

*The Red*

T H E

Overture

SONG, GLEE, CHORUSES,

and  
*Melo-Dramatic Music*

in

FORTUNATUS and HIS SONS:

OR

*The Magic Purse & Wishing Cap:*

(as Performed at the)

*Theatre Royal Covent Garden.*

Composed

and Arranged for the

*Voice & Piano Forte*

BY

HENRY R. BISHOP.

*Ent. at Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Gard<sup>n</sup>.*

*Price. 8/*

*London. Published by Goulding, Dalmaine, Potter & C<sup>o</sup>, Soho Square, & to be had at 7, Westmorland Str<sup>t</sup> Dublin.*

U

# OVERTURE.

I

ANDANTE

MAESTOSO

The musical score is written for piano and clarinet. It consists of six systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The clarinet part is written in a single staff with a treble clef and a key signature of one sharp (F#). The score includes various dynamics such as *ff*, *f*, *rf*, *pp*, *p*, and *ppp*, as well as articulations like *ten* (tenuto) and *cres* (crescendo). There are also markings for *mf* (mezzo-forte) and *dim* (diminuendo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A measure rest of 8 measures is indicated in the third system. The piece concludes with a *pp dim* marking.

Fortunatus

ALLA TURCA

ALLEGRO  
SPIRITOSO

The musical score is written for piano in 2/4 time, featuring a characteristic 'alla turca' style with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*pp*) dynamic. The second system includes a *smorz* (diminuendo) marking. The third system also features a *smorz* marking. The fourth system includes a *dim* (diminuendo) marking. The fifth system features a forte (*ff*) dynamic. The sixth system concludes the piece. The key signature is one sharp (F#), and the tempo is marked 'ALLEGRO SPIRITOSO'.

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 one sharp (F#). The music features a complex, fast-moving melody in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings *rf* (ritardando forte) in both the treble and bass staves, indicating a change in tempo and volume.

Third system of musical notation, featuring dynamic markings *p f p f p* (piano, forte, piano, forte, piano) in the bass staff, marking a series of volume fluctuations.

Fourth system of musical notation, with dynamic markings *fp* (fortissimo piano) in the bass staff, indicating a very loud and soft dynamic.

Fifth system of musical notation, showing the continuation of the musical themes in both staves.

Sixth system of musical notation, the final system on the page, concluding the piece with a final cadence.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major. The first measure is marked *rf*. The second measure is marked *rf cres*. The third measure is marked *f*. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand plays eighth notes. A dynamic marking of *ff* is present in the middle of the system.

Third system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays eighth notes. A dynamic marking of *p* is present in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays eighth notes. Dynamic markings of *f p* and *f p* are present in the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays eighth notes.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand plays eighth notes.

8 - - - - - 5

*rf* *rf* *cres* *f*

System 1: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *rf*, *rf*, *cres*, and *f*. A fermata is placed over the first measure of the treble staff.

8 - - - - - *loco* *ff*

System 2: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *loco* and *ff*.

8 - - - - -

System 3: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment.

8 - - - - - *loco* *rf* *rf* *rf* *rf* *rf* *rf* *rf* *rf*

System 4: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *loco* and *rf*.

*rf* *rf* *rf* *rf*

System 5: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *rf*.

3 3 3 3

System 6: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *rf*.

Fortunatus

(Opening of First Scene)

No 1.  
LARGHETTO

ff Flauto *p* Corni *ff* Flauto  
 Corni *cres* *f*

Characteristic March, of the trains of Fortune and Vice, with Chorus.

No 2.  
ANDANTINO  
CON MOTO

*pp* (Fortunatus lies down to sleep)  
*cres* (The Wood sinks and discovers the Temples of Fortune & Vice) *cres* *f* *cres*  
 March  
*ff* *pp*  
 Fortunatus

CHORUS.

1<sup>mo</sup>  
 2<sup>do</sup>  
 Basso

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*ff* loco

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*pp.* loco

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff*



Hell!

Hell!

Hell!

