

The
Whole of the Music
IN
THE GNOME-KING!

Dramatic Legend
In Two Acts,

As performed with universal applause.

at the
Theatre Royal, Covent Garden,

Composed and Composed from the Score,

FOR THE
VOICE.

AND

Piano Forte.

BY

HENRY R. BISHOP

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

Ent. at Sta. Hall.

Price 12s

London, Published for the Author by Goulding, D'Almaine, Pether & Co 20, Soho Square.

Dear Mr. ...
I have the honor to acknowledge the receipt of your letter of the 8th inst. in relation to the ...

THE ...

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...

The huge Globe has enough to do.

GLEE for three VOICES,
Sung by

M^r. Taylor & Co.

THE GNOME KING!

at the Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

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

Price 2/6

Ent. Sta. Hall.

London. Published for the Author, by Gentsling, D'Almaine, Potter & Co. N^o. 20, Soho Square.

ALLEGRETTO
MODERATO
Piu tosto
ANDANTINO

Flauto. *f*

ff

Solo

The huge, huge Globe has e_nough to do, Rolling and bowling around the Sun, Spinning about on its

p *stac*

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

whirligig risks they run: At the whirligig whirligig risks they run, At the risks they run The

The
The

huge Globe has enough to do, Rolling and bowling a-round the Sun; Spinning about on its

huge Globe has enough to do, Rolling and bowling a-round the Sun; Spinning about on its

XX NB If Sung by Male Voices, the upper part should be sung by Tenors, ...
Gnome King, and the Second part by Altos, an Octave higher! H. R. B.

cres

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

cres

sva

cres

whirligig risks they run. At the whirligig whirligig risks they run At the whirligig risks they run.

whirligig risks they run. At the whirligig whirligig risks they run the whirligig risks they run.

whirligig risks they run. At the whirligig whirligig risks they run At the whirligig risks they run.

loco

SOLO

And the miner, when first among fossils he got, Was only in search of a steadier spot Was

pp

on - ly was only in search was on ly in search of a steadi - er spot

cres mf

CORO:

And the Miner when first among fossils he got, was on ly in search of a steadi er spot. Was

And the Miner when first among fossils he got, was on ly in search of a steadi er spot. Was

f f

on - ly on - ly in search in search of a stead i - er

on - ly on - ly in search in search of a steadi - er

on - ly on - ly in search of a stead i er spot a steadi - er

f f 8 f

spot

spot SOLO

spot But we, But we who are Gnomes can far ther probe, Into the rolling

bowling Globe Than men are allow'd to en - - ter In_ to the rol_ ling bowling Globe Than

men are allow'd to en - - ter For our Em - - pire we keep, From a few fathoms

deep Down down down down to the ve - ry - - cen - - tre

Gnome King.

CORO

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

snug below we are snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

snug below we're snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

snug below we are snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

Gnome King.

pp what care we what care we how wags the world? *ff* *ff* *ff* *ff* Ho! ho! ho! How
pp what care we what care we how wags the world? *ff* *ff* *ff* *ff* Ho! ho! ho! How
pp what care we care we what care we how wags the world? *ff* *ff* *ff* *ff* Ho! ho! ho! How

ff *ff* e_ver'tis twirld Wher_e_ver'tis hurld, What care we how wags the world? What care
ff *ff* e_ver'tis twirld Wher_e_ver'tis hurld, What care we how wags the world? What care
ff *ff* e_ver'tis twirld Wher_e_ver'tis hurld, What care we how wags the world? What care

8

ff we what care we how wags how wags the world? . . .

ff we what care care we how wags the world? . . .

ff we care what care what care we how wags the world? . . .

ff loco

Risoluto

8

Umbriel is heard to approach.

When Umbriel appears.



No. 2. *Largo.* *pp*

No. 3. *Larghetto* *f*

Maestoso

Presto

ff *ff* *ff* *f* *ff*

When Umbriel ascends in his Car.

Nº 4.

ALLEGRO

MODERATO e

MAESTOSO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music begins with a forte (f) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

The second system continues the musical piece. The upper staff features a more active melodic line with sixteenth-note passages. The lower staff continues with a steady eighth-note accompaniment.

The third system introduces a change in texture. The upper staff now features a series of chords, some with sixteenth-note runs, while the lower staff continues with its eighth-note accompaniment.

The fourth system returns to a more melodic focus in the upper staff, with eighth-note passages. The lower staff maintains the eighth-note accompaniment.

The fifth system again features a chordal texture in the upper staff, with sixteenth-note runs leading into the chords. The lower staff continues with the eighth-note accompaniment.

The sixth system concludes the scene. The upper staff has a final melodic phrase, and the lower staff ends with a final chord. A double bar line is present at the end of the system.

