

F. H. &
OVERTURE
and
whole of the Music
in
THE HEART OF MID-LOTHIAN.
Musical Drama

in Three Acts,
as Performed at the
Theatre Royal, Covent Garden.

The Poetry by

Composed

D. Terry Esq.

and the Selected Airs arranged

HENRY R. BISHOP.

Ent. at Sta. Hall.

Composer and Director of the Music to the Theatre Royal, Covent Gard.

Price. 10s. / 6

London Published by Goulding Dalmaine Potter & Co. 20, Soho Square & to be had at 7 Westmorland Str. Dublin.

Overture

Composed & Selected

By Henry R. Bishop.

Largo

ff *p* *ff* *p* *pp*

f *p* *Cres*

f *Dim* *pp* *Cres* *f*

Allegretto moderato

Clarinetto Flauto

Clar:

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 a key signature of one flat (B-flat). The music features a complex piano accompaniment with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

The second system of music includes a Flauto (Flute) part. The upper staff is labeled "Flauto" and contains a melodic line with some grace notes. The piano accompaniment continues in the lower two staves, maintaining the sixteenth-note texture.

The third system continues the piano accompaniment. The upper staff has a melodic line with some slurs and accents. The lower staves show the intricate sixteenth-note accompaniment.

The fourth system is marked with a forte (*f*) dynamic. The piano accompaniment becomes more intense, with denser sixteenth-note patterns in the right hand.

The fifth system is marked with fortissimo (*ff*) dynamic. The piano accompaniment reaches its most intense point, with very dense sixteenth-note passages.

The sixth system concludes the piece. The piano accompaniment features some chromatic movement and ends with a final chord. The upper staff has a melodic line that concludes with a few notes.

Ov. H. of Mid Lothian

Allegro
non
tanto

Octave Flute Scherzando

The musical score is written for Octave Flute and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro non tanto'. The score includes various dynamic markings: *h* (hairpins) at the beginning, *ff* (fortissimo) in the second system, *Solo p* (solo piano) in the third system, *ff* in the fourth system, and *Cres* (crescendo) and *f* (forte) in the sixth system. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with some accidentals. The bass staff features a similar rhythmic pattern with chords. A *ff* dynamic marking is present in the right hand.

The second system continues the musical piece. It features a *sfa* (sforzando) marking above the treble staff, indicating a sudden increase in volume. The notation includes various chordal structures and melodic lines.

The third system is marked with *loco* in the treble staff and *p* (piano) in the bass staff. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system continues the eighth-note accompaniment in the bass staff, with the treble staff providing a melodic counterpoint. The dynamics remain consistent with the previous system.

The fifth system is marked with *f* (forte) in the bass staff. The music features a dense texture with many notes in both staves, including some triplets and complex chordal figures.

The sixth system includes a *sfa* marking in the treble staff, a *Cres* (crescendo) marking in the bass staff, and a *loco* marking in the treble staff. The piece concludes with a *ff* dynamic marking in the bass staff.

Ov. H. of Mid Lothian

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

The second system continues the musical piece. The treble staff shows a continuation of the melodic theme. The bass staff features a triplet of eighth notes. A dynamic marking of *p* (piano) is indicated in the bass staff.

The third system is marked with *Cres* (Crescendo) in the bass staff. The treble staff has a melodic line with a *f* (forte) dynamic marking. The bass staff has a steady accompaniment.

The fourth system features a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff has a melodic line with some chromaticism. The bass staff has a series of chords.

The fifth system includes a *p* (piano) dynamic marking in the bass staff and a *sua* marking in the treble staff. The treble staff has a melodic line with some grace notes. The bass staff has a complex accompaniment.

The sixth system shows a consistent melodic and harmonic flow. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment with eighth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff has a 'loco' marking above it, indicating a change in articulation. The lower staff includes a dynamic marking of 'f' (forte) near the end of the system.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff features some chromatic movement and slurs, while the lower staff maintains its accompaniment.

The fourth system includes a dynamic marking of 'ff' (fortissimo) in the lower staff, indicating a strong increase in volume. The melodic line in the upper staff becomes more active.

The fifth system features a dynamic marking of 'sf' (sforzando) in the lower staff. The piece continues with intricate melodic and harmonic textures.

The sixth and final system on the page concludes the piece. It ends with a double bar line and a final 3/4 time signature in the lower staff.

Ov. H. of Mid Lothian

Clar:
Dol:

Andante
espressivo

Octave Flute.
Scherzoso

Moderato

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present in the treble staff.

