





THE PUBLIC LIBRARY OF THE CITY OF BOSTON.
THE ALLEN A. BROWN COLLECTION.

**M 391.3

NOVELLO, EWER AND CO.'S MUSIC PRIMERS
EDITED BY DR. STAINER.ADOPTED BY THE CONSERVATOIRE OF BRUSSELS AND BY THE SCHOOLS
OF THE CITY OF PARIS.**MUSICAL EXPRESSION,**
ACCENTS, NUANCES, AND TEMPO, IN VOCAL AND
INSTRUMENTAL MUSICBY
M. MATHIS LUSSY
Of Stans, Switzerland, Author of "Le Rhythme Musical";
Laureat of the Institute of France,
Corresponding Member of the Academy of Fine Arts at Geneva,
Professor in the International Academy of Music.TRANSLATED FROM THE FOURTH EDITION
(with the Author's further corrections and additions),
By Miss M. E. VON GLEHN.Price Three Shillings.
In paper boards, Three Shillings and Sixpence.
London: NOVELLO, EWER and Co.**TWELVE SONGS**

WITH ENGLISH AND GERMAN WORDS

COMPOSED BY

SIR W. STERNDALÉ BENNETT.

No. 1. Musing on the Roaring Ocean.	Op. 23.	No. 7. Indian Love.	Op. 35.
2. May Dew.		8. Winter's Gone.	
3. Forget-me-not.		9. Dawn, Gentle Flower.	
4. To Chloe (in Sickness).		10. Castle Gordon.	
5. The Past.		11. As Lonesome through the Woods.	
6. Gentle Zephyr.		12. Sing, Maiden, Sing.	

PRICE ONE SHILLING;

Cloth boards, 2s. 6d.

Also separately, folio, price 1s. 6d. each net.

London: NOVELLO, EWER and Co.

THE ORGAN WORKS

OF

JOHN SEBASTIAN BACH,

EDITED BY

J. F. BRIDGE, AND JAMES HIGGS,

Book 1. Eight short Preludes and Fugues...	Mus. Doc., Oxon.	Mus. Bac., Oxon.	s. d.
" 2. Preludes, Fugues, and Trio...	2 6
" 3. Preludes, Fugues, and Fantasias	3 0
" 4. Sonatas for Two Manuals and Pedals	3 0

(See Advertisement, p. 245.)

London: NOVELLO, EWER and Co.

**MENDELSSOHN'S
SECOND SYMPHONY**

(LOBGESANG)

ARRANGED FOR HARMONIUM AND PIANO BY

J. W. ELLIOTT.

Price 5s. 3d.

London: NOVELLO, EWER and Co.

FREEDOM

AN ODE FOR BARITONE SOLO, CHORUS, AND ORCHESTRA

The Words written by the Rev. P. T. FORSYTH, M.A.

THE MUSIC COMPOSED BY

EBENEZER PROUT.

(Op. 20.)

Price One Shilling.

London: NOVELLO, EWER and Co.

FLORIMEL

A CANTATA FOR FEMALE VOICES

Written by J. A. BLAIKIE

COMPOSED BY

CHARLOTTE SAINTON-DOLBY.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

SIX TWO-PART ANTHEMS

FOR

LADIES' OR BOYS' VOICES

COMPOSED BY

MYLES B. FOSTER.

No. 1. The Night is far spent	Advent.
2. There were Shepherds	Christmas.
3. Is it nothing to you?	Good Friday or Lent.
4. Why seek ye the living among the dead? ...	Easter.
5. If ye then be risen with Christ	Ascensiontide.
6. Eye hath not seen, nor ear heard	Whitsuntide.

Price One Shilling; or, Threepence each.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1885.

SIR HENRY BISHOP'S OPERAS

By F. CORDER.

THE name of Sir Henry Bishop, though a household word in the ears of all English lovers of music, is not associated by the present generation with any kind of stage entertainment, save that one or two of his most hackneyed songs are occasionally dragged into feeble operettas, where their undying freshness and vigour present only a too glaring contrast to the flaccidity of their surroundings. We all know "Bid me discourse," "Tell me, my heart," "Should he upbraid," and I fancy that a few of my readers must have heard "Home, sweet Home" and "My pretty Jane." Thanks to the admirable cheap editions of Messrs. Novello, nearly the whole of the contents of Sir Henry Bishop's nine volumes of collected Glee and Choruses are not only extant but in the highest degree popular in the present day. But his operas? Why, these are his operas, or at least, the best and largest portion of them.

I suppose that most of my readers are aware that until about half a century ago opera in England meant nothing more nor less than a farce or melodrama with just so many songs and choruses stuck in as the piece would bear without being absolutely killed by them. Owing to this pleasing and artistic method of procedure the only chance of immortality for a work was for one of the two component parts, play or music, to be very good and the other very bad; the two elements were utterly incongruous and could not survive together to a more enlightened age. Such invertebrate pieces as "The Quaker," "The Waterman," and "No Song, no Supper," have lived through their music, while the "Forest of Bondy," "The Miller and his Men," and many other excellent plays have been completely divested of their unnecessary music, and enjoyed long lives as melo-dramas pure and simple. This is another proof of the truth of Wagner's oft-made assertion that the old form of opera—a play with incidental music—is an incongruity and an anomaly. Music and drama may be excellent separately, but it is just when they are excellent separately that they refuse to unite, and, when forced into conjunction, are both inartistic and unsuccessful.

To begin with a few biographical details, it may here be stated that Henry Bishop was born in London on November 18, 1786, and died at the age of over 68, on April 30, 1855. His first production was an operetta, played at Margate in 1804, and his last an ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853, scarcely a subject which "yearned for musical expression," but it procured him his degree of Mus. Doc., a distinction which doubtless cheered his last days.

Bishop's works for the stage, consisting of ballets, operas of various calibre, and arrangements, testify to his industry, being about ninety in number. The following is a complete chronological list:—

1804, *Angelina* (Operetta). 1806, *Tamerlan* and *Bajazet* (Ballet), *Narcisse et les Graces* (Ballet), *Love in a Tub* (Ballet), *Caractacus* (Opera). 1808, *The Mysterious Bride*. 1809, *The Circassian Bride*, *Mora's Love*, *The Vintagers*. 1810, *The Maniac*, or

* Referring to the remarks upon this air in THE MUSICAL TIMES of November there is little doubt that it is Bishop's very own, all family resemblances notwithstanding. It was only called "A Sicilian air" to fill a gap in a volume of national music edited by him

1826

April 28.

To-morrow is the first performance of my so called rival's opera; *Aladdin*. I am very curious to hear it. Bishop is certainly a man of talent, but without any originality of invention. I wish him the best success; we all have room in the world.

God bless you, my dearly beloved. How often do I count days, hours, minutes to our meeting again. We have been separated before, and surely have always dearly loved each other, but *this longing* now is indescribable.

April 30.

Yesterday was an interesting day; the first representation of my so called rival's opera, *Aladdin*. It was so crowded, that hardly any tickets could be got. But one of the proprietors offered me his box and even made me a call. We all dined at home, and then drove to Drury Lane. I had hardly entered the box and been seen, when the whole house rose and received me with the greatest enthusiasm. This, in a different theatre, on this day, showed the love of the nation, and it affected and rejoiced me very much.

The Overture, and the whole of the Music in

A L A D D I N

OR THE WONDERFUL LAMP.

A Fairy Opera.

IN THREE ACTS

Performed at the

Theatre Royal Drury Lane,

COMPOSED BY

HENRY R. BISHOP.

Composer to the Theatre Royal Drury Lane

AND

Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta. Hall.

P.L.M.6

London, Printed by Goulding & Dalmaine,

20, SOHO SQUARE,

& to be had of all Music Sellers, in the United Kingdom.

HRB

c

5^r m. 391.3

Allen A. Brown

Aug 14, 1894

I Dedicate

This Opera

To

My Dear Mother!

Henry R. Bishop.

London, June 1826.

Handwritten title or page number at the top center.

First system of handwritten text or musical notation.

Second system of handwritten text or musical notation.

Third system of handwritten text or musical notation.

Fourth system of handwritten text or musical notation.

Fifth system of handwritten text or musical notation.

Sixth system of handwritten text or musical notation.

Seventh system of handwritten text or musical notation.

OVERTURE.

H. R. Bishop

ADAGIO

sostenuto

p *f* *p* Corni

legati

tremolo *simili*

L.H.

mf *p* *simili* *f* *cres:*

f.f *cres:*

f.f

Ov: Aladdin.

2 *All^o con fuoco*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a crescendo (*cres:*) marking at the beginning of the system. The dynamic changes to mezzo-forte (*mf*) and then returns to piano (*p*). The melodic line in the upper staff shows increasing intensity and complexity, with the lower staff supporting it with a steady accompaniment.

The third system shows further development of the musical themes. The upper staff continues with intricate melodic patterns, and the lower staff maintains a consistent accompaniment. The overall texture remains dense and rhythmic.

The fourth system continues the energetic character of the piece. The melodic line in the upper staff is highly active, with frequent sixteenth-note passages. The lower staff provides a solid harmonic foundation.

The fifth system includes another crescendo (*cres:*) marking, leading to a mezzo-forte (*mf*) dynamic, which then builds to fortissimo (*f*). The music reaches a point of high energy and volume.

The sixth system concludes the piece with a fortissimo (*ff*) dynamic marking. The final measures show a powerful and dramatic ending, with the upper staff reaching a high point and the lower staff providing a strong harmonic base.

Ov: Aladdin

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a harmonic accompaniment with a *ff* dynamic marking.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *ff* dynamic marking in the bass clef.

Fifth system of musical notation, characterized by dense chordal textures and a *p* dynamic marking in the bass clef.

Sixth system of musical notation, featuring a *ff* dynamic marking in the bass clef.

Ov: Aladdin

First system of musical notation. The upper staff features a melodic line with sixteenth-note runs and is marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff accompaniment includes some chromatic movement.

Third system of musical notation. The upper staff has a mezzo-forte (*mf*) dynamic. The lower staff accompaniment features a more active, rhythmic pattern.

Fourth system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff accompaniment is marked with a crescendo (*cres:*) and a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff accompaniment maintains the rhythmic intensity.

Sixth system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff accompaniment features a more active, rhythmic pattern.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with eighth notes. A dynamic marking of *p* is present in the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with many beamed notes. The bass clef staff has a steady accompaniment. A dynamic marking of *cres:* is present in the bass staff.

Fourth system of musical notation. The treble clef staff has a very active melodic line with many beamed notes. The bass clef staff has a steady accompaniment. Dynamic markings of *f*, *cres:*, and *ff* are present in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a steady accompaniment with chords.

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a steady accompaniment with chords. A dynamic marking of *6* is present in the bass staff.

tremolo

p

f

ff

rf *rf* *p*

6 *6* *6* *6*

cres: *mf* *f* *cres:*

ff

Ov: Aladdin

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and dynamics including *f*, *rf*, and *f*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a *6* fingering and dynamics *ff* and *f ten: f ten:*. The lower staff includes a *6* fingering and dynamic *f ten:*.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *f ten: f ten: f* and *cres:*. The lower staff has a bass line with dynamics *f ten: f ten: f* and *cres:*.

Fourth system of musical notation, consisting of two staves. The upper staff features a rapid melodic passage with *cres:* and *ff* dynamics. The lower staff has a bass line with *cres:* and *ff* dynamics.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with *rf* dynamics. The lower staff has a bass line with *rf* dynamics.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with *rf* dynamics. The lower staff has a bass line with *rf* dynamics.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with *rf* dynamics. The lower staff has a bass line with *rf* dynamics.

The musical score consists of eight systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a *cres:* marking. The third system features *f* and *ff* dynamics. The fourth system contains sixteenth-note runs in the right hand and sixths in the left hand. The fifth system is labeled *L.H.* and shows a sixteenth-note pattern in the left hand. The sixth system is labeled *R.H.* and includes *pp* and *ff* dynamics. The seventh system features sixteenth-note runs in the right hand with sixths in the left hand. The eighth system concludes with a *ry* marking.