End of first Scene.

Gnome King.

*Spanish Monarch once there was,
(Sung by)*

MR. W. FARREN

in the
Gnome King

at the
Theatre Royal Covent Garden,
adapted and arranged

By
HENRY R. BISHOP.

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

Ent. Sta. Hall.

Pr: 1/6

London Printed for the Author, by Goulding D'Almaine Potter & Co. 20 Soho Square.

ALLEGRO
MODERATO

f

(Old Tune)

Baron Flonck

A

Spanish Monarch once there was of Potentates the Pa_ragon, His Court was fam'd for

pp stac

E_tiquette, And he was King of Ar_ragon, He dearly lov'd each Spanish rule, that

Ceremony boasted And what he doated most on next, were Spanish Chesnuts roasted!

Oh! the King of Ar_ragon much Ce_remony boasted, Oh the King of Ar_ragon lov'd

cres

Spanish Chesnuts roasted!

mf *cres* *ff*

The musical score consists of three staves. The top staff is a vocal line in G major, starting with the lyrics 'Spanish Chesnuts roasted!'. The middle and bottom staves are a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cres*) and then fortissimo (*ff*). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggiated figures.

2

As round his Chair his Courtiers stood,
 Allscented sweet and musky,
 Said he, put Chesnuts in my Fire,
 Although they make me husky;
 Which being done, on politics
 While he was ruminating,
 Out stole White - wand, Gold-stick, Black-rod,
 And all the Lords in waiting.
 In this Court of Arragon small ceremony boasted,
 Oh the King of Arragon how he lov'd Chesnuts roasted.

3

When left alone, then thought the King,
 Too near the Fire they've set me,
 I must not rise to ring the Bell,
 For Etiquette won't let me;
 Lord Chamberlain will soon return,
 Or else the heat will melt me,
 And if the Chesnut chance to burn,
 Oh damn it how they'll pelt me;
 Oh the King of Arragon much ceremony boasted,
 Oh the King of Arragon how he lov'd Chesnuts roasted.

4

The fire grew like a furnace hot,
 When back the Lords paraded,
 The King sat sweltring in a swoon,
 By Chesnuts Canonaded;
 Lord Chamberlain, then quoth the King
 Of Arragon, recovering,
 When Chesnuts next are roasted here,
 Mind not to roast your Sovereign!
 Oh the King of Arragon much ceremony boasted,
 Oh the King of Arragon how he lov'd Chesnuts roasted.

"Tis not his form, so fair to view,

Sung by

MISS M. TREE,

at the

Theatre Royal, Covent Garden,

L.V.

The Gnome King,

Also in the Romance of

Ivanhoe, or the Knight Templar.

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. Pr. 1/6

London, Published for the Author by Goulding, Dalmeida, Potter & Co 20, Soho Square

ANDANTE

STELLA. sosten:ed espres.

Tis not his form so fair to view, Tis not his eye of radiant hue, His

Gnome King.

Original Key E $\sharp\sharp$

cres *lt* *3* *3* *ming* *dol*

countenance il lu _ _ _ ming Nor yet his teeth, that shew so

pp

hr

white, When e'er his red lips dis_u_nite, Nor yet his cheek so blooming, Not

calando

these though all & each of these Will female taste and fancy please, Have

fp *calando*

ad lib *a tempo* *3*

rais'd a flame with _ _ in me, Have had the powr to win me, Have

cres *rf* *colla voce*

in me, Have *a tempo*
 rais'd a flame with-in ad lib me, Have had the pow'r to win me
cres *mf* *pp* *f*
cella voce

2^d VERSE.
 But round his form the Gra - ces
rf *pp*

play, And from his eye the softend ray Of Love is pour'd so sweet - - - ly! His
kr *cres*

fea - - - tures, when he smiles, im - part So much good nature!
pp

Guome King .

so much heart! They conquer'd me com - - - pletly These at_tributes (and wanting

these, No charms of person long will please;) Have rais'd a flame with_in me, Have

ad lib 3

cres mf colla voce

atempo

had the pow'r to win me! Have rais'd a flame with_in me, Have

ad lib: 3

colla voce

pp cres mf

atempo

had the pow'r to win me!

f rf



Sigismund is heard returning from the Chace.

No 7.
Allegretto.

Corn: *pp*

When Duke Klopsteinschloffengrozen seats himself in the Chair of State.

No 8.
Pomoso.

f *ff*

When Duke Sigismund enters .

No 9.
Allegretto
Moderato.

Bugle: *p* *ff*

Grande King .