*ff* *ff*

*ff* Vice o'er mortals o'er mortals holds her sway, With tempting treasure

*ff* Vice o'er mortals o'er mortals holds her sway, With tempting treasure

*ff* Vice o'er mortals o'er mortals holds her sway, With tempting treasure

*ff* *ff*

stord, with tempting trea = sure stord, Her will, with pleasure we o =

stord, with tempting trea = sure stord, Her will, with pleasure we o =

stord, with tempting trea = sure stord, Her will, with pleasure we o =

= = bey, - - - Her will with pleasure we o = = bey, - - For Vice For  
 = = bey, Her will with pleasure we o = = bey, For Vice For  
 = = bey, Her will with pleasure we o = = bey, For Vice For

Vice and Fortune are a = = dord, For Vice and Fortune are a = =  
 Vice and Fortune are a = = = dord, For Vice and Fortune are a = =  
 Vice and Fortune are a = = = dord, For Vice and Fortune are a = =

dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -  
 dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -  
 dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -

Fortunatus

Segue.

Andante, Soave.

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*pp* Andante, Soave.

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

*cres*

*cres*

*cres*

convert can she find. No convert can she find. See, Virtue all alone de =

convert can she find. No convert can she find. See, Virtue all alone de =

convert can she find. No convert can she find. See, Virtue all alone de =

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

= scend; In vain she courts man = kind: In vain she courts man = kind:

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The lyrics are: "= scend; In vain she courts man = kind: In vain she courts man = kind:". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

The second system continues the vocal and piano parts. The lyrics are: "No vot'ries at her shrine at = tend; No convert can she find. No convert can she". The piano accompaniment includes dynamic markings such as *p* and *pp*.

find. No convert can she find. No convert can she find!

find. No convert can she find. No convert can she find!

find. No convert can she find. No convert can she find!

The third system concludes the vocal and piano parts. The lyrics are: "find. No convert can she find. No convert can she find!". The piano accompaniment features dynamic markings including *ff*, *pp*, and *dim*.

Fortune commands her attendants to play on Harps &c.

N<sup>o</sup> 3.

LARGHETTO

*p. Soave*

Fortunatus awakes.

*f*

N<sup>o</sup> 4.

Fortunatus starts on perceiving Fortune &c.

*ff*

The wood closes.

N<sup>o</sup> 5.

ANDANTINO

CON MOTO

*f*

decres

*p*

dim.

*pp*

Fortunatus

No. 6. Allegretto Mod<sup>to</sup>

AERIAL CHORUS.

1<sup>mo</sup>  
2<sup>do</sup>  
Basso.

Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer  
Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer  
Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer

*f* *mf*

(Wind Instruments, behind Scenes)

in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to  
in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to  
in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to

show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer  
show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer  
show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer

*cres*  
 stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =  
*cres*  
 stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =  
 stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =  
*cres* *mf*

*dim.* *p*  
 = way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =  
*dim.* *p*  
 = way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =  
*dim.* *p*  
 = way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =

*pp* *dim*  
 = way a = way away away away a = way - - - - -  
*pp* *dim*  
 = way a = way away away away a = way - - - - -  
*pp* *dim*  
 = way a = way away away away a = way - - - - -  
*pp* *dim.*

*Oh! place me in some lowly shed,*  
**AIR, SUNG BY**

*M<sup>r</sup> Durruselt,*

*In the Melo Drama of*  
**Fortunatus and His Sons,**

*at the*  
**Theatre Royal, Covent Garden,**

*The Poetry by* **Composed by** *D. Terry Esq<sup>r</sup>*

**HENRY R. BISHOP.**

*Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden, Pr. 1/6,  
London. Published by Gouling Dalmaine Potter & Co<sup>o</sup> 20, Soho Square, & to be had at 7, Westmoreland Street Dublin.*

**ANDANTINO  
CON MOTO  
ED ESPRESSIVO.**

Flauto dol

Musical notation for Flauto and piano accompaniment. The Flauto part is on a single staff with a treble clef and a 'dol' (dolce) marking. The piano accompaniment is on a grand staff with treble and bass clefs.

Musical notation for piano accompaniment. The piano part is on a grand staff with treble and bass clefs. It includes an '8' marking and a 'dim' (diminuendo) marking.

Soave

Oh! place me in some low-ly shed, With mild Content to stay-

pp

cres

Fortunatus

Musical notation for the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a 'Soave' marking. The piano accompaniment is on a grand staff with treble and bass clefs. It includes 'pp' (pianissimo) and 'cres' (crescendo) markings. The name 'Fortunatus' is written at the bottom left.