Ov: Aladdin

The musical score consists of six systems of staves. The first system includes a measure number '6' at the beginning. The notation is primarily for piano, with treble and bass clefs. The fifth system is marked with the instruction 'Piu moto'. The sixth system features a complex organ part with numerous sixteenth-note ornaments and rests, with the number '6' appearing below several of these ornaments. The score concludes with a double bar line.

Ov: Aladdin

HERE! ALADDIN, HERE!

Scena, sung by

M^r. Horn & Chorus of Boys,

In the Romantic Opera

The Poetry by **A L A D D I N** *George Swayne A. B.*

OR
The Wonderful Lamp;

at the Theatre Royal Drury Lane,

Composed by

HENRY R. BISHOP,

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & D'Almeida, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

PRESTO

clar: p

mf *f* *f* *f* *f* *f* *f* *f*

cres *ff*

p

dol

Where the date - tree is grow = = = ing. Here! A =

Here! A =

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are "Where the date - tree is grow = = = ing. Here! A =". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* and *p*.

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

ff *cres:*

ff *cres:*

cres:

The second system continues the vocal lines and piano accompaniment. The lyrics are "= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* and *cres:*.

ff Solo, Achmet.

= din - - - - - Come a =

= din - - - - -

ff *p* *dol:*

The third system begins with a *ff* dynamic and includes the instruction "Solo, Achmet.". The lyrics are "= din - - - - - Come a =". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ff*, *p*, and *dol:*.

= way to the rills Where the lo = = = tus is blow = = = ing!

hr *hr*

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "= way to the rills Where the lo = = = tus is blow = = = ing!". The piano accompaniment features a consistent rhythmic pattern. Dynamics include *hr*.

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

f

Malek.
 = = = = din - - - Come a = way to the hills Where the

= = = = din - - -

p

Achmet
 date - tree is grow = = = ing! Come a = way to the rills

(Achmet and Malek)
 Where the lo = = = tus is - - blowing Here! A = = laddin A = =

coro: Here! - - A = = laddin A = =

Here! - - A = = laddin A = =

eres: f

Aladdin

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

Unis.

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

= = = = din - - - - A = laddin A = laddin A = lad = =
 = = = = din - - - - A = laddin A = laddin A = lad = =
 = = = = din - - - - A = laddin A = laddin A = lad = =

= = = = = = = = = = din - - - - A = laddin A =
 = = = = = = = = = = din - - - - A = laddin A =
 = = = = = = = = = = din - - - - A = laddin A =

pp *dim:*

= laddin here
 = laddin here
 = laddin here

ppp *ppp* *ppp*

Corni *p*

pp *dim:*

Aladdin

Subito

(Mourad enters)

Andante
Sostenuto

mf p *f* *p* *legatissimo, f p f*

f *ten:* *p* *f* *p* *f* Clar. *f*

Mourad *ad lib:*

Largo Tempol^{mo}

dol:

Hail to thee, Is-pa-han - - King - - - of Ci-ties, - - - seat - - of
Colla Parte

a tempo *dol:*

ad lib:
espres

end = = = = less of end = = = = less of end = less spring - - -

dol: *f*

And^{te} Cantabile, e Grazioso.

Oboe

Cantabile

I greet thee,

dol: *f* *p*

Aladdin

land - - as Lovers greet, Who after years of absence

meet, Who af-ter years - - - of absence meet - -

espress: *slent?*

f Oboe

I greet thee, land - - -

tr *tr*

(The Owl)

as Lovers greet, Who af-ter years - - of absence

(The Cuckoo)

meet! Who af-ter

espress:

(The Woodpecker) (The Nightingale) *mf*

years - - of ab = sence meet I hail thee,

land as Pilgrims hail, The Pro = = phets tomb and Mec = = = ca's

vale The Prophets tomb - - - - - and Mecca's vale!

All hail! - - - All hail! - - -

I greet thee, land as Lovers greet

who after years - - of absence meet - -

who af = ter years of absence meet, who

loco

cres:

af = = = = ter years of ab = = = = = sence of - -

mf *cres:* *f*

absence meet !

Prestissimo

f *ten:*

Achmet and Malek.

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

f.f

Aladdin

First system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "din" and "Come a=" below them. The bottom two staves are piano accompaniment, with dynamic markings *rf* and *f*.

Second system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "= way to the woods - - - a = = way to the floods - -" below them. The bottom two staves are piano accompaniment.

Third system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "- - Come a = = way to the woods - - - a = = way to the" below them. The bottom two staves are piano accompaniment.

floods *f* A = laddin, A = laddin, A = laddin!
 floods *f* A = laddin, A = laddin, A = laddin!
 floods *f* A = laddin, A = laddin, A = laddin!

Mourad Hail! - - - - - to thee, -

rf Is = = = = = pa = han!

ff A = laddin, A = laddin, A = laddin!
ff A = laddin, A = laddin, A = laddin!
ff A = laddin, A = laddin, A = laddin!

King - - - - - of Ci = = = =

= = = = = ties - - -

laddin

ff
 = laddin, A = laddin, A = way to the woods A = laddin, A =
 = laddin, A = laddin, A = way to the woods A = laddin, A =
 = laddin, A = laddin, A = way to the woods A = laddin, A =
 Seat - - - - of end = = =
 = laddin, A = way to the floods A = lad = = = = =
 = laddin, A = way to the floods A = lad = = = = =
 = laddin, A = way to the floods A = lad = = = = =
 = = = = = less spring of end = = =
 = = = = = *rf* . *rf* . *rf* .
 din - A = lad = = = = = din
 din - A = lad = = = = = din
 din - A = lad = = = = = din
 = less spring - - - Hail - - - to thee!
 = = = = = *ff* *ff*
 = = = = = *ff* *ff*
 = = = = = *ff* *ff*
 = = = = = Aladdin

pp
Come, come away A = lād = din, Come to the woods! A =

pp
Come, come away A = lād = din, Come to the woods! A =

pp
Come, come away A = lād = din, Come to the woods! A =

way, away A = = lāddin, a = way to the floods!

way, away A = = lāddin, a = way to the floods!

way, away A = = lāddin, a = way to the floods! *espress:*

I greet thee land! as

rf *soave e grazioso*

Lo = = = vers greet, Who - - - af = ter years - - - who

rf

af = = ter years of ab = = = sence meet, who - - after years - - - who

Musical staff with notes and dynamics *pp*.

Come, come away, A = lad = din

Musical staff with notes and dynamics *pp*.

Come, come away, A = lad = din

Musical staff with notes and dynamics *pp*.

scherzoso

ad lib.

Come, come away, A = lad = din

Musical staff with notes and dynamics *mf*.

af = ter years of ab = = = sence meet

Piano accompaniment staff with notes and dynamics *mf*.

Musical staff with notes and lyrics: Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with notes and lyrics: Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with notes and lyrics: Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with notes and lyrics: Come, come a = way Come, come away A = lad = din! Come, come a =

I greet - - - - - thee,

Musical staff with notes and dynamics *pp*.

Musical staff with notes and dynamics *pp*.

Musical staff with notes and lyrics: way A = laddin A = laddin here - - - - -

Musical staff with notes and lyrics: way A = laddin A = laddin here - - - - -

Musical staff with notes and lyrics: way A = laddin A = laddin here - - - - -

Musical staff with notes and lyrics: land - - - - -

land - - - - -

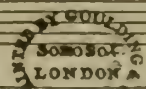
Corni

Musical staff with notes and dynamics *pp*.

Musical staff with notes and dynamics *pp*.

Musical staff with notes and dynamics *ff*.

Aladdin



ARE YOU ANGRY MOTHER?

Sung by Miss Stephens.

The Poetry by G. Soane A.B.

Composed by H. R. Bishop.

ALLEGRETTO
con moto, un poco

mf

ALADDIN.

Are you an = gry Mother? Mother! No! no no! no

p

no! Should I sad and peevish grow? No! no no! no

Aladdin

no! When I see our sky so bright

And our fields so warm with light, Mother!

ten:

Oh! I feel as I had wings. And the heart within me sings.

pp

Then, It may be I'm too gay - But for-give me, Mother pray:

Espress^o

mf *p* *dol:*

Be - - not angry, Mother - Mother with your Boy,

dol:

Slen^o

One cross look will mar his joy! - Be not an-gry Mother with your

Boy.

mf *f*

Is it my fault, Mother - Mother -

p

My fault that my heart Sometimes plays too wild a part

too wild a part! Oft when I have tried to

be Grave as age could fancy me;

ten:

Stepping with a sober pace, looking with a sober face,

p/p

Still my heart is wild-ly gay Spite - - - of all I do or

say ! Yet , no an-ger, Mother - Mother, with your

mf *espress: dol:*

dol:

Boy! One cross look will mar his joy, Be not

Espress:molto *Slend?* *pp*

an-gry, Mother, with your Boy!

f *.f*

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

DOCTOR! DOCTOR!

QUARTET.

Sung in the Romantic Opera of

ALADDIN

or the Wonderful Lamp,

Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

The Poetry by

Geo. Swayne, A.B.



End, Sta. Hall,

Price

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Zeenab.

Haggi.

PIANO

FORTE.

Doctor! Doctor! Man of
Doctor! Doctor! Man of

copper! Man of copper! Ho!-----
copper! Man of copper! Ho!----- Look out on your friends be-

on your friends be-low.
low on your friends be-low.

First system of musical notation, featuring a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics include "Hassan", "Who calls?", and "Tis Haggi".

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics include "I! tis I! tis I!". A dynamic marking of *mf* is present.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics include "Abnah", "Who calls?", and "Tis Haggi".

I! tis I! tis I! Come

I! tis I! tis I!

mf *ten*

out, and you shall hear That which told, will touch you near.

pp *f*

which told will touch you near.

which told will touch you near.

f

f p f f f f

f *ten* *p*

Aladdin

Abnah
Was de great Schah's life de- pend - ing? *Hassan*
Do the great Schah's pans want mend ing?

Zeenab *p e* *lentando*
Tis not that tis not that. But it is - it is - come near.
Haggi
Tis not that tis not that. But it is - it is - come near.
pp *sosten*

Abanh *Zeenab*
Was can das be? let me hear. *A*
Hassan *Haggi*
What can that be? let me here. *A*
stent. *p e colla voce*

rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A
rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A
f *f*

rich purse has fall'n to A - lad - - - - - din. A - laddin! -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin. A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

sp *f* *fz* *fz*

A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - ladd - - - - - din! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

fz *fz* *fz* *fz* *fz* *fz*

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din. A - lad - din! has fall'n to A - lad - - - - - din!

fz *cres* *fz* *ff* *pp* *dim*

Aladdin

Abnah

May you habi palsies, fe - vers! gout!

Zeenab

Out, knave! out! out! out! out!

Hassan

Haggi

May you be mar - ried! Out, knave! out! out! out!

PRESTO

Hassan

A time may come shall amp - ly

pay The scorn we must en - dure to - day, The scorn we

Aladdin

must en - dure ----- we must en - dure to-day .

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din! A

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din!

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din!

----- we must en - dure to-day -----

rich purse has fall'n to A lad din! A - lad - - - - - din!

A - lad - - - - - din!

A - lad - - - - - din!

A time may come -----

A time will
A time will
Ein time may come sal am - - ply pay Die scorn Ich
shall am - - ply pay A time may

come for me to pay The wish you so kind - - - ly
come for me to pay The wish you so kind - - - ly
must en - dure to day Die scorn Ich must en -
come shall am - - - - ply pay The scorn we must en -

send - - - So kind - - ly send to day A
send - - - So kind - - ly send to day A
- dure - - - Ich must en - dure to day - - -
- dure to day we must en - dure to day - - - The

cres *f* *ff*

purse has fall'n to A - - lad - - - - din!

purse has fall'n to A - - lad - - - - din!

Ich must en - dure to

scorn The scorn we must en - dure to

A - - lad - din! A - lad - din! A - - lad - - - - din! A

A - - lad - din! A - lad - din! A - - lad - - - - din!

day - - - - Ich must en - dure to - day.

day - - - - we must en - dure to - day.

ff ten *f* *f ten* *pp*

rich purse as fall'n to A - - lad - - - - din! A - - lad - - - - din!