OH! THERE'S A BOY,

Sung by

Miss M. Tree & M. Duruselle

THE GNOME KING,

at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP

Ent See Hall

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

Pr. 1/6

London, Published for the Author by Goulding, D. Ilmaine, Potter & Co. 20, Soho Square.

ANDANTE
CON MOTO

ff ff p Flauto & c

Sigismund
espres

Oh there's a Boy, a hood wink'd Boy, who soon as his arrows have hit us,

p

Gnome King.

†† Original Key E♭.

Mingles in all our sorrows & joys, & never, no, never will quit us, No never no never will

quit us; 'Tis he who presides o'er all we do Sail we on Sea, he sails there too

do! Rove we the Valley or Mountains blue, the valley, or mountains blue Still there's the Boy the

do! colla voce

hood wink'd Boy, who soon as his arrows have hit us Mingles in all our

sorrows & joy, & never, no never will quit us. No never, no never will quit us, no

Stella.
2nd Stanza.

never, no, never can quit us The hood wink'd Boy, in

mf *f* *p*

wounding men Deals much the same with nine in ten; He ei_ther bids them soon a_dieu, Or

shoots them ev_ry day anew ev_ry day a new while those with whom he

dol

tarries sigh, For this maids lip then that maids eye And at each fresh ca - price they cry, at

dol

each caprice they cry. O, there's the Boy, the hoodwink'd Boy who soon as his

colla voce

arrows have hit us in Mingles in all our sorrows & joy & never no never will quit us, no

never, no never will quit us no never no never can quit us.

mf *ff*

Greene King.



Here we wait attendants chosen
 Concerted Piece.
 Song by
 Miss M. Tree & M^{rs}. Durusette.
THE GNOME KING!
 Theatre Royal, Covent Garden,
 Composed & Selected by
HENRY R. BISHOP

Composer & Director of the Music to

The Theatre Royal Covent Garden.

London. Published for the Author by Goulding, Dalmaine Petter & Co. 20, Soho Sq.
 Coro of Attendants

SOPRANO
 ALTO
 TENORE
 BASS

Here we wait attendants
 Here we wait attendants

Andante con moto
 f cres ff
 MAESTOSO ALLA MARCIA

cho_sen on Duke Klopstein_schloffengrozen on Duke Klopsteinschloffen.
 cho_sen on Duke Klopstein_schloffengrozen on Duke Klopsteinschloffen.

*If the Chorus follows, this Symphony should be played instead of the former & the Airs should be Sung in E[♯]

DUETTO 23
(Adapted from the Cossack Air)

STELLA

They, who with hearts sin -

SIGISMUND

They, who with hearts sin -

gro - - - zen

gro - - - zen

ff

p

pp stac

cere in - cline To plight their vows at Hy - men's shrine, For Gor - geous banquets,

cere in - cline To plight their vows at Hy - men's shrine, For Gor - geous banquets,

little care, Cha - me - lion love can feed on Air Can feed on

little care, Cha - me - lion love can feed on Air Can feed on

f

pp

Air They who with hearts sin - cere in - cline To plight their vows at

Air They who with hearts sin - cere in - cline To plight their vows at

Hy - mens shrine For gor - geous banquets little care Cha - me - lion love can

Hy - mens shrine For gor - geous banquets little care Cha - me - lion love can

feed on Air, can feed on Air Duke

feed on Air, can feed on Air Come your way or I shall starve Baron

pp *mf* *f*

Flonck tis you shall carve Baron Flonck Baron Flonck Baron

Baron dol (Handel)
Flonck'tis you shall carve See, see his High - - ness

See his Hungry Highness comes, Sound sound your Trum - - pets

Beat beat your Drums Sound your Trumpets Sound your Trumpets Beat your

George King.

CHORUS

Arranged by Bishop.

Handel.

(Soprano/Alto

The Feast is serv'd the German plan (a

(Tenore Bass

The Feast is serv'd the German plan (a

Drums

cres *ff*

pattern for surrounding na - tions) Is Worship Ce - res while we can And

pattern for surrounding na - tions) Is Worship Ce - res while we can And

pour to Bacchus large li - ba - tions and pour and pour pour large li - ba - tions

pour to Bacchus large li - ba - tions and pour and pour pour large li - ba - tions

Solo Sigismund

The Feast the Feast is serv'd is serv'd the Ger man plan, Is

pp

Wor - ship Ce - res while we can And pour and pour to

Bac - chus pour and pour to Bac chus large li - ba - - - - - tions

CORO

The Feast the feast is serv'd; is serv'd the German plan, is Wor - ship

ff

The Feast the feast is serv'd; is serv'd the German plan, is Wor - ship

ff

Ce...res while we can And pour and pour to Bacchus, pour and pour to

Ce...res while we can And pour and pour to Bacchus, pour and pour to

Bacchus large li...ba...tions.