Sore throbs the dazzled Victims head, Where rich-es pour their ray: - - -

*pp* *cres*

Oh! place me in some lowly shed, With mild Content to stay - Sore throbs the dazzled

Victims head, Where riches pour their ray - - Where riches-pour their ray, Where

*dol espres* *sfz* *dol* *f*

riches pour their ray. Sore throbs the dazzled Victims head, Where

*rf* *p* *pp* *f* *pp* *f*

riches pour their ray - - -

*pp* *f*

2<sup>d</sup> VERSE.

Con = tent ... when life's wild tempests rise, And o'er its waves are driv'n,

*pp* *cres*

Shines like a beam from Angels eyes, To light the way to Heav'n - - Con =

*pp* *cres*

= tent - - - when life's wild tempests rise And o'er its waves are driv'n,

*pp* *cres*

*dol espress*  
Shines like a beam from Angels eyes To light the way to Heav'n, To

light the way to Heav'n, To light the way to Heav'n.

*sfz* *sfz*

*dol* *f* *pp* *f*

shines like a beam from Angels eyes To light the way to Heav'n.

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

Fortunatus

## Inside of Fortunatus' House.

Nº 8.

ALLEGRETTO

MODERATO

## Fortunatus prepares to depart for Alexandria.

Nº 9.

ANDANTINO

CON MOTO

ALLA SICILIANA.

Fortunatus.

Mark! Comrades Mark!  
**GLEE,**

In the Melo Drama, of

Fortunatus and His Sons,

Performed at the

Theatre Royal, Covent Garden,

Composed by

**HENRY R. BISHOP,**

*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, Westm.<sup>d</sup> St. Dublin

ALLEGRO

MODERATO

Musical score for Clarinet and Fortuinatus. The top staff is for Clarinet (Clar) and the bottom staff is for Fortuinatus. Both staves begin with a forte (ff) dynamic. The Clarinet part includes a piano (p) dynamic marking. The music is in common time (C) and features a mix of eighth and sixteenth notes with various articulations.

Musical score for Fortuinatus. The top staff is for Fortuinatus and the bottom staff is for Fortuinatus. Both staves begin with a forte (ff) dynamic. The music is in common time (C) and features a mix of eighth and sixteenth notes with various articulations.

Fortunatus

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

1<sup>st</sup> Time *p*. 2<sup>d</sup> Time *f*.

Mark! Comrades, Mark! Thro' the green Sea, Yon gallant bark Scuds merrily merrily

PIANO  
FORTE

1<sup>st</sup> Time *pp*. 2<sup>d</sup> Time *f*.

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily!

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily!

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily! 2<sup>d</sup> time

*p*

The white foam curls a=long her way, Hersails she furls, She

*p*

The white foam curls a=long her way, Hersails she furls, She

*p*

The white foam curls a=long her way, Her sails she furls, She

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

*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!  
*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!  
*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!

*f* *ff* *pp* *Stacc*

*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!  
*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!  
*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!

*ff*

Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,  
 Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,  
 Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,

Yon gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly

Yon gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly

Yon gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly

*pp*

*f* mer-ri-ly merri-ly merri-ly merrily mer-ri-ly merri-ly merri-ly.

*f* merri-ly merri-ly merri-ly merrily mer-ri-ly merri-ly merri-ly.

*f* merri-ly merri-ly merri-ly merrily merri-ly merri-ly merri-ly.

*f* *rf* *ff*

*f* *rf* *ff*

Fortunatus



Fortunatus follows the Messenger to the Palace of the Caliph!

N<sup>o</sup> 11.  
ALLEGRO  
SPIRITOSO

First system of musical notation for No. 11, featuring a treble and bass clef with a forte (f) dynamic marking.

Second system of musical notation for No. 11.

Third system of musical notation for No. 11.

Interior of the Caliph's Palace.

Turkish March.

N<sup>o</sup> 12.  
ALLEGRO  
MODERATO  
ALLA MARCIA

First system of musical notation for No. 12, featuring a treble and bass clef with dynamics *ff* and *p*.

Second system of musical notation for No. 12, featuring a treble and bass clef with a forte (*ff*) dynamic marking.

Third system of musical notation for No. 12, featuring a treble and bass clef with a pianissimo (*pp*) dynamic marking.

Fortunatus

1<sup>st</sup> 2<sup>d</sup> 25

*ff*

*ff* *p* *ff*

**FINALE** to the First Act  
 (When Fortunatus takes his flight to Cyprus)  
 And as an Entr' Acte.

**N<sup>o</sup> 13.**  
**ALLEGRO**  
**FURIOSO**

*ff* *Sempre*

*tr*

Fortunatus

End of the first Act.