A - - lad - - - - din!

A - - lad - - - - din!

Hassan
sotto voce

time ----- may come ----- shall am ----- ply

pay The scorn we must ----- en - dure to day

time may come shall am ----- ply pay ----- shall

am ----- ply pay ----- The scorn ----- we -----

pp *cres*

----- must ----- en - dure ----- to

f

f

A time will come for me to pay the wish you kind

A time will come for me to pay the wish you kind

Ein time may come shall am -- ply pay Die scorn Die scorn

day A time may come shall am -- ply pay the scorn the scorn

ff

f^{ten}

ly kind -- ly send to day A time will come for me to

ly kind -- ly send to day A time will come for me to

Ich much en - dure to day Ein time may come shall am -- ply

we much en - dure to day A time may come shall am -- ply

pay The wish you kind -- ly kind -- ly send to day a

pay The wish you kind -- ly kind -- ly send to day

pay Die scorn Die scorn -- Ich must en dure to day

pay The scorn the scorn -- we must en dure to day

f^{ten}

time will come A time will come A time ----- A time will

A time will come A time will

Ein time may come Ein time may

A time may come A time may

ff

come. -----

come. -----

come. -----

come. -----

ff

Aladdin



THE RING! THE LITTLE GOLDEN RING!

Sung by

Miss Povey

The Poetry by G. Soane A. B.

Composed by

H. R. Bishop

MODERATO,

ma Brillante,

e piu tosto

FIVACE.

(Mourad Speaks) Hark! that sound tells that the Genius of the Ring

is near us! In drawing off her Symbol, my rude touch without my

Clarinet Flauto

will has summon'd her.

dim: souve

Aladdin

UNDA.

The Ring! the Ring! the Ring! The lit - tle gol - den

pp

Ring! The little golden Ring! Mightier than Sage or King, Is

dol:

he who wears the Ring, The Ring! the Ring! the Ring! The little gol - den

Ring! Mightier than Sage or King, Is he who wears the Ring! The

dol:

Grazioso

little golden Ring! Mightier than Sage or King Mightier than

Stacc:

scherz: dol:

Sage or King Is he who wears the Ring! the Ring, the Ring!

p pp

Mightier than Sage or King - - - Mightier than Sage or King, Is

Vio: mf cres:

he who wears - - - the Ring. Mourad.

Away! we need thee not!

f p

Segue Subito.

L'istesso Tempo

You have no pow=er to bid me a= = way, You have no

pp marcato

pow=er to bid me stay: Ev'=ry link be= = tween us is

Espress molto

pp *ten:*

bro= ken, You have givn to him _ _ _ the to=ken! the Symbol I o= =

= bey _ _ the Sym= bol I o= = bey I o= bey I o= =bey! The

p *pp*

Symbol I o = = bey.

ff

Scherzoso

The Ring! the Ring! the Ring! The little golden Ring!

p

Mightier than Sage or King - Is he who wears the Ring! the little golden

Ring The Ring the Ring the Ring - - the little golden

Ring the little golden Ring, Mightier than Sage or King Is he who

mf *f*

wears the Ring *dol.* The Ring the Ring the Ring - - The little golden

p

Ring - - the little golden Ring Mightier than Sage or

f ten:

King! Is he who wears who wears - - the Ring!

f *p* *f*

Aladdin ^x_x In Private Performance the Song should end here.

(Mourad speaks) Then bid her hence

Aladdin. (Alad:) Oh! that were pity! such a lovely vision. (Mourad) Thou shalt see

fairer, boy. (Alad:) Oh! never! never! (Mour:) Bid her depart I say-

And yet it needs not! For as I speak she melts away in air.

morendo

Aladdin

PRINTED BY GOULDING & SONS LTD LONDON

SCENA, Sung by
Mr. Horn.

The Poetry by

A L A D D I N

Gio. Socrate, A. B.

or the Wonderful Lamp;
at the
Theatre Royal, Drury Lane,
Composed by

HRB

HENRY R. BISHOP,

Ent. Sta. Holl.

Price

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE *corni*

Mourad

Ge-nius of flame! That I may not name;

Thou that sleepest! Where earth is deepest! Thou that fly - - est

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte). A *glia* marking is present above the vocal line.

Where clouds are high - - est Cre - a - - tor and des - -

The second system continues the vocal line with a half note G4, quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*. A *lucio* marking is above the vocal line, and a *ten* marking is in the piano part.

- troy - - - - er In the hands of thy em - -

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a more active eighth-note pattern. The dynamic is *mf* (mezzo-forte).

- ploy - - - - er! I call thee by the

The fourth system continues the vocal line with a half note G4, quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment remains active. The dynamic is *mf*.

spell thou know'st full

The fifth system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with eighth-note patterns. The dynamic is *pp*.

well I call thee by the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "well I call thee by the" are written below the notes. The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of eighth and sixteenth notes, and a left-hand part with a simpler bass line.

spell thou know'st thou

The second system continues the vocal line with the lyrics "spell thou know'st thou". The piano accompaniment includes a dynamic marking of "cres" (crescendo) in the right hand.

know'st full well

The third system continues the vocal line with the lyrics "know'st full well". The piano accompaniment includes dynamic markings of "mf" (mezzo-forte) and "f" (forte).

The fourth system is primarily piano accompaniment. It features a dynamic marking of "fff" (fortissimo) in the left hand and "p" (piano) in the right hand.

Aladdin. What

The fifth system features a vocal line with the lyrics "Aladdin. What". The piano accompaniment includes dynamic markings of "cres", "mf", "f", and "p".

Aladdin

light! And what an aw - - ful peal! what light! what

CORO. Genii of Fire (in-

light! and what an aw - ful peal! We are here!

We are here!

We are here!

Piano Forte

decres pp ff

visible) (Mourad

We are here! I see ye not And yet I feel

We are here!

We are here!

p f p cres

CORO

I feel that ye are near! Canst see the wind? And yet thine ear

Canst see the wind? And yet thine ear

Canst see the wind? And yet thine ear

f f f f f corni

Ethereal essence Ethereal essence

well knows its presence

well knows its presence

well knows its presence

f p cres

I am I am thy Master! **SOLI**

1 Master, and slave! Whom we

2 Master, and slave! Whom we

3 Master, and slave! Whom we

p

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

know what thou wouldst crave .

know what thou wouldst crave .

know what thou wouldst crave .

Loud Thunder

Allegro Non tanto

p

Mourad

Triumph! Now then des - cend! How tears?

cres *f* *p*

(sarcastically)

tears, And a troubled eye? Poor child!

soave a tempo

Poor child A - - lad - - - din fears A -

Aladdin

- lad - - din fears! Is it trans - - port, Is it

mf *f* *f* *p*

fear, Dims mine eye Dims mine eye and

fills . . . mine ear Mother! Mother!

slent? *And^{te} Esp?*

slent?

Mother! where art thou? Thinking of thy poor boy now? Mother!

pp

Mother! Mother! where art thou

Tempo Imo

cres *mf*

No No A -

lad - din A - lad - din cannot trem - ble though a thou - sand forms as -

sem - ble In you' ca - verns deep and drear . . . Still A - lad - din A -

laddin A - lad - din cannot fear. A - lad - - - - - din can - - - -

not - fear

T R I O .

Astra.
Beautiful are the fields of day, yet we have

Mellora.
Beautiful are the fields of day, yet we have

Corrella.
Beautiful are the fields of day, yet we have

Grazioso e Semplice un poco Allegretto

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp the Lamp is won! the Lamp is won!

Lamp the Lamp is won the Lamp is won!

Lamp the Lamp is won the Lamp is won!

Aladdin

segue subito

PRINTED BY COLLIER & CO.
 SOHO SQUARE
 LONDON

Aye go into the tomb. Sealed is thy doom,

f *f* *All? ff*

Andante Ocean may give up the dead From its soft bed, The

P *f* *All? f*

firm earth never What once it

f

holds it holds for e - - - ver.

f *f*

*Allegro
con fuoco
ma non
Troppo
Presto*

ff

ff

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line contains several whole notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system begins with the name *Mourad* above the vocal line. The lyrics "The hour is" are written below the vocal line. The piano accompaniment includes a dynamic marking of *p* (piano).

The third system contains the lyrics "come! the prize is mine the hour the hour is come! the". The piano accompaniment features a dynamic marking of *f* (forte).

The fourth system contains the lyrics "prize is mine The hour The hour is". The piano accompaniment includes dynamic markings of *fp* (fortissimo piano).

The fifth system contains the lyrics "come! the prize the prize is mine.". The piano accompaniment features a dynamic marking of *ff* (fortissimo).

Piu lento

And shows not Heav'n nor Earth nor earth a sign E'en

stars ere this have fled their sphere To warn a King that death was near E'en

Tempo mo *Marcato*

stars have fled their sphere E'en stars have fled their sphere To warn a

King that death was near.

dol ed espress Piu lento

The stars o'er Earth and

O - - - cean light The sea - - - man's bark the pilgrims

Tempo Imo

flight . The sea - - - - - man's bark the pil - - - grims

flight . But Oh the

Lamp more bright than they Through earth and o - - cean thro'

ocean shows a way thro' earth and ocean shows a

way shows a way Then tho' Heav'n nor earth in_

tr

cres *mf* *f*

cline Triumph! triumph! tri - - - umph! the Lamp is mine

gva *ff*

Triumph! triumph! tri - - - - - umph the Lamp is mine

f *ff* *strepitoso*

Triumph! the Lamp is mine the Lamp is mine the Lamp is mine the Lamp the

Lamp the Lamp is mine the Lamp is mine.

ten *ff*

quasi

THE MAGIC GARDENS.

ANDANTE
ESPRESSIVO

ff *p*

(Aladdin descends.)

mf *cres* *pp*

Crystal is not clearer.

ANDANTINO
con moto e
GRAZIOSO

dol
4 Flauti

Sound on! take my soul with you.

L'ISTESSO
TEMPO

dol *dim*

Aladdin

As though you'd best keep from me

UN POCO

ALLEGRO

f Oboe *ff*
Fag.^{ti}

I shouldnot like to venture
Aladdin climbs up the Figure

UN POCO

ALLEGRO

f *p* *f*

ff

He seizes the Lamp

f

The Figure sinks

A few of the fruit first

ALLEGRETTO

Aladdin

Alad: Tis here-but, help me out. *Mour:*
The lamp first boy. *Alad:* Tis in my

vest; but I'm so loaded Uncle, I cant get at it now. *Mour:* The Lamp I say;
Alad: Well, help me out then. *Mour:* Once again the Lamp. *Alad:* And once again

I tell you, help me up and you shall have it-not till then, *Mour:* Then Perish!

ALLEGRO

MODERATO

Aladdin

Here! Here! Here!

Q U A R T E T T.

Sung by

Miss Stephens, Miss Subitt, Miss Southwell & Miss Gould.

In the Romantic Opera of

A L A D D I N

OR

The Wonderful Lamp,

at the

Theatre Royal Drury Lane.

The Poetry by

Composed by

George Simey Esq.



HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta. Hall.

Pr. 2/-

London, Printed by Goulding & Dalmaine, 20, Scho Square, & to be had of all Music Sellers, in the United Kingdom.

Andantino
con moto
e Soave.

Aladdin

Istra

Mellora

Corella

Here - - -

Here - - -

Here - - -

Here - - -

pp legati

Slaves of the Lamp, we're ready to o = bey, Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

dol:

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

dol:

dol:

ALADDIN,

espress:

How beautiful! the light Falls from each wing in showers --

Like dew - drops - - - from the flowers, When winds when

winds are loud, And ev'ry face is bright - As skies without a cloud.

Mellora Thro' Earth, Air, or Sea?

Is it to fly? *Corella*
Or to dive?

Aladdin

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

mf

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

p

ALADDIN.

Fair things - Fair things of day, Bear me - Bear me a way,

soave

Where I may look up on - - - the Sun up on the

pp

Sun!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

rf p

ice, When cold winds cold = = = = est bite, In end = less northern

ice, When cold winds bite, In end = less northern

ice, When cold winds cold = = = = est bite,

done, Ere a drop can turn to ice 'Tis done!