Bacchus large li...ba...tions.

Nightly when the Moon-beams,
Sung by

MISS M. TREE,

AT THE
Theatre Royal, Covent Garden,

IN
THE GNOME KING!

Composed by

Henry R. Bishop

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

Ent. Sta. Hall,

Price 1/6

London, Published for the Author, by Goulting, D'Almaine, Potter, & Co. 20, Soho Square.

STELLA. *espres:*

Nightly when the moon-beams o'er the billows

HARP.
Larghetto.
e molto:
Espressivo.

Gnome King.

hr
 wan - der He - ro seeks the Hellespont, To weep for her Le - an - - der! To
 weep for her Le - an - - - der! *2d* Mourner let the waves roll,
mf *pp*
 Bid the winds blow by; Give them not a tear - drop, Nor swell them with a
hr
 sigh. Nor swell them with a sigh.
ff

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 LONDON

Umbriel changes the Scene to the Temple & Bridge.

Nº 12.
Allegro
Moderato

First system of musical notation for No. 12. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *cres* (crescendo) marking is placed above the treble staff, and a *f* (forte) dynamic is marked at the end of the system.

Second system of musical notation for No. 12. It continues the piece with a *cres* marking at the beginning and a *ff* (fortissimo) dynamic in the middle. The piece concludes with a double bar line and repeat dots.

When Stella & Brinhilda approach the Bridge.

Nº 13.
Andante

First system of musical notation for No. 13. It features a treble clef staff with a melodic line and a bass clef staff with a accompaniment. The tempo is marked *Andante*. The dynamic is *pp* (pianissimo). The piece ends with a double bar line and repeat dots.

Second system of musical notation for No. 13. It continues the piece with a *f* (forte) dynamic and a tempo change to *Allegro*. A note below the bass staff reads "(The Bridge falls)". The piece ends with a double bar line and repeat dots.

When Umbriel descends with Stella.

Nº 14.
Allegro
Moderato

First system of musical notation for No. 14. It consists of a treble clef staff and a bass clef staff. The treble staff has a *ff* (fortissimo) dynamic. The piece is marked with a first ending bracket and a second ending bracket. The tempo is *Allegro* in the first part and *Moderato* in the second part.

Second system of musical notation for No. 14. It continues the piece with a *rf* (ritardando fortissimo) dynamic marking. The piece ends with a double bar line and repeat dots.

Third system of musical notation for No. 14. It continues the piece with a *f* (forte) dynamic and a *dim* (diminuendo) marking. The piece ends with a double bar line and repeat dots.

When Baron Flonck & Brinhilda go off.

Nº 15.
Allegro
Molto.

Umbriel descends with Stella in a Cloud.

Nº 16.
Andante
Sostenuto

Umbriel bears Stella off.

Nº 17.
Andante
Sostenuto

Our King will give us glorious peace

Sung by

M^R. TAYLOR,

in the

Gnome King

at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

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

Ent. Sta. Hall

P.

London Printed for the Author, by Goulding, Dalmaine, Potter & Co. 20, Soho Square.

ANDANTINO
CON MOTO
UN POCO
VIVACE

pp Scherzozo *ff Risoluto*

pp dol *ff*

Duskobrant.

Our King will give us glorious fare! His Guomes will tipple neat-ly; The Sylphs, in-vi-ted

from the Air will sing like Sky-larks sweet-ly, will sing like Sky-larks sweet-ly, will

Flauto Cres

sing like Sky-larks sweetly The Ondins, too, will come from the Brooks, To drink like fish in

pp dol Stacc: pp Stacc:

fountains And Sa-lamanders askd, as cooks, will poke our burning Moun-tains Will

f Cres ff

Guome King.

poke our burning Mountains And Salamanders, ask'd, as cooks, will poke our burning

Mountains. Then as we troll the Catch and Glee Oft shall the bowl re=plenisht be, With

draughts which only Gnomes can brew, Which on=ly Gnomes can brew, De=licious De=

= li = cious cool and heady too, De= li = cious cool and heady too De= li = cious

cool and heady too De-licious cool and heady too! And while each throttle

Cres *f* *f* *f* *p*

downward twists Our Nectar-like in-fusions, We'll drink a health to Cabalists And

hr *p* hr

all the Rosi-crucians and all the Ro-si-cru-cians, We'll drink a

dol. *pp* dol. ten: *ff* Corni *ff*

health - We'll drink - a health we'll drink a health to Ca-ba-lists And

Con Energia. *ff* Tromba.

all the Ro-si-cians and all the Ro-si-cians And

all the Ro-si-cians and all the Ro-si-cians

At the opening of the last Scene of the first Act.

No 19.