Fortunatus

# Let the merry Dance & Song, Chorus & Dance.

in the Melo Drama of **FORTUNATUS AND HIS SONS**, as Performed, at the

## Theatre Royal, Covent Garden

Composed by *Henry R. Bishop.*

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

**ALLEGRETTO**  
**VIVACE**

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

Let the mer-ry dance and song, As the moments pass a = long, To joy and blisse =

Let the mer-ry dance and song, As the moments pass a = long, To joy and blisse =

Let the mer-ry dance and song, As the moments pass a = long, To joy and blisse =

Fortunatus

= late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry  
 = late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry  
 = late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry

pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of  
 pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of  
 pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of

For = tu = na = tus - - Let the merry dance and song As the moments pass a =  
 For = tu = na = tus Let the merry dance and song As the moments pass a -  
 For = tu = na = tus - - Let the merry dance and song As the moments pass a -

= long To joy and bliss e = late us, To joy and bliss e = late us,  
 = long To joy and bliss e = late us, To joy and bliss e = late us,  
 = long To joy and bliss e = late us, To joy and bliss e = late us,

Here let mirth and play and sport, Ev'ry pleasure here resort To bless the  
 Here let mirth and play and sport, Ev'ry pleasure here resort To bless the  
 Here let mirth and play and sport, Ev'ry pleasure here resort To bless the-

*8-*

*rf e*

Sons of For = tu = = na = tus, To bless the Sons of For = tu =  
 Sons of For = tu = = na = tus, To bless the Sons of For = tu =  
 Sons of For = tu = = na = tus, To bless the Sons of For = tu =

*8*

Fortunatus

na = tus, To bless the Sons of For = tu = na = = = tus.

= na = tus, To bless the Sons of For = tu na = = = tus.

= na = tus, To bless the Sons of For = tu = = na = = = tus.

loco

BALLET.

Nº 16.  
ALLEGRO  
SPIRITOSO

f

Fine

Da Capo

PAS de TROIS. Miss Demetts.

(Selected)

ANDANTE

GRAZIOSO

*ff* Clar: *p*

Fine Flauto

Clar:

Flauto

D.C. *S.*  
al Fine

This section consists of four systems of music. The first system is a grand staff with piano (ff) and clarinet (p) parts. The second system features a flute part (Fine Flauto) and piano accompaniment. The third system continues with clarinet and piano parts. The fourth system features a flute part and piano accompaniment, ending with a double bar line and the instruction 'D.C. S. al Fine'.

TRUMPET MARCH.

Nº 17.  
ALLA  
MARCIA

*f* Trombe, Corni, Tromboni &c

Fortunatus

This section consists of three systems of music. The first system is a grand staff with a forte (f) brass section (Trombe, Corni, Tromboni &c) and piano accompaniment. The second and third systems continue the march with piano accompaniment.



GRAND MARCH, in King Athelstan's Palace.

No 19.

MAESTOSO  
ALLA MARCHIA

*f*

*ff*

*p* *ff* *p*

*pp* *cres*

*ff*

Fortunatus.

When Agrippina steals the Cap from Fortunatus.

33

Nº 20.  
ANDANTINO

*p.* Flauto, Arpa, &c.

When Fortunatus wakes.

Nº 21.  
ALLEGRO  
MODERATO

*pp*

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

Fortunatus forces the Princess away.

Nº 22.  
ALLEGRO  
FURIOSO.

*ff*

Nº 23. repeat Nº 22.

Fortunatus.

Nº 24.  
 ALLEGRO  
 FURIOSO.  
 ff

Segue Subito,  
 at change of Scene.

The Grove Scene.  
 Nº 25.  
 ALLEGRO  
 MOLTO.  
 ff

Largo Espressivo.  
 p

Tempo 1mo.  
 ff

Fortunatus ascends the Tree .

Nº 26.  
 ANDANTE  
 CON MOTO.

*pp sempre*

Nº 27.  
 repeat Nº 26.

CHORUS.

Nº 28.  
 ALLEGRETTO.

Fortunatus .

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the  
Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the  
Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the

*ff*

fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.  
fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.  
fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.

