  
 And pick up and hiccup  
 And swagg'ring and staggering  
 Finish our Joys:  
 Then Phthisic and Physic,  
 Blue devils us levels,  
 'Till Doctor and Proctor  
 Bespeak us a grave;  
 Then weepers wet peepers,  
 And moaners and groaners  
 And gay men cry Amen  
 And chaunt out a stave.  
 Youth over &c .



# Hush thy vain sighs.

The Harp Song.

Sung by

## Miss Foote

*in the Farce called,*

### A ROLAND for an OLIVER,

*at the Theatre Royal Covent Garden.*

### adapted & arranged

BY

## HENRY R. BISHOP.

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

*Pr.*

*Ent Sta Hall,*

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

MARIA

esprés

ARPA

ANDANTE

*f* *mf*

Hush thy vain sighs fond Maiden, Tears flow no

more no more in vain -- Heart cease thy fond up = braid = = ing

Lips no more breathe his name --- Heart cease thy fond up =

*f* *mf*

2<sup>d</sup> VERSE.

= braid = ing Lips no more breathe his name --- ! He's

*cres* *ff*

gone, aye gone for e = ver, Far far a = way, a = way from me! Fond

*mf*

Mai = dens then en = dea = vour To shun Cre = du = li = ty, Fond

*tr* *f*

Mai = dens then en = = deavour To shun Cre = du = li = ty - - - !

*mf* *cres* *ff*

When the Southern breezes play  
*Finale*  
 to the  
 first Act of the Farce called  
**A ROLAND FOR AN OLIVER,**  
 sung by *Mr Isaacs &c.* at the

Theatre Royal Covent Garden,  
 adapted & arranged by  
**HENRY R. BISHOP.**

Ent. Sta. Hall.

Pr.

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

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

ANDANTE  
 CON MOTO  
 e SPIRITOSO

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melody with a triplet of eighth notes and a dynamic marking of *ff*. The left hand provides a rhythmic accompaniment with a triplet of eighth notes and a dynamic marking of *p*. The piece concludes with a final *ff* dynamic.

Solo

When the southern breezes play The up-lands let us gain - - Where

The vocal line begins with a *Solo* marking. The lyrics are: "When the southern breezes play The up-lands let us gain - - Where". The piano accompaniment is in G major and 2/4 time, starting with a *p* dynamic.

rud-dy health and smiles in-vites To join her sportive train.

The vocal line continues with the lyrics: "rud-dy health and smiles in-vites To join her sportive train." The piano accompaniment continues with a consistent rhythmic pattern.

A Roland for an Oliver

Tenore *ff*  
 When the South-ern bree-zes play The uplands let us gain Where

Alto *ff*  
 When the South-ern bree-zes play The uplands let us gain Where

Basso *ff*  
 When the South-ern bree-zes play The uplands let us gain Where

*ff*  
 rud=dy health with smiles in=vites To join her spor-tive train.

*ff*  
 rud=dy health with smiles in=vites To join her spor-tive train.

*ff*  
 rud=dy health with smiles in=vites To join her spor-tive train.

Solo  
 Un-leash the merry pack, See, see they scent the gale--- Their

*p*

crackling throats re=peat the notes, Our sport it will not fail. *ad lib:*

Tenore *ff* When the Sothern bree=zes play The uplands let us gain Where

Alto *ff* When the Sothern bree=zes play The uplands let us gain Where

Basso *ff* When the Sothern bree=zes play The uplands let us gain Where

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.



Solo

When the Sun his course has run We trim the ev'ning fire -- And

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

Tenore *ff* When the Sun his course has run We trim the ev'ning fire And

Alto *ff* When the Sun his course has run We trim the ev'ning fire And

Basso *ff* When the Sun his course has run We trim the ev'ning fire And

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

Solo

Then the Song and Joke pre = vail Till the Tur = ret - bell strikes

One... And the par = ting Cup of Ale Proclaims pro = claims the day is

*ad lib.*

done When the Southern bree = zes play The uplands let us gain Where

*pp*

rud-dy health with smiles in-vites To join the sportive train

Tenore  
Alto  
Basso

When the Southern bree-zes play The uplands let us gain Where

When the Southern bree-zes play The uplands let us gain Where

When the Southern bree-zes play The uplands let us gain Where

rud-dy health with smiles in-vites To join her spor-tive train

rud-dy health with smiles in-vites To join her spor-tive train

rud-dy health with smiles in-vites To join her spor-tive train

When Harmony wakens,

SUNG BY

Miss Foote,

in the Farce, called

A ROLAND for an OLIVER.