LARGHETTO.

Flauto

Corni

Gnome King.

The Pageant; & Procession of Gnomes, Sylphs, Salamanders &c. &c.

N^o 20.

ALL^o MOD^{to}

ALLA MARCIA.

The musical score consists of two systems of grand staves. The first system begins with a treble clef staff containing a melodic line with triplets and a bass clef staff with a rhythmic accompaniment of chords. The second system continues the piece, featuring a *pp* dynamic marking in the treble staff and a *f* dynamic marking in the bass staff. The third system shows a *8va* marking above the treble staff. The fourth system includes a *loco* instruction above the treble staff. The score concludes with a final cadence in both staves.

Gnome King.

The first system of the piano score consists of two staves. The upper staff contains a complex melodic line with frequent triplets and slurs, marked with dynamics *ff* and *p*. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Piu Allegro .

The second system of the piano score is marked **Piu Allegro .** and begins with a *pp* dynamic. It features a more rhythmic and driving melody in the upper staff, with a steady accompaniment in the lower staff. The key signature remains two flats. The system includes dynamic markings *Cres un poco* and *f*, and a crescendo hairpin.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth notes in the treble and a more rhythmic bass line.

Second system of musical notation. The upper staff begins with a dynamic marking of *ff* (fortissimo). A fermata is placed over the eighth measure of the upper staff, with the number '8' written above it. The music continues with similar rhythmic patterns.

Third system of musical notation. The word *loco* is written above the treble staff in the latter half of the system, indicating a change in tempo or character.

Fourth system of musical notation. A fermata is placed over the eighth measure of the upper staff, with the number '8' written above it. The word *loco* is written above the treble staff.

Fifth system of musical notation, concluding the first act. The system ends with a double bar line and a repeat sign. The text "End of first Act." is written to the right of the staff.

ACT 2^d

(Opening of 2^d Scene)

No. 21.

ANDANTE
MAESTOSO.

Sixth system of musical notation, starting with a dynamic marking of *ff*. The key signature changes to two sharps (F# and C#), and the time signature is common time (C). The music is in a grand staff format.

Segue King.

Segue Subito: Glee.

Patric's Sage, Friend & Master
Glee.

FOR
THREE VOICES

(Alto, Tenor & Bass.)

Sung by
Mr. Pym, Mr. Hunt, & Mr. Comer,

in the
GNOME KING,

at the
Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

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

Ent. Sta. Ital.

Pr. 3/6

London Printed for the Author by Goulding D'Almaine Potter & Co., 20 Soho Square

ALLEGRETTO
MODERATO

NB. This Glee may be had, Arranged by Mr Bishop for two Sopranos & a Bass

sotto voce

Bac-triás Sage, fam'd Zoroaster Was our first re-doubted master For him some Centu -

sotto voce

Bac-triás Sage, fam'd Zoroaster Was our first re-doubted master For him some Centu -

sotto voce

Bac-triás Sage, fam'd Zoroaster Was our first re-doubted master For him some Centu -

p

dol

ries ago, Some Centuries a-go Did we the heaving bellows blow, did we did we

dol

ries ago, Some Centuries a-go Did we the heaving bellows blow, did we did we

dol

ries ago, Some Centuries a-go Did we the heaving bellows blow, did we did we

pp dol

CORO

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

ff

him, some Cen_tu_ries a - go, Some Cen_tu_ries a - go Did We the heaving

him, some Cen_tu_ries a - go, Some Cen_tu_ries a - go Did We the heaving

him, some Cen_tu_ries a - go, Some Cen_tu_ries a - go Did We the heaving

p dol

p dol

p dol

pp dol

ff *br* **SOLI** *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

ff *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

ff *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

ff *p*

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

calando a Tempo

ashes We bottled up his ashes Then blow away boys then blow good fellows If

ashes We bottled up his ashes Then blow away boys then blow good fellows If

ashes We bottled up his ashes Then blow away boys then blow good fellows If

colla voce

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

mf *pp dol*

Gnome King.

THE ROSE CROSS

CORO

Brothers of the Ro_sy Cross To Brothers of the Ro_sy Cross Oh! we should be a

Brothers of the Ro_sy Cross To Brothers of the Ro_sy Cross Oh! we should be a

Brothers of the Ro_sy Cross To Brothers of the Ro_sy Cross Oh! we should be a

mf *ff*

heavy loss a heavy heavy loss To Brothers of the Ro_sy cross To Brothers of the

heavy loss a heavy heavy loss To Brothers of the Ro_sy cross To Brothers of the

heavy loss a heavy heavy loss To Brothers of the Ro_sy cross To Brothers of the

pp *ff* *f*

Gueme King.