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

hr *p* *pp*

'Tis done! 'tis done! - - -

done! 'tis done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done! 'tis done! - - -

morendo. *p legati*

pp *ppp*

slen? *dim:*



Neumahal! Neumahal!

CHORUS,

Sung in the Romantic Opera,

The Rally by

A L A D D I N

W. S. M. A. B.

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

HRB

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Girdling & Wilmaire, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

*Allegro
Marziale*

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature and a piano (p) dynamic marking.

Second system of musical notation, including a trombone part with a 'trombe' label.

Third system of musical notation, featuring a tenor part with a 'ten' label.

Fourth system of musical notation, including a tenor part with a 'ten' label.

Fifth system of musical notation, featuring a triplet of eighth notes marked with a '3'.

3 3
cres *mf* *ten* *cres*
f
8va *ff*

CORO

Soprano *ff* Nourmahal!
 Alto *ff* Nourmahal!
 Tenore *ff* Nourmahal!
 Bass *ff* Nourmahal!
 Piano Forte *ff*

nourmahal! nour - ma - hal nourmahal nourmahal
 nourmahal! nour - ma - hal nourmahal nourmahal
 nourmahal! nour - ma - hal nourmahal nourmahal
 nourmahal! nour - ma - hal nourmahal nourmahal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

Persias fairest.

Persias fairest.

Persias fairest.

Persias fairest.

ff
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the

type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the

type of her brighter eye . . . *rf* Nourma - - hal *ff*
 type of her brighter eye . . . *rf* Nourma - - hal *ff*
 type of her brighter eye . . . *rf* Nourma - - hal *ff*
 type of her brighter eye . . . *rf* Nourma - - hal *ff*

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

pp

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp sempre

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

ten *f* *cres*

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff nourmahal nourmahal Per - sias fair - est nourmahal

nourmahal nourmahal

ff nourmahal nourmahal Per - sias fair - est nourmahal

nour - - mahal nourmahal nour - -

8

nourmahal Per - sias ra - rest

f nourmahal nourmahal

nourmahal Per - sias ra - rest

- - mahal nourmahal

ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal

nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal

nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *ff* *ff*

ff *ff* *ff*

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

A Hundred, the noblest wait on her Throne.

Romance

Sung by

MIS STEPHENS & MISS JOHNSON,

In the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

George Sauer A.B.

The Poetry by

Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,


HB

Ent. Sta. Hall,

Price 1/6

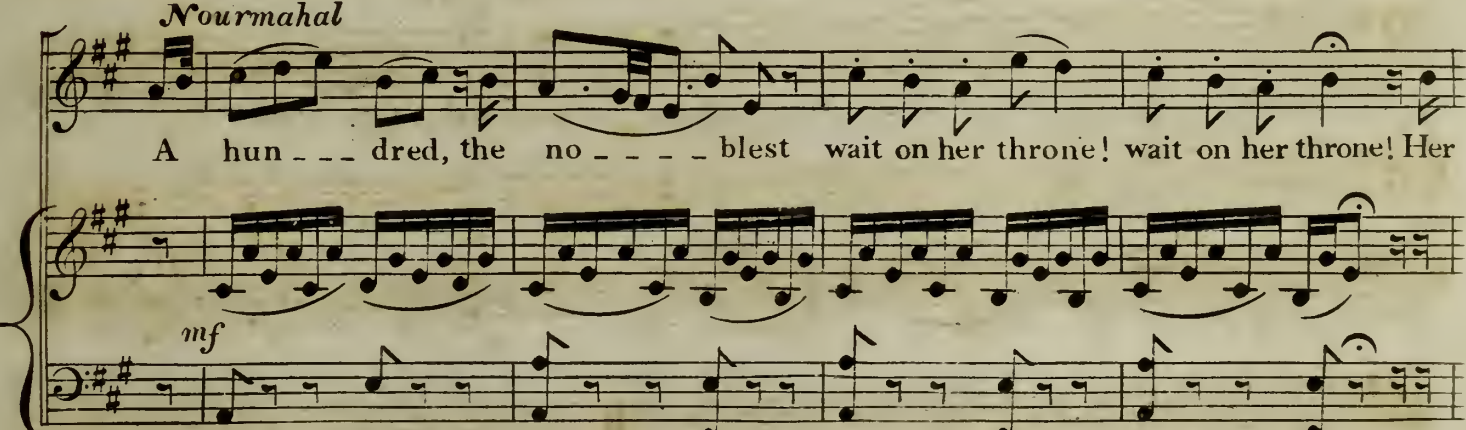
Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music, London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE
ESPRESSIVO.



dol

Nourmahal



A hun - - - dred, the no - - - blest wait on her throne! wait on her throne! Her

mf



crown . . is of gold and gold is her zone gold her zone!

scherzoso

Pastorale

Yet dearer.. to her the de - - - sert

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with a rest, followed by a melodic phrase. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *p* and *pp*.

wild, . . with him . . . she loves tho' a pea - - - sant child

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes marked with a '3'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

Aladdin
dol

. . . . tho' a pea - - - sant child Yet dear - - er to her . . . the

The third system features the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3'. The piano accompaniment continues with eighth-note patterns. Dynamics include *p*.

de - - - - sert wild, . . with him . . . she loves tho' a pea - - - sant

The fourth system concludes the vocal and piano parts. The vocal line has a triplet of eighth notes marked with a '3'. The piano accompaniment continues with eighth-note patterns. Dynamics include *pp*.

child tho' a pea - - - sant child

mf *pp*

Nourmahal

A hun - - dred the fair - - - est wait on that maid wait on that maid, And

mf

And^{to} Espress^o

or she com -

when . . . she commands she must be obey'd be obey'd; *Pastorale*

scherzoso

Yet dear - er to her . . . as a slave . . . to bow . . . to

pp

espress

him . . . she loves . . . to him . . . she loves . . . Than her

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "him . . . she loves . . . to him . . . she loves . . . Than her". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *espress* and *f*.

ff (Aladdin)

free . . . dom now . . . yet dearer . . . to her as a

The second system of music continues the vocal line with the lyrics "free . . . dom now . . . yet dearer . . . to her as a". The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *ff* and *p*. The character name "(Aladdin)" is written above the vocal line.

espress

slave . . . to bow . . . to him she loves to him . . . she

The third system of music features the vocal line with the lyrics "slave . . . to bow . . . to him she loves to him . . . she". The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *espress* and *pp*.

f *ff*

loves . . . than her free . . . dom now . . .

The fourth system of music concludes the vocal line with the lyrics "loves . . . than her free . . . dom now . . .". The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *f* and *ff*. The system ends with a double bar line.

PRINTED BY GOULDING
SONO SOT
LONDON

MARCH OF THE ROYAL SLAVES

Nour: — Would'st let a man look on my face? on, on,

ALLEGRO
MARZIALE

The musical score is written for piano and horn. It consists of six systems of music. The first system is a grand staff with treble and bass clefs, 2/4 time signature, and a key signature of one sharp (F#). The piano part begins with a forte (ff) dynamic, followed by four *rf* (ritardando forte) markings, and ends with another *ff*. The second system continues the piano part. The third system features a *dim:* (diminuendo) marking in the piano part, followed by a *p* (piano) dynamic. The fourth system is labeled 'Corni' (Horns) and includes *pp* (pianissimo) markings. The fifth system continues the piano part. The sixth system concludes with a *dim:* marking and a fermata over the final notes. The name 'Aladdin' is written at the bottom left of the page.

Sail! gentle. Master;

FINALE TO FIRST ACT.

Sung by
Miss Stephens. Miss Carey.

Miss Cullett. Miss Gould. Miss Culhert.

In the Romantic Opera

The Poetry by **A L A D D I N** *George Steane, A. B.*

or the Wonderful Lamp;

at the
Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP,

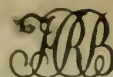
Esq. St. Hill.

Priest

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & Dalmaine, 20, Soho Square.

and to be had of all Music Sellers in the United Kingdom.



ANDANTE
GRAZIOSO

4 Corni

Musical score for 4 Corni, consisting of two staves. The top staff is in G major and 6/8 time, and the bottom staff is in D minor and 6/8 time. The tempo is marked 'ANDANTE GRAZIOSO'. A dynamic marking '>' is present above the second measure of the top staff.

Musical score for 'Speaking', consisting of two staves. The top staff is in G major and 6/8 time, and the bottom staff is in D minor and 6/8 time. The tempo is 'ANDANTE GRAZIOSO'. The word 'Speaking' is written at the end of the first staff.

Un poco piu moto.

mf

(The 3 Genii bow assentingly)

Musical score for 'The 3 Genii bow assentingly', consisting of two staves. The top staff is in G major and 6/8 time, and the bottom staff is in D minor and 6/8 time. The tempo is 'Un poco piu moto' and the dynamic is 'mf'. The instruction '(The 3 Genii bow assentingly)' is written below the first staff.

Aladdin

Astra
The Ring! the Ring! the Ring! Our Sis-ter of the

Mellora
The Ring! the Ring! the Ring! Our Sis-ter of the

Corella
The Ring! the Ring! Our Sis-ter of the

Slentando

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

dol: legati

Piu tosto
Vivace

mf *p*

cres: *f* *f* (*Unda appears*)

Andantino
con moto

Unda

Hail! gentle Mas-ter, Lord all powerful! Lo! in our might we bend be-

= fore thy call - Leaving our world so bright, - so glorious. Where

day, and life, and joy, are end = = = less all!

Soave
Astra

Where life and joy are end = less all! Where life and joy are end = less all!

Mellora

Where life and joy are end = less all! Where life and joy are end = less all!

Corella

Where life and joy are end = less all! Where life and joy are end = less all!

soave

Astra, col Soprano 1° Mellora, col Soprano 2° Corella, col Alto - di Coro.

Soprano 1^{mo} *ff*
Hail! gentle Mas = = = ter! Lord! - - all power = ful

Soprano 2^{do} *ff*
Hail! gentle Mas = = = ter! Lord! - - all power = ful

Alto *ff*
Hail! gentle Mas = = = ter! Lord! - - all power = ful

Tenore *ff*
Hail! gentle Mas = = = ter! Lord! - - all power = ful

Basso *ff*
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Lo! in our might we bend be = fore thy call! Leaving our world so

Lo! in our might we bend be = fore thy call! Leaving our world so

Lo! in our might we bend be = fore thy call! Leaving our world so

Lo! in our might we bend be = fore - - thy call! Leaving our world so

Lo! in our might we bend before thy call! Leaving our world so

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

Aladdin, to Unda

espress.

Fair child of day! Than fairest day more bright! Hail! Hail!

fades ev'ry shade of deepest night, at thy mag-ni-ficent and

soave

wond'rous light Fair child of day! than fairest day more bright!

soave *Clar:*

ten: cres:

Hail! Hail! fades ev'ry shade of deep = = est night, at

thy - - - mag = ni = fi = cent and wond' = = = rous light!

mf p f

Astra, col Soprano 1º Mellora, col Soprano 2º Corella, col Alto - Di Coro.

Aladdin

<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i>	Fades ev'ry shade of night	At thy mag = ni = fi = cent

Aladdin

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

thy mag= = ni = fi = cent and wond' = = rous light thy

thy mag= = ni = fi = cent and wond' = = rous light at thy mag=

thy mag= = ni = fi = cent and wondrous light at thy mag=

thy mag= = ni = fi = cent and wondrous light at thy mag=

thy mag= = ni = fi = cent and wond' = = rous light at thy mag=

thy mag= = ni = fi = cent and wondrous light at thy mag=

wond' = = = rous light thy wond' = = rous light - - - thy
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and

ff ff ff ff ff ff

wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.

F A I R Y M A R C H

In Aladdin, or the Wonderful Lamp.

Composed by Henry. R. Bishop.

Allegro
Brillante,
ma non
troppo Presto.

Risoluto

The first system of music features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte dynamic 'f' and 'corni' (horns), followed by a fortissimo 'ff' dynamic. The notation includes eighth and sixteenth notes, rests, and bar lines.