Second system of musical notation, continuing the piece. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked *loco*. It features several triplet markings (indicated by the number 3) over eighth notes in the treble staff. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines from the previous systems.

Fifth system of musical notation, marked *Larghetto sostenuto* and *p* (piano). The tempo and dynamics change significantly here, with a slower, more sustained feel. The treble staff has a more melodic, flowing line, while the bass staff provides a simple harmonic support.

Sixth system of musical notation, marked *Cres.* (crescendo) and *r* (ritardando). The music builds in volume and then slows down towards the end of the system.

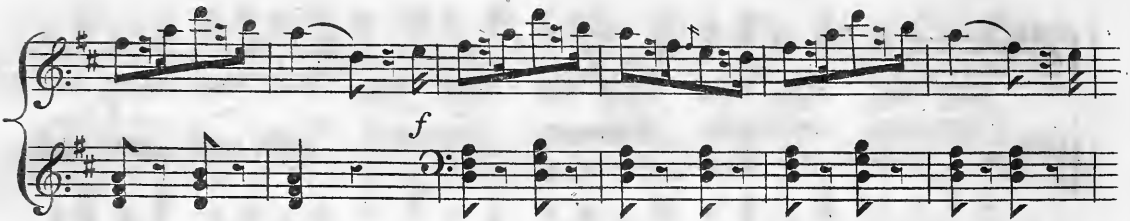
Seventh system of musical notation, ending with a 2/4 time signature. The piece concludes with a final cadence in both staves.

Allegro
vivace

p Octave Flute




f



8va

p



f



f



loco

f Dim:

p Cres: *f*

Cres: *ff*

Shout! Comrades Shout! Chorus of Rioters.

In the Musical Drama, called

THE HEART OF MID-LOTHIAN

The Poetry by

Performed at the

D. Terry Esq.

Theatre Royal, Covent Garden.

Composed 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 Squ. & to be had at 7, Westmorland St Dublin

PRESTO E
CON FUOCO.

Alto. *ff* *ff* *ff* *ten:*
 Shout Shout Shout Comrades shout the work is done

Tenore. *ff* *ff* *ff* *ten:*
 Shout Shout Shout Comrades shout the work is done

Basso. *ff* *ff* *ff* *ten:*
 Shout Shout Shout Comrades shout the work is done

Shout Comrades shout the work is done! The Villain's mortal race is run The

Shout Comrades shout the work is done! The Villain's mortal race is run The

Shout Comrades shout the work is done! The Villain's mortal race is run The

Villain's mor-tal race is run Porteous is dead - - Re = venge

Villain's mor-tal race is run Porteous is dead - - Re = venge

Villain's mor-tal race is run Porteous is dead - - Re = venge

ten *rf e ten* *din.* *p*

Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =
 Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =
 Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =

= venge complete Re = venge Re = = venge --- com = = plete Re
 = venge complete Re = venge Re = = venge --- com = = plete Re
 = venge complete Re = venge Re = = venge --- com = = plete Re

= venge com = plete Re = venge com = = plete ---
 = venge com = plete Re = venge com = = plete ---
 = venge com = plete Re = venge com = = plete ---

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp e stacc: molto

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

= perse in safe = = ty hence a = = = way Dis = perse

= perse in safe = = ty hence a = = = way Dis = perse

= perse in safe = = ty hence a = = = way Dis = perse

in safe = = ty hence a = = = way Shout Comrades

in safe = = ty hence a = = = way Shout Comrades

in safe = = ty hence a = = = way Shout Comrades

f

shout - - - Shout Comrades shout the work is done The Villain's

shout - - - Shout Comrades shout the work is done The Villain's

shout - - - Shout Comrades shout the work is done The Villain's

mor = tal race is run The Villain's mor = = tal race is run The

mor = tal race is run The Villain's. mor = = tal race is run The

mor = tal race is run The Villain's mor = = tal race is run The

work is done The work is done The Vil- lian's mor = = tal

work is done The work is done The Vil- lian's mor = = tal

work is done The work is done The Vil- lian's mor = = tal

if *if* *ten:*

race is run The work is done The work is done The

race is run The work is done The work is done The

race is run The work is done The work is done The

if *if* *ten:*

Villain's mor = tal race is run The work is done The work is

Villain's mor = tal race is run The work is done The work is

Villain's mor = tal race is run The work is done The work is

done The Vil - lain's mor - tal race is run his mor - = tal

done The Vil - lain's mor - tal race is run his mor - = tal

done The Vil - lain's mor - tal race is run his mor - = tal

8

ff. *r*

race is run

race is run

race is run

loco

ff *ff*

9

9

3

I'm wearing awa' Jean
(with the Embellishments &c) as Sung

BY
Miss. Stephens.