ANDANTINO

SOLO

dol

Ro - sy cross Jacob Behman Ja_cob Behman had dol

Ro - sy cross Ja_cob Behman had dol

Ro - sy cross Ja_cob Behman had dol

cres *pp*

ANDANTINO

got in his head a no_tion that made that made some sport; For a_

got in his head a no_tion that made that made some sport; For a_

got in his head a no_tion that made that made some sport; For a_

p

mong the stars is a darkness a darkness he said Where the devil is keeping is

mong the stars is a darkness a darkness he said Where the devil is keeping

mong the stars is a darkness a darkness he said Where the devil is keeping

mf *f* *pp*

dol

keeping his Court: But whersoer the Devl may be The Devl a bit for that care

keeping his Court: But whersoer the Devl may be The Devl a bit for that care

keeping his Court: But whersoer the Devl may be The Devl a bit care

tr *fp* *fp* *fp*

dol *tr* *fp* *fp*

tr *fp* *fp*

we for that for that care we; And we are resolv'd, we are resolv'd While a

we for that for that care we; And we are resolv'd, we are resolv'd While a

we for that for that care we; And we are resolv'd, we are resolv'd While a

pp *mf*

cresc *p* *sfz* *mf* **CORO**

Star ex_ists We'll work for the good of the Al_ - chy_mists And we

cresc *p* *mf*

Star ex_ists We'll work for the good of the Al_ - chy_mists And we

Star ex_ists We'll work for the good of the Al_ - chy_mists And we

f *p* *f* *cres* *pp* *f*

are resolv'd We are resolv'd While a Star ex_ists Well work for the good of the

are resolv'd We are resolv'd While a Star ex_ists Well work for the good of the

are resolv'd We are resolv'd While a Star ex_ists Well work for the good of the

SOLI.
Tempo primo

Al - - - chy - - - mists Then blow a_ way, then

Al - - - chy - - - mists Then blow a_ way, then

Al - - - chy - - - mists Then blow a_ way, then

Al - - - chy - - - mists Then blow a_ way, then

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

mf

heavy heavy loss To Brothers of the Rosy Cross to Brothers of the

heavy heavy loss To Brothers of the Ro_sy Cross to Brothers of the

hea_vy hea_vy loss To Bro_thers of the Ro_sy Cross to Brothers of the

pp dol *mf*

Gnome King.

CORO

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Brothers of the Rosycross To Brothers of the Ro - - sy cross

Brothers of the Rosycross To Brothers of the Ro - - sy cross

Brothers of the Rosycross To Brothers of the Ro - - sy cross

Treasures of the rarest worth
THE
Invisible Spirits Chaunt,

Mr. Pamel,
LV
THE GNOME KING!
AT THE

Theatre Royal Covent Garden,

Composed by
HENRY R. BISHOP,

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

Ent. Sta. Hall.

Price

London, Published for the Author, by Goulding, D'Almaine Potter & Co. 20, Soho Square.

Invisible Spirit. *Espres:*

Treasures of the rarest worth, Are im-

ANDANTE
LARGHETTO *pp sempre.*

The musical score consists of three staves. The top staff is for the 'Invisible Spirit' vocal part, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'Treasures of the rarest worth, Are im-' are written below the notes. The middle and bottom staves are for the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the one sharp key signature and 3/4 time signature. The tempo markings 'ANDANTE' and 'LARGHETTO' are on the left, and the dynamic marking 'pp sempre.' is written above the piano part.

Gnome King

pri - - - son'd in the Earth; Hidden deep, Hidden deep, Where the

dol

espres

Mould-warp will not creep Where are gems of sparkling

2d Stanza

deces

espres

pp

hue Where is spark_ling Stella too? Hidden deep, Hidden

rf

dol

cres

pp

deep, Where the Mouldwarp will not creep.

espres

tr

dol

The
GABRE'S GLEE,
 Sung by
 Mrs. Lyne, Mr. Hunt & M^{rs}. Duruselle,
 IN
THE G. V. O. MEETING!
 at the
 Theatre Royal, Covent Garden,
 Composed by
HENRY R. BISHOP,
 Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Str. Hall,

Price 2/6

London. Published for the Author by Grouching, D'Almaine, Potter & Co. 20, Soho Square.

MODERATO

Solo of Gabre.

Drear, and e'en when blooming dear

* Home King. NB. While appearing as Sung by a Soprano Voice, the small notes should be substituted.

Scowls the heath a pathless ground! There, an a - rid tract and here

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Scowls the heath a pathless ground! There, an a - rid tract and here". The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands.

Plovers wing their marsh = = y round!