The second system continues the musical piece with similar notation and dynamics. It features a treble and bass staff with eighth and sixteenth notes, rests, and bar lines.

The third system continues the musical piece. The key signature changes to one flat (B-flat major/E-flat minor). The notation includes eighth and sixteenth notes, rests, and bar lines.

The fourth system continues the musical piece with similar notation and dynamics. It features a treble and bass staff with eighth and sixteenth notes, rests, and bar lines.

The fifth system continues the musical piece. It features a treble and bass staff with eighth and sixteenth notes, rests, and bar lines. The music is marked with a fortissimo 'ff' dynamic and includes triplet markings over groups of three notes.

The sixth system concludes the musical piece. It features a treble and bass staff with eighth and sixteenth notes, rests, and bar lines. The system ends with a tenor clef and a repeat sign. The word 'ten:' is written below the bass staff.

Aladdin

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

End of Act 1st

The Sun is o'er the Mountain

Sung by

Miss Johnson,

in the Romantic Opera of

ALADDIN

or

THE WONDERFUL LAMP,

The Poetry by

George Sime A.B.

at the Theatre Royal, Drury Lane,

Composed by

HRB

HENRY R. BISHOP,

Lat. St. Hall.

Price 1/6.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London Printed by Goulding & D'Almeida, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE
CON MOTO.

The piano introduction consists of two staves. The right hand is in treble clef with a 6/8 time signature, starting with a 'dol.' (dolce) marking. The left hand is in bass clef with a 6/8 time signature, playing a rhythmic accompaniment of eighth notes. The music is in a key with one flat (B-flat major or D minor).

The piano accompaniment for the first part of the vocal line, consisting of two staves. The right hand continues the melody from the introduction, and the left hand provides a steady accompaniment. The music is in 6/8 time and one flat.

NOURMAHAL.

The vocal line and piano accompaniment for the song. The vocal line is on a single staff in treble clef, with the lyrics: "The sun is o'er the Moun=tain, - Where is my love? I've". The piano accompaniment is on two staves (treble and bass clefs) in 6/8 time, one flat. The lyrics are positioned below the vocal line.

Aladdin

waited by the foun-tain, - Where is my love? Oh! haste thee, dear, Oh!

The first system of music features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Dynamics markings include *f* and *p*.

haste thee, dear; For all, all that's fair, seems fair = = est here.

The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

The Sun is brighter shining - Where is my love? The fawn by brooks re-

The third system of music continues the vocal and piano parts. The piano accompaniment maintains the same rhythmic structure as the previous systems.

= cli = ning - Where is my love? Oh! haste thee, dear, Oh! haste thee,

The fourth system concludes the musical piece on this page. It includes the final vocal line and piano accompaniment. Dynamics markings include *f* and *p*.

dear, For all all that's fair seems fair = = = est here.

The ev'ning shades are falling, - Where is my love? The Nightingale is

call = ing, Where is my love? Oh! haste thee, dear! Oh! haste thee,

dear! For all once fair, seems droop = = = ing here.

PRINTED BY GOULDING & CO.
SOMERSET
LONDON

Sister! I have loved thee well!

Sung by

M^r. Sinclair,

in the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the

Theatre Royal Drury Lane!

Composed by

The Poetry by

George Sains AB.

HENRY R. BISHOP.



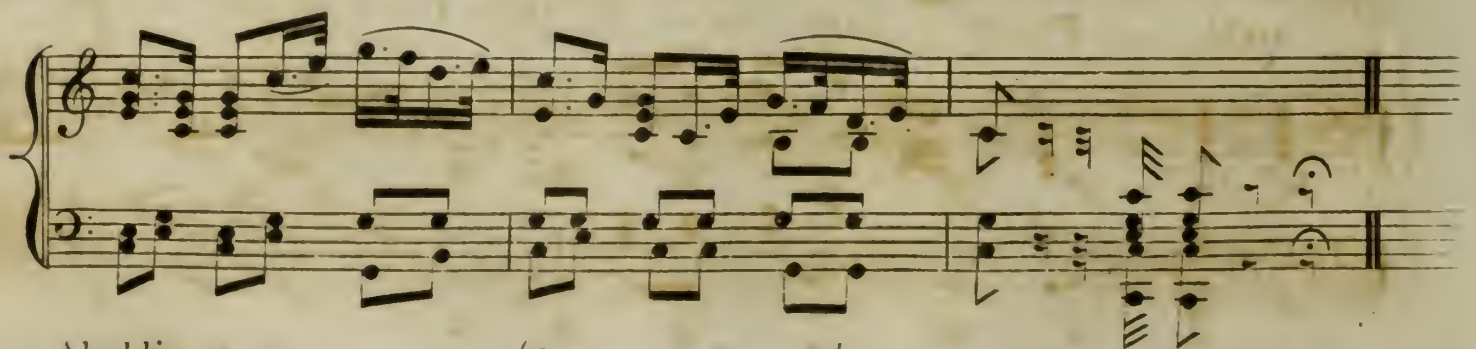
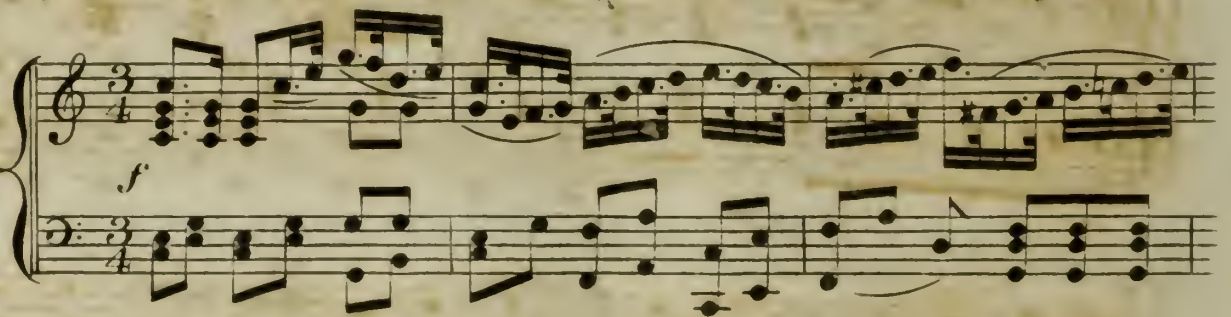
Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta Hall.

Pr. 1/6

London, Printed by Goubling & D'Almaine, 20, Soho Square & to be had of all Music Sellers, in the United Kingdom.

ANDANTINO
con Moto e
MAESTOSO.



Aladdin

(Original Key, E \flat .)

The SCHAH.

Sis-ter I have lov'd thee well, More than poet's verse can

tell, - When it sings with gol- den tongue,

And the Harp with gold is strung - - Yet, though dear to me as

sight, Though I prize thee as the light; Check me not, or find too

Aladdin

late, Warmest love can keenest hate, warmest love can warmest

hate..

Beauty's eye is ne'er so bright, As when mildness lends it

light; Beauty's voice is ne'er so sweet

As when love and du=ty meet - - - Sis=ter tho' I've lov'd thee

legati *f*

Tenderly

well, More than poet's verse can tell, Check me not or find too

f *p*

late, Warmest love can keenest hate warmest love can warm=est

f *p* *f* *Corni*

hate.

f *f*

Aladdin

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

1st time *p* = Are the creatures mad! —

2^d — *f* = The King too, comes: Yes! hark, — the Royal Trumpets

(behind Scenes)

ANDANTINO

E

MARZIALE

4 Trombe

Musical score for 4 Trombe, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of two flats. The music features a rhythmic pattern of eighth and sixteenth notes.

— I hardly think so

Go back to Song, Schah

Andantino
con moto e
Maestoso.

Musical score for Andantino, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of two flats. The music is marked *ff* and *rf*.

Musical score for *f f f ten:*, consisting of two staves (treble and bass clef) in common time with a key signature of two flats. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Allegro

Musical score for Allegro, consisting of two staves (treble and bass clef) in common time with a key signature of two flats. The music is marked *pp* and features a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for Aladdin, consisting of two staves (treble and bass clef) in common time with a key signature of two flats. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Aladdin

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The bass clef contains a complex accompaniment with sixteenth-note patterns and a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6'.

Second system of musical notation. Treble clef with a key signature of two flats. The bass clef contains a complex accompaniment with a piano-piano (*pp*) dynamic marking. A triplet of sixteenth notes is marked with a '3'.

Third system of musical notation. Treble clef with a key signature of two flats. The bass clef contains a complex accompaniment with a *Piu moto* tempo marking and a forte (*f*) dynamic marking. A sixteenth-note chord is marked with a '6'.

Fourth system of musical notation. Treble clef with a key signature of two flats. The bass clef contains a complex accompaniment with a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6'. The system ends with a key signature change to one flat (B-flat).

Fifth system of musical notation. Treble clef with a key signature of one flat. The bass clef contains a complex accompaniment with a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6'. The system ends with a key signature change to natural (C major).

Aladdin

At thy spell Master, we appear,

TRIO,

Sung by Miss Lubitt, Miss Gould & Miss Southwell,

In the Romantic Opera

The Poetry by

ALADDIN

George Swayne A.B.

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

COMPOSED BY

HRB

HENRY R. BISHOP,

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Almaine, 20, Scho Square, & to be had of all Music Sellers in the United Kingdom.

Un poco
Allegretto
ma non troppo

p e legati

Astra

Mellora

Corella

At thy spell Master we ap - - pear

At thy spell we ap - - - pear

At thy spell we ap - - - pear

Allegretto

sp

at thy spell Mas-ter we are here Mas-ter we are

at thy spell Mas-ter we are here we are

at thy spell we are here we are

here why hast thou call'd us in to day?

here why hast thou call'd us in to day?

here why hast thou call'd us in to day?

speak speak, and the Slaves of the Lamp O-bey the slaves of the lamp o-bey.

speak speak, and the Slaves of the Lamp O-bey the slaves o-bey.

speak speak, and the Slaves of the Lamp O-bey the slaves o-bey.

pp slentando

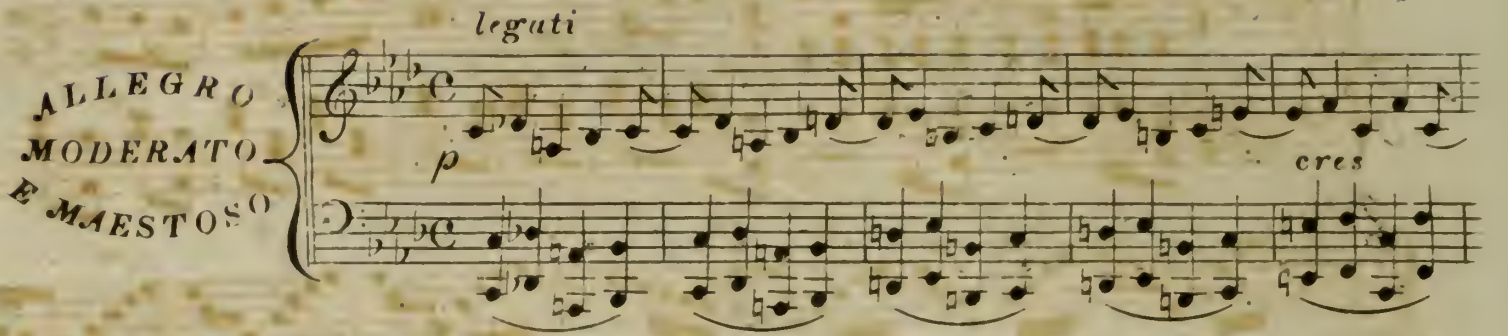
PRINTED BY GOULDING & SON, 50, FLEET STREET, LONDON.

Aladdin (speaks) "You know the secret wishes of my Heart".