The Pastor, &c. In the Musical Drama, call'd
D. Terry Esq.
THE HEART OF MID-LOTHIAN

at the
Theatre Royal Covent Garden.
(Adapted & Arranged)

with new Symphonies & accompaniments
BY

HENRY R. BISHOP.

Ent. Stallhall,

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

Pr. 1/6

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

ANDANTE
ESPRESSIVO

The musical score is written for piano and consists of two systems. The first system is marked 'ANDANTE' and 'ESPRESSIVO'. It features a treble and bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music is characterized by a steady, rhythmic accompaniment with various dynamics including piano (p), forte (f), and fortissimo (ff). The second system continues the accompaniment with dynamics of piano (p) and pianissimo (pp), ending with a double bar line.

The Heart of Mid-Lothian.

Effie Deans.

I'm wearing a = = wa' Jean, Like snaw- wreaths in thaw Jean, I'm

wearing a = = wa' To the land O' the leal. There's nae sorrow

there, Jean, There's nae cauld nor care, Jean, The day is aye fair In the

land O' the leal!

2^d VERSE.

Piangevole.

My good name is gone, Jean, My joys here are flown, Jean, My

hope is a lone In the land O' the leal. Then heed not my

pain, Jean, This world's care is vain, Jean, We'll meet and be fain, In the

land O' the leal!

The Heart of Mid-Lothian.

Madge. ****

There gowans are gay, my love, There gowans are gay They

LIVELY. *p*

espressivo e piu Largo.

gare me wake, when I should sleep, The first morning of May!

piu Largo. *Segue Subito*

ANDANTINO *p*

Hol = loo! to the Greenwood The maypole to bring = well

with wildness, & melancholy.

busk us fresh gar = lands, To wel = come the Spring!

**** The whole of the Airs for Madge Wildfire are sung without Accompaniment.

Madge .



ALLEGRETTO

NON TROPPO

PRESTO



ring, What did ye with your bridal ring, ye little cut-tie Queen O!

(Gaily)

I gave it to a Soldier, a Soldier, a Soldier. I gave it to a

Soldier An old true love of mine, O!

TAPE BENTRÉ ACTE,

Performed between the 1st & 2nd Acts of the Heart of Mid-Lothian, at the Theatre Royal, Covent Garden. Arranged by H. R. Bishop.

ANDANTE

AFFETTUOSO

p. Soave

pp

sosten.

f

cres

pp

mf

pp

Oh! thou by Love's eternal power impress,

as Sung by

Miss Stephens,

In the Musical Drama, called

THE HEART OF MID-LOTHIAN.

at the
Theatre Royal, Covent Garden.

The Poetry by

Adapted & Arranged

D. Terry Esq.

With new Symphonies & Accompaniments,

BY

HENRY R. BISHOP,

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

Ent. Sta. Hall,

Pr

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

ANDANTE

AFFETTUOSO

The Heart of Mid-Lothian

Effie Deans.
espres^o

Oh! thou, by Love's e = ternal pow'r im=prest, Too deep with = in this

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *pp* and *cres*.

fond and faithful breast, Oh! save thy life and let them Oh! let them take my

The second system continues the vocal and piano parts. The vocal line has a slight upward inflection. The piano accompaniment features a *cres* marking and *pp* dynamics. The lyrics are spread across the vocal line.

own For if thou die my life of life is gone!

The third system shows the vocal line with *smorz* and *ad lib:* markings. The piano accompaniment includes *colla voce* markings and a *f* dynamic. The lyrics are: "own For if thou die my life of life is gone!".

The fourth system shows the piano accompaniment continuing. It includes a *p* dynamic and a *pp* dynamic. The music concludes with a double bar line.

2^d VERSE.

or and

True Love's the heav'n that o'er de-voted hearts The light and air by

pp *cres.* *pp*

or love my or e = ver

which they live in-parts, And thou the only love my heart can ever own Oh!

cres. *pp* *colla voce*

Largo or its

if thou die its light and life are gone!

colla voce *f* *ten*

p *pp*

AWAY! TO PRISON BEAR THEM, THEM;

To the Second Act.

Sung by *M^{rs} C. Kemble, M^r Liston, M^r Emery,
M^r Blanchard & Chorus,*

THE HEART OF MID-LOTHIAN,

at the Theatre Royal, Covent Garden; Composed by

The Poetry by

HENRY R. BISHOP,

D. Terry Esq^r

Entirely Ball.