Clar: Oboe Clar: Oboe

The second system continues the vocal line and piano accompaniment. It also includes woodwind parts for Clarinet (Clar:) and Oboe. The lyrics are: "Plovers wing their marsh = = y round!". The woodwind parts enter with a melodic line that complements the vocal melody.

Solo 1st Gatre

And oft in some old ruin'd Towr, The perching Raven loves to croak;

The third system features a "Solo 1st Gatre" (likely a Gaithe or similar bird) on a single staff. The lyrics are: "And oft in some old ruin'd Towr, The perching Raven loves to croak;". The piano accompaniment continues with its characteristic dense texture.

Boding Death's sad solemn hour Death's sad solemn hour And here and there a

Cres p Cres mf p pp

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Boding Death's sad solemn hour Death's sad solemn hour And here and there a". Dynamic markings are present: "Cres" (Crescendo), "p" (piano), "Cres" (Crescendo), "mf" (mezzo-forte), "p" (piano), and "pp" (pianissimo).

Gnome King.

state=ly Oak Stands blasted. by the Thunder stroke, stands blast = = ed by the

ten

Thun = = der stroke And here and there a state = = ly Oak, Stands

Flauto e Clar:

blasted by the Thunder stroke, stands blasted by the Thun = = der stroke. . .

Flauti

Con Espres:

But cheer! but cheer! Though the heath be drear tho' the heath tho' the heath be

pp

drear, Thither go we, Thither go we, And merry companions shall we be.

CORO.

Alto *ff* But cheer! but cheer! Though the heath the heath be drear though the

Tenore *ff* But cheer! but cheer! Though the heath the heath be drear though the

Basso *ff* But cheer! but cheer! Though the heath the heath be drear though the

heath the heath be drear Though the heath be drear, Thither go we, thither go

heath the heath be drear Though the heath be drear, Thither go we, thither go

heath the heath be drear Though the heath be drear, Thither go we, thither go

Gnome King.

we, And merry companions shall we be, Thither go we, thither go we, And
 we, And merry companions shall we be, Thither go we, thither go we, And
 we, And merry companions shall we be, Thither go we, thither go we, And

ff

merry com-pa-nions shall we be, And merry companions shall we be.
 merry com-pa-nions shall we be, And merry companions shall we be.
 merry com-pa-nions shall we be, And merry companions shall we be.

ff ff ff

Solo, Sigismund.

Point the way! were Death in view You shall lead and I pursue!

pp

Violini

Point the way! were Death in view You shall lead, and I pur sue you shall lead, and

I pur = sue you shall lead, and I pur = sue Then

ten dol dim Flauti

Con Espres:

cheer! then cheer! Though the heath be drear though the heath though the heath be

pp

drear, Thither go we, thither go we, And merry companions shall we be.

f

CORO.

ff

Then cheer! Then cheer Though the heath the heath be drear, Though the

ff

Then cheer! Then cheer Though the heath the heath be drear, Though the

ff

Then cheer! Then cheer Though the heath the heath be drear, Though the

heath the heath be drear Though the heath be drear Thither go we

pp

heath the heath be drear Though the heath be drear Thither go we

pp

heath the heath be drear Though the heath be drear Thither go we

Thither go we, And merry com-panions shall we be Thither go we

ff

Thither go we, And merry com-panions shall we be Thither go we

ff

Thither go we, And merry com-panions shall we be Thither go we

ff

Thither go we And merry companions shall we be And merry companions shall we

Thither go we And merry companions shall we be And merry companions shall we

Thither go we And merry companions shall we be And merry companions shall we

Tr

Cres

be! ..

be! ..

be! ..

ff

p

dim.

pp

morendo

PRINTED BY GOULDING
SONO S&S
LONDON

When Spring its warmth imparting,
(Song)

Composed by

F. KREUBE,

adapted and arranged for

MIS M. TREE,
IN THE

Gnome King.

BY
HENRY R. BISHOP.

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

For Sale at

Pr. 1/6

London, Printed for the Author, by Goulding, D'Almaine, Potter & Co. 20, Soho Square.

STELLA

When Spring its warmth im-

ANDANTE
ESPRESSIVO

part - ing Ex - pands the bud - ding flow'r The A - - prilmorn is

cres *pp*

darting a Sunbeam a Sunbeam thro the showr The April morn is darting a Sunbeam a

mf *p*

Sunbeam thro the showr a Sunbeam a Sunbeam thro the showr Now I now I from April

espres

mf *p* *f* *f* *f*

borrow The looks that best that best be guiled And gild een while I sorrow My

dol

f *f* *f* *f* *f* *pp*

tear-drop with a smile Now I now I from April borrow The looks that best be

f *f* *f* *f* *f* *p*

calando

guile, & gilden while I sorrow, my tear drop with a smile. gild my tear drop with a smile

When Spring its warth in part ing Ex_pands the bud_ding flow'r The A_pril morn is

darting a Sun-beam a Sun-beam thro' the show'r The A_pril morn is darting a Sun-beam a

cres

Sun-beam thro' the show'r a Sun-beam a Sun-beam thro' the show'r

THE BOWER SCENE.