AT THE

Theatre Royal, Covent Garden.

Adapted & Arranged

By

Henry R. Bishop.

Ent. Sta Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. Pr  
London. Published by Gouling, D'Almaine, Potier & Co 20. Soho Squ. & to be had at 7, Westmoreland St Dublin.

UN POCO

ALLEGRETTO

E GRAZIOSO.

Flauto

A Roland for an Oliver

Maria.

When har = mo = ny wakens each bo = som to Joy Gay art = ful

lovers those moments em = = ploy In dul = = cet notes sigh = ing In

*pp*

*eres*

Ca = = dences dy = ing Each whispers "Ah! can you these raptures des =

*smorz.*

*smorz.*

*ad lib:* = = troy I on = ly re = = ply "Fal de ral de ral de ra la ral de

*pp*

*Scherzoso. (Waltzing)*

*Un poco piu Allegro.*

A Roland for an Oliver.



ral le lal de ral le lal de ral de ral de ral de ra ral de ra ral de

ral de ral de ral de ray!

## 2

The maze of the Waltz, to the lover has charms;

It animates hope, it prudence disarms:

Pursuing then pressing, encircling, caressing,

He sighs "Ah! for ever, repose in these arms"

I only reply, Fal de ral &c.

Sweet soothing Lyre

Sung by

Miss Beaumont,

In the Farce, called

**A ROLAND for an OLIVER.**

AT THE  
Theatre Royal Covent Garden.

Adapted & Arranged

By

**HENRY R. BISHOP,**

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

Ent. Sta. Hall,

Pr;

London, Published by Goulding Dalmaine Potter & Co. 20 Soho Sq. & to be had at 7, Westmoreland St. Dublin.

ANDANTINO

CON MOTO

A Roland for an Oliver

Mrs Selborne

*dol*

Sweet soothing Lyre -- thy ma-gic pow'r pre-vail = ing, Aid my weak

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 key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a fermata over the first note, followed by a melodic line. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Song to calm the trou-bled breast, Lull, by thy strains, the

The second system continues the vocal and piano parts. The vocal line has a fermata over the word "Lull". The piano accompaniment continues with its eighth-note accompaniment, showing some melodic movement in the right hand.

Anguish'd hearts com - plain = ing Hush by thy spell -- the

The third system shows the vocal line with a fermata over "Hush" and a melodic line. The piano accompaniment continues with its accompaniment, featuring some chordal textures in the right hand.

trou-bled soul to rest -- --! Oh pleasing pow = = = er

*cres* *ppp*

The fourth system concludes the piece. The vocal line has a fermata over "rest" and a melodic line. The piano accompaniment features a crescendo (*cres*) leading to a pianissimo (*ppp*) dynamic. The piece ends with a final chord in the piano accompaniment.

wake ev'ry grove, And har-mo-nize the soul to peace and

love, And har-mo-nize the soul to peace and

love ---!

2

Ah! love-lorn Swain no longer wear the willow,  
 Twine round thy brow the newborn breathing rose,  
 Sleep, sleep in peace upon thy mossy pillow,  
 Hark how the rill in munnors courts repose.  
 Hail Music's power! wake ev'ry grove;  
 And harmonize the soul to peace and love!

Heart with heart uniting  
 & male,

To the Farce, called

**AROLAND for an OLIVER.**

as Performed at the

Theatre Royal, Covent Garden.

Adapted and Arranged

By

**HENRY R. BISHOP,**

Ent. Sta. Hall,

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

Pr;

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ALLEGRETTO

DUETTO. Maria & Mrs Selborne.

Heart with heart u = = ni = = ting Vil = = lage Bells in = =

A Roland for an Oliver.



= vi = ting Marriage vows de lighting, If you al = = low the bands

CHORUS.

*ff* Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

*ff* Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

Solo, Sir Mark.

Marriage vows de = = lighting If you al = low the bands I your presence

Marriage vows de = = lighting If you al = low the bands

*p*

courting Ask your kind re = = sort = = ing To pro = = tect our Sporting

O'er our fai = ry lands Heart with heart u = = ni = ting Vil = lage Bells de =

Semi Cho?

= light = ing Marriage vows de = = lighting, If you al = = low the bands

Full Cho?

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

= lighting, If you al = low the bands, Marriage vows de = = light = ing If

= lighting, If you al = low the bands, Marriage vows de = = light = ing If

*ff*

8 - - - - -

you allow the bands Marriage vows de = = lighting if you allow the

you allow the bands Marriage vows de = = lighting if you allow the

bands If you allow the bands If you allow the bands - -

bands If you allow the bands If you allow the bands - -

*loco*