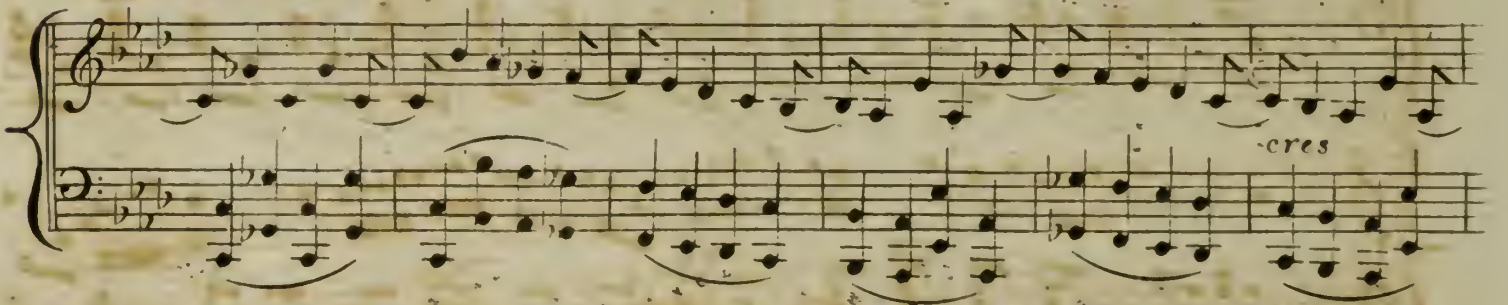
The 3 Genii sink — as the Palace Rises.

legati

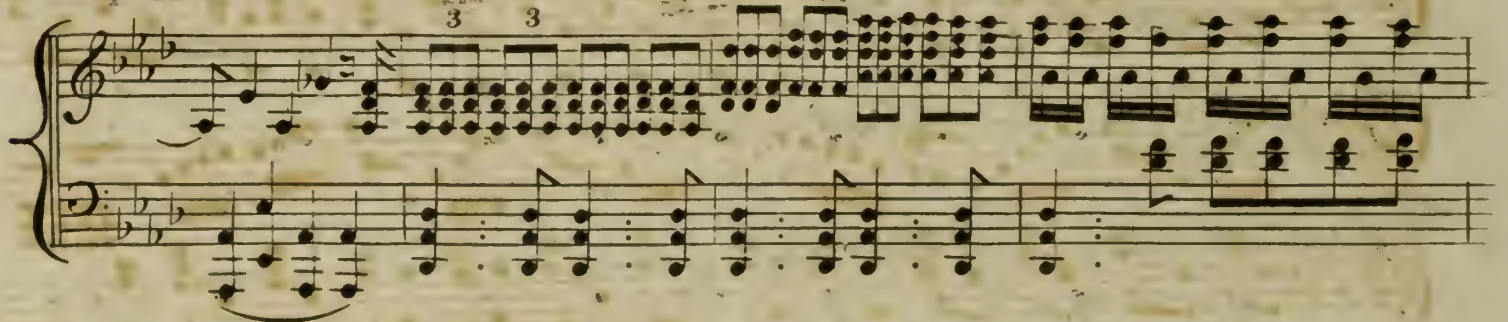
ALLEGRO
MODERATO
E MAESTOSO



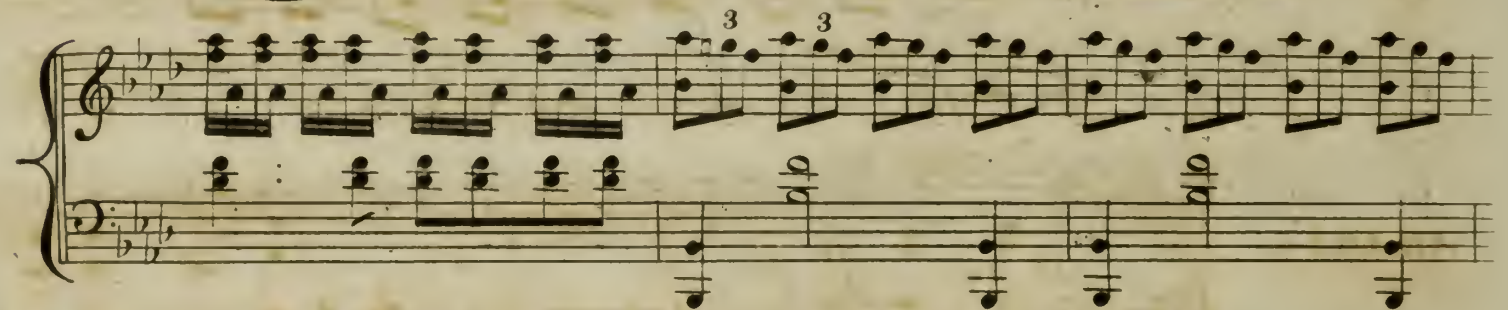
p *cres*



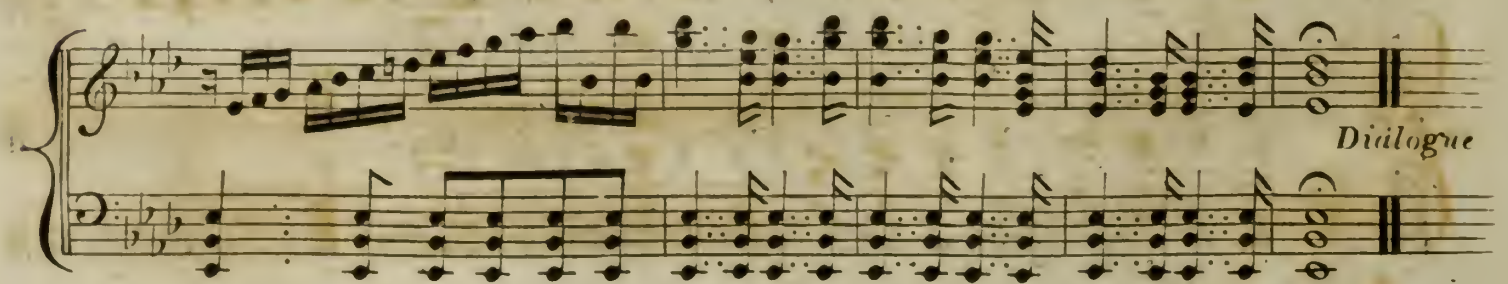
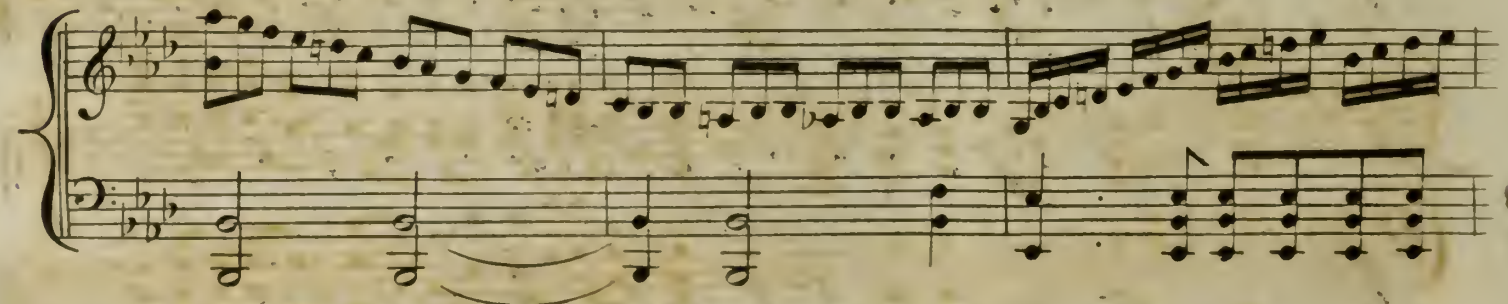
cres



3 3 *p*



3 3 *p*



Dialogue

— my Sister — Brother .

FAIRY MARCH

Musical score for 'FAIRY MARCH' in 2/4 time, key of B-flat major. The score consists of four systems of grand staff notation (treble and bass clefs). The first system includes the instruction 'ff Corni' and 'ff'. The music features a rhythmic melody in the treble clef and a supporting bass line in the bass clef.

The Mufti unites Aladdin and Nourmahal

Tromboni &c:

ADAGIO

Musical score for 'The Mufti unites Aladdin and Nourmahal' in 3/4 time, key of B-flat major. The score is for Tromboni &c. and consists of three systems of grand staff notation. The first system includes the instruction 'ff ten' and 'f f ff'. The second system includes 'ff' and 'ff'. The third system includes 'tr' (trills) and 'tremolo' markings. The music is characterized by a slow, expressive melody in the treble clef and a bass line in the bass clef.

Aladdin

Tremble, ye Genii in your Spheres!

RECITATIVE & AIR,

Sung by
MR. HORN,

In the Romantic Opera of

ALADDIN
OR

THE WONDERFUL LAMP,

at the
Theatre Royal Drury Lane!

The Poetry by Composed by George Scane A.B.

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music
Ent. Sta. Hall.

Pr. 3/-

London, Printed by Goussing & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom

ALLEGRO.

f Corno *f f* *p* tremolo *crs:* *f* *ff* Corni

ff ff ff tremolo *p*

ff *ff*

Aladdin

MOURAD.

mf

Trem = = ble ye Ge = nii in your

caves, Low hid be = neath the o = cean waves - - - - - *tremolo*

p *cres:* *ff*

mf

Trem = = ble ye Ge = nii of the Air, For soon my pow'r

Aladdin

my pow'r - - will reach you there!

f f f *ff* 3

This system contains a vocal line and a piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of sixteenth notes.

rf 3

This system shows a piano accompaniment with a treble line featuring a triplet of sixteenth notes and a bass line with a triplet of eighth notes.

ALLEGRO
VIVACE
STREPITOSO

ff *rf*

This system is marked with tempo and dynamics. It features a piano accompaniment with a treble line containing a triplet of eighth notes and a bass line with a triplet of eighth notes.

ff

This system shows a piano accompaniment with a treble line featuring a triplet of sixteenth notes and a bass line with a triplet of eighth notes.

f *p*

This system shows a piano accompaniment with a treble line featuring a triplet of sixteenth notes and a bass line with a triplet of eighth notes. The dynamics change from *f* to *p*.

Mine thou shalt be, Mine thou must, Mine thou

con spirito

shalt be, mine thou must, I'll not let thy powers rust, I will live as none be =

mf cres: f

= fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

cres: lr rf rf ten:

Yet my spirits never sink, Nor my weary eye = = lids wink, Nor my weary

mf cres f f f f

eye = lids wink, Yet my spirits never sink, never sink;

f *f* *pp*

Nor - - - my wear = = = y eye = lids wink. Yet my

f

spirits never sink, Nor my weary eyelids wink, Nor my

f

eyes:

weary eye = lids wink!

f *f* *f* *f* *f.f*

Aladdin

Pearls and diamonds they shall be, But as

pebbles of the sea, And the air that round me blows - the air that round me blows,

dol: sosten:
Breathe - - - but of the morning rose - - -

Soave e p *Clar.:* *Flauto* *Clar.:*

Corni

Breathe - - Breathe but of the rose - - -

tr *tr* *tr* *tr* *6* *6* *6* *6*

slen^o pp

Aladdin

Yet my spirits never sink, ne-ver, never, never sink,

No! Nor my wear = y eye = = lids wink, Nor my eye = lids

wink, Nor my weary eye = lids wink: I will ever youthful

Scherzoso

be, Sickness shall not come near me, Night and day the wine shall

espress:

flow, And the fair = = = est round me glow - - - - the fair = = = =

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are: "flow, And the fair = = = est round me glow - - - - the fair = = = =".

dol.

= = = = est round - - - me glow.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above it. The piano accompaniment features a section marked *espress:* and *ff*. The lyrics are: "= = = = est round - - - me glow."

Mine thou shalt be, Mine thou must, Mine thou

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked with a forte *f* dynamic. The lyrics are: "Mine thou shalt be, Mine thou must, Mine thou".

shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be-

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment is marked with a mezzo-forte *mf* dynamic. The lyrics are: "shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be-".