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

Price

London, Published by Goulding Dalmaine Petter & C^o 20, Soho Square & to be had at 7, Westmorland Street, Dublin.

ANDANTINO

CON MOTO.

Ratcliffe & Sharpitlaw.

Away, Away! to prison bear them. Away, Away! to prison

Dumbiedikes

bear them This it is to speak one's mind! This it is to speak one's

Madge

mind! Come, my cho-sen do not fear them, Come, my cho-sen do not fear them,

dim *pp*

Dumbiedikes

Madge

Let me go, I'm not in-clin'd Let me Let me go, I'm not in = = clind My

ff *ff*

A = way to prison

Alto
Ratcliffe
col Tenore

Sharpitlaw
col Basso

CORO: A = way to prison

mf *ff*

cho = = sen do not fear them My cho = = sen do not fear them My

bear them! Away A = way to prison bear them! to prison bear them to

bear them! Away A = way to prison bear them! to prison bear them to

rf *rf* *rf*

ff *ff*

cho = sen do not fear them, Aye Aye Come! Come!

prison bear them A = way!

prison bear them A = way!

ff

ff *ff* *rf* *rf* *rf*

* ANDANTE ESPRESSIVO Madge. sosten:

The world is but a pri = son barr'd, And vault = ed by the

mf *p* *be*

Sky, And ev' = ry Mortal's lot is hard Tho' boasting Li = ber = ty In

cres *f* *ff* *p* *be*

pleasures bows some fet = ter'd be And some in sorrows tow'r, But still no glance of

pp *f* *p* *pp* *cl*

The Heart of Mid-Lothian * This movement is omitted in the Representation.

Li = = berty Un = till our dying hour, un = till our dy = = ing hour!

(Dumbiedikes Tacet)

Madge

Alto
Ratcliffe &
Tenore

Sharpit-law &
Basso

Come my
A = = way - - - - to prison

CORO: A = = way - - - - to prison

ALLEGRO
SPIRITOSO

ff

cho = = = sen do not fear them My cho = = = sen do not
bear them A = way A = = way - - - - to prison bear them Now a =
bear them A = way A = = way - - - - to prison bear them Now a =

= way Come a=way Come Come Come a = way Come a=way Come

= way (Now to pri = son bear them a way now to pri = son

= way Now to pri = son bear them a way now to pri = son

Come Come a == way!

bear them a = way!

bear them a = way! loco

My Friends & Fame are from me gone,
 Sung by
MISS STEPHENS,
 in the Musical Drama called

The Heart of Mid Lothian
Theatre Royal at the Covent Garden
 adapted & arranged by
HENRY R. BISHOP.

Ent. Sta. Hall.

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

Pr.

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

ANDANTINO
 AFFETTUOSO

Effie Deans

My friends and fame are from me gone, And I must never see them

more; The hope and pride of life are flown And Oh! would life it = =

self -- were gone Why should a wish for life be mine, Since none will

love or know me here? When laid in death my woes my fate, From

pity's eye may claim a tear!

cresc. *f* *p*

2^d VERSE.

Poor suffering heart that dares not seek The friendship that from

death from death might save; In se = cret weep in si = lence break, And

hide thy sor = row in - - the grave The grave, the grave the silent grave Is

all the refuge left thee here Then lost and lone one die - Thy

fate from pity's eye may claim a tear.

cres f > p

The Sky-lark springing to the dawn,
as Sung by

MISS STEPHENS

In the Musical Drama, call'd

The Heart of Mid-Lothian,

at the
Theatre Royal Covent Garden

The Poetry by

D. Terry Esq.

COMPOSED BY M^r. HOOK.

Adapted & Arranged

BY

HENRY R. BISHOP,

Ed. St. Hall,

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

Pr

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

ANDANTINO

Flauto
espres

8- loco

mf

The Heart of Mid-Lothian

Effie Deans

The Skylark springing to the dawn, Ne'er warbled half so lightly, As

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part begins with a *pp* dynamic marking and consists of a rhythmic accompaniment of eighth and sixteenth notes.

I when life's ex = ta = tic morn First beam'd up = on me bright = = = ly! But

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment with some melodic movement in the right hand.

thickest clouds have dim'd its ray, And sullied it for e = = ver And Joy that lighted

The third system shows the vocal line and piano accompaniment. The piano part includes a *cres* (crescendo) marking and a *p* (piano) marking. A triplet of eighth notes is marked with a '3' above it.

ad lib:
Love the way A = gain shall light it ne = ver!