When Brinhilda and Flouck appear.

Nº 26.

ALLº

MODº

Musical score for No. 26, featuring piano and modero sections with dynamic markings.

When the Dove comes forth.

Nº 27.

ANDANTE

Musical score for No. 27, marked Andante, featuring flute and piano parts.

Continuation of musical score for No. 27, showing piano accompaniment.

The Dove flies away.

Nº 28.

ANDANTINO

UN POCO

ALLEGRETTO

Musical score for No. 28, marked Andantino, Un Poco, and Allegretto, featuring flute and piano parts.

Continuation of musical score for No. 28, showing piano accompaniment.

Gnome King.

Storm: (at change of Scene)

Nº 29.
ALLº
MODº

Sigismund seeks for shelter.

Nº 30.
ALLº

Gnome King.

The Tower is struck by Lightning.

Nº 31.
ALLEGRO

ff

The Dove appears to Sigismund, who plunges into the burning Tower.

Nº 32.
ALLEGRO

pp *Cres* *Dim* *pp*

Gnome King.

The musical score consists of six systems of music. Each system includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features complex rhythmic patterns, often with triplets and sixteenth notes. The violin part provides a melodic line with various articulations and dynamics. Performance markings include '8' (octave), 'Cres' (Crescendo), 'loco' (loco), 'ff' (fortissimo), and 'rf' (ritardando). The score concludes with a double bar line and the instruction 'Segue Subito N° 33 at change of Scene.' followed by a repeat sign.

Gnome King.

Segue Subito N° 33
at change of Scene.

The dangers threat,

Quartetto.

OR
Invisible Spirits

IN

THE GNOME KING!

As performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

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

Enr. Ste. Hall,

Price 1/6.

London Published for the Author, by Goulding, D'Almaine, Potter & Co. 20, Soho Square.

Clar: &c

ANDANTINO
un poco
ALLEGRETTO

pp

cres pp

Gnome King

SOPRANO 1^{MO}

p *mol*

Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

SOPRANO 2^{DO}
OR ALTO, AN
8^{VE} HIGHER.

p *mol*

Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

TENORE.

p *mol*

Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

BASSO.

p *mol*

Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

ACCOMP^T

pp

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

187

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

Sigismund rushes forward and takes the Gnome King's wand.

Nº 34.
ALLEGRO
SPIRITOSO.
QUASI PRESTO

When Umbriel sinks into the Infernal Regions.

Nº 34.
ALLEGRO
MODERATO.

Scene changes to the Grand Hall of Duke Klopsteinschloffengrozen.

Nº 36.
POMPOSO.

Gnome King.

The Heart that yesterday was sad,

FINALE,

The Gnome King;

As Performed at the

Theatre Royal, Covent Garden.

(Composed by

HENRY R. BISHOP,

Ent. Sta. Hall,

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

Price

London, Published for the Author, by Goulding, D'Almaine, Potter & Co 20, Soho Square,

ALLEGRETTO
MODERATO

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a piano (*p*) marking and a crescendo (*cres*) marking. The time signature is 2/4.

Musical notation for the second system, featuring a treble and bass staff. The treble staff begins with a forte (*f*) marking. The time signature is 2/4.

CORO

Vocal notation for the chorus with lyrics: "The Heart that yesterday was sad, No more with grief is frozen A". The melody is written on a treble staff.

The Heart that yesterday was sad, No more with grief is frozen A

Musical notation for the third system, featuring a treble and bass staff. The treble staff begins with a forte (*f*) marking. The time signature is 2/4.

Daughter lost, Re_turns to glad, A Daughter lost re_turns to glad Duke *ff*

Daughter lost, Re_turns to glad, A Daughter lost re_turns to glad Duke *ff*

Klop_stein - schlof_fen - -gro - -zen Duke Klop - stein - schlof_fen - -

Klop_stein - schlof_fen - -gro - -zen Duke Klop - stein - schlof_fen - -

gro - zen Klop_stein - schlof_fen - gro - - zen Duke *tr*

gro - zen Klop_stein - schlof_fen - gro - - zen Duke

Klop_stein - schloffen - gro - zen Duke Klopstein - schloffen - gro - zen

Klop_stein - schloffen - gro - zen Duke Klopstein - schloffen - gro - zen

Klopstein - schloffen - gro - zen

Klopstein - schloffen - gro - zen . . .

hr

rit