8^{va}

fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

gva *loco h*

cres: *h* *rf* *rf* *ten:*

Yet my spirits never sink, Nor my weary eye = lids wink, Nor my weary

ff *mf* *cres:* *f* *f* *f* *f*

eye = lids wink; I will ever youthful be, Sickness shall not come

f *f* *f* *p*

near me, Night and day the wine shall flow, And the fairest round me

h

glow, Yet my spi = rits never sink, Nor my eye = = = = lids

wink, Yet my spi = = rits never sink, Nor my eye = = = = = lids

wink, No my spirits ne = = ver sink, never, never sink.

PRINTED BY GUTHRIE & CO. LTD.
SOMERSET
LONDON

Ere the Stars of Night arise.

D U E T.

Sung by

Miss Stephens & Miss Johnson,

in the Romantic Opera of

ALADDIN

The Poetry by

or the Wonderful Lamp,

George Soane A.B.

Theatre Royal Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price 2s.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTINO
un poco
ALLEGRO
ma
ESPRESSIVO.

Musical score for 4 Corni. f. with dynamics f, p, dol. Includes the word 'ten' at the beginning and end of the section.

Nourmahal

First system of vocal and piano accompaniment. Lyrics: Ere . . . the stars . . . of

soave: e p/ sempre.

Second system of vocal and piano accompaniment. Lyrics: night . . . a - rise . . . Oh! . . . re - turn, re - turn . . . to

ALADDIN

me Yes'ere stars of night a__rise . . . yes'ere stars of

mf

tr tenderly (Nourmahal) tenderly (Aladdin) (Nourmahal)
 night a__rise, I'll return Oh! return I'll return Oh! return

(Nourmahal) Oh! re__turn to me Oh! re__turn or or
 (Aladdin) I'll return to thee I'll re__turn . . . to thee to me

f *p* *pp*

(Nourmahal)
 No the days so long . . . so long

f *p*

... till night with, oh with the eve . . . re - turn - to me!

(Aladdin) Yes! with evenings purple light, yes! with evenings purple light

(Nourmahal) *espress* Oh! return Oh! return Oh! re -

espress Ill return Ill return Ill return to

turn to me, Oh! re - turn return or to me

thee Ill re - - turn to thee

piu animato

No no the days so long till

eve, with, Oh! with the noon, re - turn to me,

ardently

Yes! yes with noon . . . believe, with noon be - lieve believe

tenderly

Oh! return Oh! return

tenderly

I'll return I'll return

ppp.

Oh! return to me Oh! re- turn to me re -

I'll re- turn to thee, I'll re- turn I'll re- turn to . . .

f *pp*

turn to me re - - - - - turn . . . to thee

thee to thee to thee

f *f* *ff* *ff*

PRINTED BY GOULDING &
SONS
LONDON

Fine.

"New Lamp for Old!"

Quintetto & Chorus,

Sung by Miss Johansen, Mr. Hein &c. &c. &c.

In the Romantic Opera

The Poetry by ALADDIN George Soutie A.B.

OR The Wonderful Lamp; at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

BALLET of BAYADERES.

Larghetto
Grazioso

Soave, e legatissimo

The musical score consists of three systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system is marked 'Larghetto' and 'Grazioso' with the instruction 'Soave, e legatissimo'. The music is in 3/4 time and features a mix of eighth and sixteenth notes, often beamed together. The second and third systems continue the piece with similar rhythmic patterns and melodic lines.

Aladdin

MOURAD
(without) *f*

New Lamps for old - - - !

PIANO
FORTE

colla parte

Nourmahal

All^o Moderato

New Lamps for old! New Lamps for old!

Mourad ad lib:

Zuleika

New Lamps for old - - !

f
I would he sold

Aladdin

a tempo

Leila

rf new love for old! I would he sold new love for old! *rf*

f Now: New Lamps for old! New Lamps for old! Mesrour- Mesrour-
f Zul: New Lamps for old! New Lamps for old!
f Lei: New Lamps for old! New Lamps for old!

mf *f/p* *fp*

Go, call him in - Go call him in.

fp *f/p* *f* *cres.* *cres.*

Mesrour

Allow the hum-blest of your Slaves - - - to say!

rf *rf*

Aladdin

Nour:
rf

Mesroul:
sotto voce

Say nothing, but o = bey - - - but o = bey obey. If this were

told If this were told - - - If this were told.

Nour:
rf *Angrily*

Look Mesroul - to yourself - Mes = = = = = rour -

Mes = rour - - Look to yourself Mesroul look to your-

= self.

Mourad
ff
 New Lamps for old - - - -
hr
cres: f
p

Nourm: to Zuleika
 There
p
mf
p
pp

is a Lamp on yon = der shelf - Ea = = = = ten with rust,
All? Spiritoso
f
p

Aladdin

Dir= ty and old e= = nough to win the dear= = est friend - the

friend of dirt and dust!

Mourad (as he enters) *New*

Nourm:
(mimicking him)

Lamps for old ! Old

Mourad

Lamps for new ! New

Aladdin

Lamps for old - - - - - New - -

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

hr *hr* (Zuleika re-enters with
Lamps - - - - - for old!

mf *cres:* *fz* *f*

the Magic Lamp) Zuleika
Old

f *3* *3*

Lamps for new - - - - -

rf *ff* *ff* *ff*

Aladdin

Piu Moto
Corni

(Mourad snatches the

First system of musical notation for Corni. It consists of two staves (treble and bass clef) in common time. The music features several triplet markings (indicated by a '3' above or below the notes) and dynamic markings of piano (*p*) and fortissimo (*ff*).

Lamp, and throws off his disguise)

Nour: *ff*
Zule:
Leila:

Ah! - - - - -

Mes:

Ah! - - - - -

Second system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music features a fortissimo (*ff*) dynamic marking and continues the accompaniment from the first system.

Mourad (Triumphantly)

Vic-to-ria! Vic-to-ria! Vic-to-ria! The Lamp - - - is mine! Victoria Vic

Third system of musical notation, vocal line for Mourad. It consists of a single staff in treble clef, common time. The music features a fortissimo (*ff*) dynamic marking and the lyrics: "Vic-to-ria! Vic-to-ria! Vic-to-ria! The Lamp - - - is mine! Victoria Vic".

- - to - - - - ria! The Lamp - - - is mine Vic-to-ria Vic-

Fourth system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music continues the accompaniment for Mourad's vocal line.

Aladdin

Corni (The Palace begins to Ascend)

Allegro
Vivace,
ma non
troppo
Presto.

pp

cres. f p

Mourad

To A = = fri = ca!

a = = way!

b f

p f cres:

Aladdin

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *p* (piano) is visible in the left hand.

Third system of musical notation. The right hand features a melodic line with a slur and an accent. The left hand has a complex accompaniment with a dynamic marking of *f* (forte) at the end.

Fourth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand has a complex accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand has a complex accompaniment. Dynamic markings of *ff* (fortissimo) and *rf* (ritardando fortissimo) are present.

Sixth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand has a complex accompaniment. Dynamic markings of *rf* (ritardando fortissimo) and *ff* (fortissimo) are present.

PRINTED BY GOULDING & SONS OF LONDON

WHO FIRST WILL STRIKE THE DEER!

The Poetry by G. Soane A.B.

Composed by Henry R. Bishop.

Corni (The Huntsmen enter)

First system of musical notation for the horns, featuring a treble and bass clef with a 6/8 time signature and dynamic markings of *ff*.

Second system of musical notation, likely for the piano accompaniment, with treble and bass clefs and dynamic markings of *f* and *ff*.

Vocal staves for Alto, Tenore 1mo, Tenore 2do, and Basso. Each staff contains the lyrics: "Who first will strike the deer! 'Tis I where woods are".

Third system of musical notation, continuing the piano accompaniment with dynamic markings of *ff*.

Fourth system of musical notation, including vocal staves and piano accompaniment. The lyrics continue: "greenest; 'Tis I, by fountain clear, 'Tis I will strike the deer! Who".

Fifth system of musical notation, primarily piano accompaniment.

Aladdin

first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain

clear, 'Tis I will strike the deer! Then echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo, and echo, By

hill and lonely fell; Then echo echo By fount and
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy
 hill and lonely fell; Then echo and echo By fount and mos = sy

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

drear = i = ly creeps, O'er skies, and the flow'ret wear = i = ly sleeps.

drear = i = ly creeps, O'er skies, and the flow'ret the flow' = ret sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret wear = i = ly sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret the flow' = ret sleeps.

Ride on, ride merrily on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

Ride on, ride merrily on, ride on, ride on, ride on, ride

on ride on - - - - -
 on ride on - - - - -
 on ride on - - - - -
 on ride on - - - - -

ff

SOLI.

dot:
 (1st Huntsman) Who'll sing his dy=ing knell? 'Tis

dot:
 2^d D^o Who'll sing his dy=ing knell? 'Tis

dot:
 3^d D^o Who'll sing his dy=ing knell? 'Tis

dot:
 (4th & 5th) Who'll sing his dy=ing knell? 'Tis

p
dim.

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing
 I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing
 I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing
 I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By

brink of fountain well, I'll sing his dy-ing knell. *CORO* Then
 brink of fountain well, I'll sing his dy-ing knell. Then echo the horn and
 brink of fountain well, I'll sing his dy-ing knell. Then echo the horn and
 brink of fountain well, I'll sing his dy-ing knell. Then

echo, and echo, By hill and lonely fell, Then echo, echo
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By
 echo, and echo, By hill and lonely fell, Then echo, and echo By

SOLI

By fount and dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows

CORO

drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 rest, rest, O'er skies, and the day star sleeps in the west. Then

echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows rest rest O'er skies and the day star Sleeps in the

west Ride on ride merrily on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

west Ride on,ride merrily on ride on ride on ride on ride

on ride on - - - -

on ride on - - - -

on ride on - - - -

on ride on - - - -

PRINTED BY GOULDING & CO. 50, SOHO SQUARE, LONDON, W.

The Days of the Valley are o'er,

Sung by

Miss Stephens,

in the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the Theatre Royal Drury Lane,

The Poetry by

Composed by

George Soane A.B.

HENRY R. BISHOP,

RRB

Ent. Sta. Hall.

Price 1/6.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

London. Printed by Goulding & Delmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE
LARGHETTO

Musical score for Horn (Corno) in G major, 2/4 time. The score consists of two staves. The upper staff is marked with a forte (f) dynamic. The lower staff is marked with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

ALADDIN.

Musical score for the first line of lyrics: "The days of the valley are o'er, When Roses were". The score includes a vocal line and a piano accompaniment. The piano part is marked with forte (f) and piano (p) dynamics.

Musical score for the second line of lyrics: "twind round my door, I dwell in a palace instead, And a". The score includes a vocal line and a piano accompaniment.

Aladdin

di = a = dem cir = cles my head, Now a di = a = dem cir = cles my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "di = a = dem cir = cles my head, Now a di = a = dem cir = cles my". The piano accompaniment starts with a bass clef and a key signature of one flat. Dynamic markings include *tr* (trill) above the first vocal note, *f* (forte) in the piano part, and *p* (piano) later in the system.

head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the

The second system continues the vocal line and piano accompaniment. The lyrics are "head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the". The piano accompaniment includes a *pp* (pianissimo) marking. The system concludes with the instruction *Espress:* (Espressivo).

days of the valley - the days of the val = ley are fled are

The third system continues the vocal line and piano accompaniment. The lyrics are "days of the valley - the days of the val = ley are fled are". The piano accompaniment includes a *pp* (pianissimo) marking. The system concludes with the instruction *Slen^o* (Solenissimo).

fled. The days of the valley had hours, Of

The fourth system continues the vocal line and piano accompaniment. The lyrics are "fled. The days of the valley had hours, Of". The piano accompaniment includes dynamic markings *ff e ten:* (fortissimo e tenuto), *ff* (fortissimo), and *p* (piano). The system concludes with a fermata over the final note.

plea = sure and hope in its bowrs, But life now flows on in delight, Like a

summer all joyous and bright; Now a di = a = dem cir = = cles my

head, Whose locks un = = brai = ded Play'd round it un = = sha = ded; But the

days of the valley: the days of the valley are fled are fled.

PRINTED BY GOULDING & CO
 SOHO SQUARE
 LONDON

THOU ART GONE!