The fourth system features a vocal line with an *ad lib:* (ad libitum) marking above it. The piano accompaniment includes *f* (forte) and *rf* (ritardando forte) markings. The piano part has a more active, flowing accompaniment.

2^d VERSE.

O fool, I ne-ver dreamt that ill Could dwell with-in Loves bower, Nor

pp

saw the venom'd Ser-pent lurk Be-neath the pas-sion flow-er! Now

all Love's flowers in its breath Droop, droop and fade for e-ver And Roses twind with

cres *f*

weeds of death Bloom bloom again shall never!

f *rf*

Madge. *con Spirito.*

I'm Madge of the Country I'm Madge of the Town. And I'm

ANDANTINO

ALLEGRETTO

Madge of the lad I am blythest to own! The wildfire that flashes so

ff

bright and so free was ne-ver so brave or so bonnie as me!

f

Repeated, very quick, as she goes off!

(Sung behind the Scenes at a great distance)

Madge.

When the glow-worm is glistening, And your Lover is nigh, There is

ANDANTE

p

danger in list'ning, Then fly, Lady fly! Fly, Lady fly! Then fly, Lady fly!

Madge. (nearer)

Fly, La-dy fly! Then fly! Lady fly!

ANDANTE CON
PIU MOTO.

(Sung on the Stage)

Madge.

When the wolf is a ranger, And the moon's in the sky, Thy flocks are in

ANDANTE

danger Then hie, Shepherds hie! Hie, Shepherds hie! Then hie, Shepherds hie!

None here I hope will now refuse,
Finale

TO
THE HEART OF MID-LOTHIAN;

Sung by
 Miss Stephens, M. Emery, &c. &c.

at the
 Theatre Royal, Covent Garden.

The Poetry by

Adapted & Arranged by
HENRY R. BISHOP,

D. Terry Esq.

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

Exc. at Stea Hall.

Price.

London, Published by Goulding, Dalmaine, Potter, & Co. 20, Scho Square & to be had at 7 Westmorland Street, Dublin.

ANDANTINO
 CON MOTO

ff

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a series of chords and arpeggiated figures, marked *ff*. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

Solo, Effie.

None here I hope will now refuse To soothe my bosoms ter = = rors, When

The first line of the song features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps and the time signature is common time. The lyrics are: "None here I hope will now refuse To soothe my bosoms ter = = rors, When". The piano part is marked *pp*.

e'er re = pentant wo = man sues, Sure you'll for = give her er = = rors: Each

The second line of the song continues the vocal line and piano accompaniment. The lyrics are: "e'er re = pentant wo = man sues, Sure you'll for = give her er = = rors: Each". The musical notation follows the same format as the first line.

anxious heart on you de= pends To part in joy or sorrow Then

friends To - - morrow and to = mor = row

CORO:

Soprani & Effie. *ff* Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

Alto. *ff* Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

Tenore. *ff* Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

Basso *ff* Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

ff

meet as friends To-morrow and to-morrow.

meet as friends To-morrow and to-morrow.

meet as friends To-morrow and to-morrow.

Ratliffe.

If such a Thief as I might speak, I'd beg to steal your fa = = vor. And

plac'd in office here to stick I'll do my best en = = dea = = voir I

know my Singings all a hum So let me once more bor = = row Those

tones I'm sure will make you come. To - mor-row and to - mor-row.

CORO:

ff Each anxious heart on you depends to part in joy or sor-row Then bid us hope to
 Each anxious heart on you depends to part in joy or sorrow Then bid us hope to
 Each anxious heart on you depends to part in joy or sorrow Then bid us hope to

meet as friends To - mor-row and to - mor-row.
 meet as friends To - mor-row and to - morrow.

meet as friends To - mor-row and to - morrow.

Solo. Effie.

Since Ef = fie from Law's Court is clear Oh! be not your's se = ve = rer But

pp

from the Critics sen = tence here, Join heart and hands to clear her; Each

anxious heart on you depends To part in joy or sor = = row Then

bid us hope to meet as friends To = mor = row and to - mor = = row.

Piu Presto.

CORO:

Each anxious heart on you depends To part in joy or sor-row Then

Each anxious heart on you depends To part in joy or sorrow Then

Each anxious heart on you depends To part in joy or sorrow Then

ff

Piu Presto.

bid us hope to meet as friends To = mor = row and to = mor = row

bid us hope to meet as friends To = mor = row and to = mor = row

bid us hope to meet as friends To = mor = row and to = mor = row

8

CODA.

To = mor = row and To = mor = row To = mor = row and To =

To = mor = row and To = mor = row To = mor = row and To =

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End of the Drama .