Mark the fool mark the fool he wears a horn. Ha ha ha ha ha ha ha ha ha  
Mark the fool mark the fool he wears a horn. Ha ha ha ha ha ha ha ha ha  
Mark the fool mark the fool he wears a horn. Ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

Detailed description: This musical score consists of three vocal staves and two piano staves. All are in the key of D major (one sharp). The vocal parts are written in treble and bass clefs. The piano part is in a grand staff (treble and bass clefs). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with the vocal lines consisting of a sequence of 'ha' syllables. The piano accompaniment provides a steady, rhythmic accompaniment.

Vice offers Fortunatus the Fruit.

**Nº 29.**  
ANDANTINO  
CON MOTO. *pp*

Detailed description: No. 29 is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'ANDANTINO' and 'CON MOTO' with a dynamics marking of 'pp'. It consists of a vocal line in treble clef and a piano accompaniment in a grand staff. The melody is a simple, rhythmic line of eighth and quarter notes.

Detailed description: This block shows the piano accompaniment for No. 29, consisting of two staves (treble and bass clefs). It features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Fortunatus tastes the Fruit.

**Nº 30.**

Detailed description: No. 30 is in common time (C) with a key signature of one flat (Bb). It consists of a vocal line in treble clef and a piano accompaniment in a grand staff. The vocal line has a few notes, and the piano part is simple, with chords and a bass line.

Fortunatus .

Nº 31. CHORUS.

ALLEGRETTO.

1<sup>mo</sup>  
2<sup>do</sup>  
Basso.

To Englands Court now speed thy  
To Englands Court now speed thy  
To Englands Court now speed thy

*f* *rf* *rf* *rf*

ALLEGRETTO.

way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now  
way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now  
way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now

speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of  
speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of  
speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of

Fortunatus.

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court To England's Court now speed thy way To England's

day- To England's Court To England's Court now speed thy way To England's

day- To England's Court To England's Court now speed thy way To England's

*dim.*

Court To England's Court now speed thy way - now speed now speed thy

Court To England's Court now speed thy way - now speed now speed thy

Court To England's Court now speed thy way - now speed now speed thy

*p*



way - now speed now speed thy way - - now speed- thy way - - -

way - now speed now speed thy way - - now speed thy way - - -

way - now speed now speed thy way - - now speed thy way - - -

*pp* *dol*

When the Armenian is introduced to King Athelstan.

No 32.

ALLEGRO.

VIVACE.

*f* *ff*

Fortunatus.

Athelstan leaves Fortunatus with the Princess.

Nº 33.  
ALLEGRO  
SPIRITOSO.

*ff*

The Princess tastes of the Fruit.

Nº 34.  
ANDANTE

*pp* *f* *ff*

Segue.

ALLEGRO  
MOLTO.

*f*

Fortunatus carries off the Princess.

Nº 35  
ALLEGRO.

*ff*

Fortunatus.

*f*

Nº 36. When Vice & Fortune appear.

ALLº *ff*

When Ampedo & Andalochia fight.

Nº 37.  
ALLEGRO  
NON TROPPO

*ff*

Fortunatus.

When Virtue descends.

Nº 38.

ANDANTE

LARGO.

Opening of Last Scene.

Nº 39.

POMPOSO.

Fortunatus .

*Virtue Triumphs,*  
**FINALE**  
*to the Melo Drama, of*  
**Fortunatus and his Sons,**  
*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.*     *Pr*

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

**ALLEGRO** *f*

**VIVACE.**

**CHORUS.**

*f*

1<sup>mo</sup>

Virtue triumphs Vir-tue triumphs hap-py day hap-py day - - -

2<sup>do</sup>

Virtue triumphs Vir-tue triumphs hap-py day hap-py day - -

Basso

Virtue triumphs Vir-tue triumphs hap-py day hap-py day

*ff*

Fortunatus.

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

8

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day - -

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day - -

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day

Fortunatus.

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now-- Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

8

run Virtue's reign is now be = = gun Vir = = tue's reign is

run Virtue's reign is now be = = gun Vir = = tue's reign is

run Virtue's reign is now be = = gun Vir = = tue's reign is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = gun is now be = gun is now - - - - be = =  
now be = gun is now be = gun is now - - - - be = =  
now be = gun is now be = gun is now - - - - be = =

8

= = gun - - - -  
= = gun - - - -  
= = gun - - - -

loco

End of the Melo-Drama .