Sung by

M^{rs}. *W. C. Weston*

In the Romantic Opera of

The Poetry by

ALADDIN

Geo. Sauer, A.B.

or the Wonderful Lamp,
Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP,

Price 1/6.

Int. Sta. Hall.

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ALLEGRO
AGITATO
ma non
troppo Presto

The SCHAH.

Thou art gone! thou art gone! Fair = est!

rarest! dear = est one! Once my pleasure! now my pain!

Aladdin

now my pain! Thou art gone! art gone - - - for e = ver! for

ff ten p legati

e = ver, - for ever! I shall ne = ver see those dovelike eyes a = gain! I shall

pp

Larghetto Affettuoso

ne = = ver see those eyes a = = gain . Fare = well now - the

ova loco p e leg^o

pomp of pow = er! . Fare = = well now - - Love's mystic bow = er! -

Pomp and Love are vain = = ly spoken. When the heart, the heart, with

cres *fz* *fz* *p* *sost.*

grief with grief is broken. But he shall die - he shall

ff *mf* *Tempo 1mo*

die! - tho' in his veins - Per = = = = sia's noblest

cres.

blood should spring He shall die! were he the son Of a

f *ff* *mf* *ten:*

thou = = = = sand Kings - him = self a King Thou art gone for

f *ten:* *rf* *cres.* *ff* *ff* *ff* *ff* *p*

e = = ver - gone for ever! I shall ne = ver see those dove - like

Largh^{to}. Affet^o
 eyes - - a gain - Fare - well Spear and fal = chion

glancing, Fare = well steed thy gallant prancing, Pomp and

cres.
ten:

Love are vain = = = ly spo = ken When the heart - the heart with

fz *fz* *p* *sosten:* *esp:* 3

grief with grief is broken.

ff

Aladdin

RENTED BY GULDING &
 SONS
 LONDON

That Doom is Death,

FINALE TO ACT 2.

Sung by

Mrs. Stephens, Miss Tucker &c.

In the Romantic Opera

The Poetry by

ALADDIN, OR THE WONDERFUL LAMP;

George Swayne, A. B.

at the Theatre Royal, Drury Lane,

Composed by



HENRY R. BISHOP,

Est. Sta. Hall.

Price 2/6

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & Kellumaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

*Allegro
Moderato
Maestoso*

Aladdin

The Schah!

That doom is death! It is not in the breath of

Aladdin > *espress* >

mor-tal man to change your fate! That doom that doom is

CORO
Soprano

death that doom is death

pp

Al - - - - - lah is

pp

Al - - - - - lah is

Tenore

pp

Al - - - - - lah is

Bassi

pp

Al - - - - - lah is

great... Al... lah is great... But,

great... Al... lah is great...

great... Al... lah is great...

great... Al... lah is great...

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

Oh! to fall from such a height In to end-less night!

rf *p*

soave ed espress

Fair Nour... ma-hal, ... too, ... So beautiful! so ...

pp voave

CORO

true! Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

The musical score is arranged in systems. The first system contains five vocal staves, each with the lyrics "lah! is great!". Below these is a piano accompaniment for the first system, including a section for "Corni" (Horns) with dynamic markings *f* and *ff*. The second system contains five vocal staves with lyrics "Al... lah! is" and a piano accompaniment. The third system contains five vocal staves with lyrics "great..." and a piano accompaniment featuring a "tremolo" effect and dynamic markings *cres* and *rf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Aladdin

Al... lah... is great... Al...
 Al...
 Al...
 Al...
 Al...

dim pp

lah! is great...
 lah! is great...
 lah! is great...
 lah! is great...
 lah! is great...
 The Muezzin (without)
 To

ppp CORO

Hark! from the min-aret high in air, The Mu-
 Hark! from the min-aret high in air, The Mu-
 Hark! from the min-aret high in air, The Mu-
 pray'r to pray'r Hark! from the min-aret high in air, The Mu-

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r - - -

ez - - zin is call - - ing to eve - ning pray'r to

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r To

The Muezzin

ppp CORO

Hark! from the min_aret high in air, The mu_etz - zin is call ing to

ppp Hark! from the min_aret high in air, The mu_etz - zin is call ing to

ppp Hark! from the min_aret high in air, The mu_etz - zin is call ing to

ppp pray'r Hark! from the min_aret high in air, Hark!

ppp *legiti* *dim*

eve - ning pray'r I

eve - ning pray'r

eve - ning pray'r *The Muezzin*

hark *p* To pray'r

ff *f f f f*

shall not I shall not die! ----- That

f ten ff ff f f f f

voice, call-ing man to pray'r For-bids -----

espress rf# pp souve

For-bids ----- me. to

f f cres

des- pair.

Aladdin

to des- pair

ff CORO

Al lah!

Al lah!

Al lah!

Al lah!

ff

sostenuto

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, *ppp* Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

pp

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night to pil__ low care! to thee we

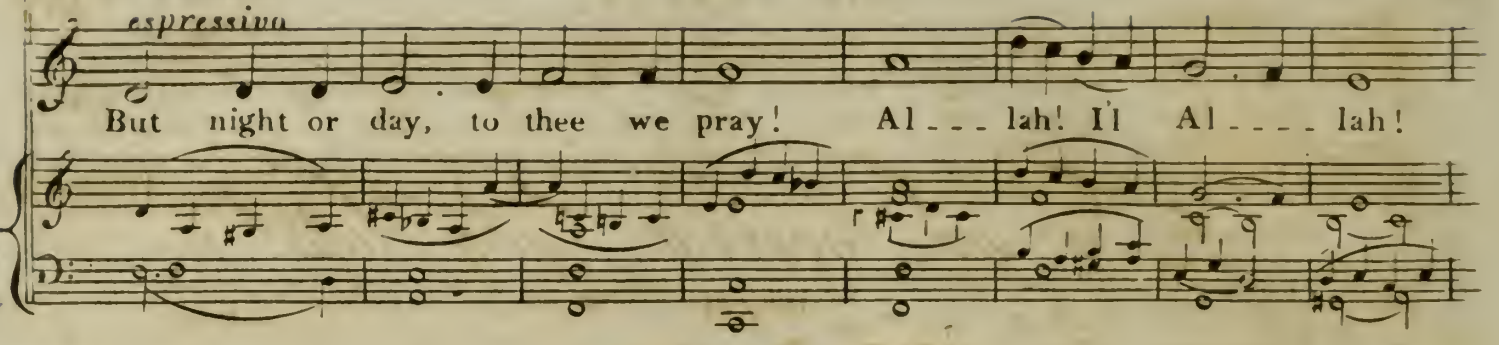
pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

pray Al... lah... I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

But night or day, to thee we pray! Al... lah! Il Al... lah!



Al... lah! Il Al... lah! Al... lah! Il Al... lah! Al... lah!

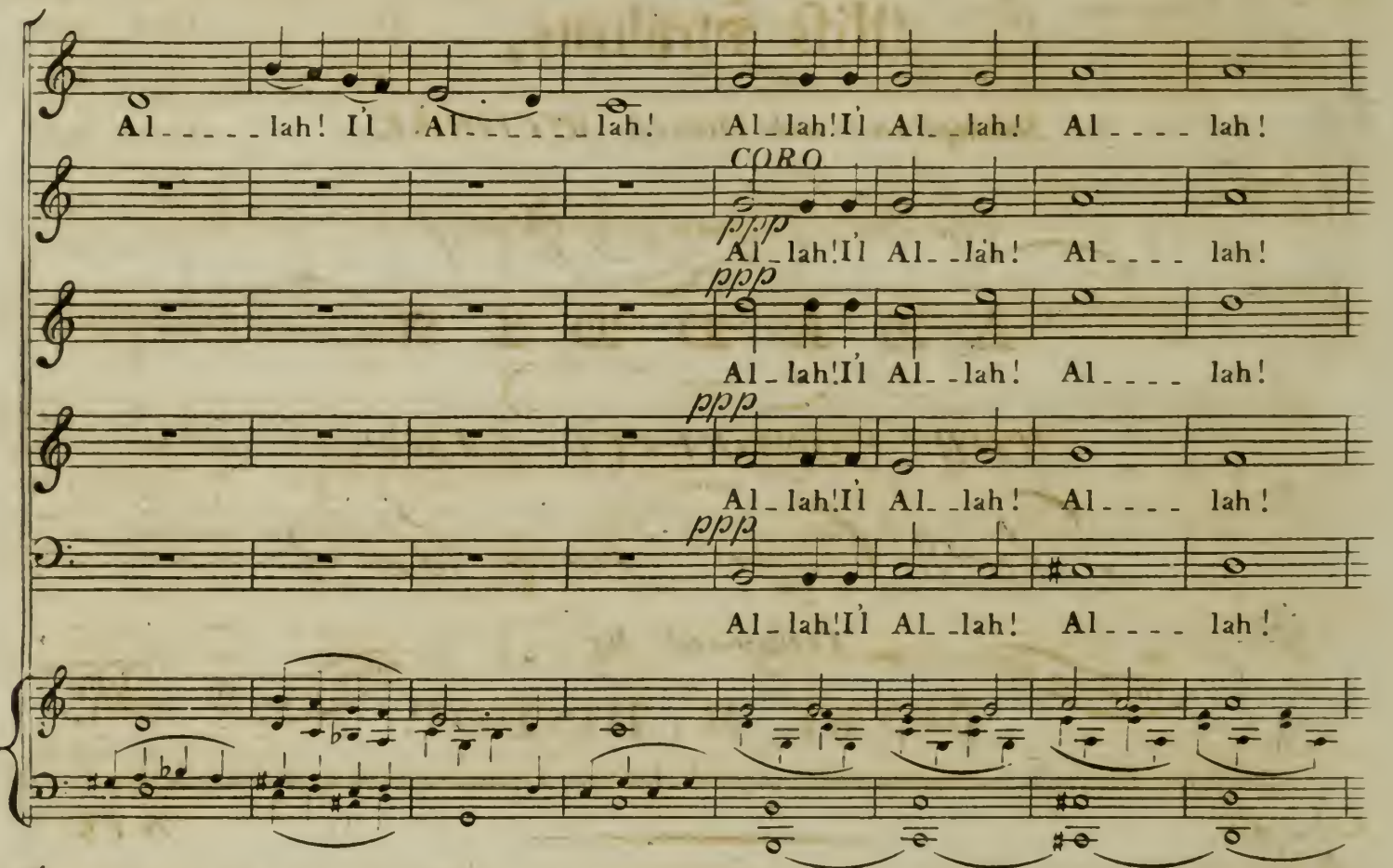
COBO

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!



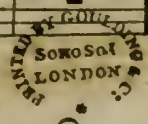
pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!



In my Power a Lady Weeps!

Sung by

Miss Stephens,

Accompanied on the VIOLA by **M^r. T. COOKE.**

in the Romantic Opera of

A L A D D I N

OR

THE WONDERFUL LAMP,

at the

Theatre Royal Drury Lane.

The Poetry by

Composed by

George Scane AB.

HENRY R. BISHOP.



Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Six Hats

Pr. 1/6

London, Printed by Goulding & D'Almaine, 20, Shoe Square & to be had of all Music Sellers, in the United Kingdom.

Viola Obligato

ANDANTINO

GRAZIOSO

With Passion, and Energy

Aladdin

Espress:

ff ten:

ALADDIN.

In my bow = er a La = = = dy weeps In my

Viola

mf ten:

cot an in = = = fant sleeps; 'Tis there oh! there,

I would be there, Or let me die in my des-

= = pair. On the hills where I should

f *dim.* *mf*

be Bro = = thers, Sis = = ters call for me! 'Tis there oh!

there I would be there Or let me die in

my des = pair. By the stream I

lov'd so well, Pines for me the young ga =

= zelle, 'Tis there oh! there I would be there

or let me die in my des = pair.

WHEN UNDA, THE GENIUS of the RING APPEARS.

Aladdin

— about my limbs a deadlier wreath! off! off!

MODERATO
ma
BRILLANTE

mf *p*

soave

Aladdin

It is night beneath the Sea,
(Sung by)

Miss Percy,

In the Romantic Opera.

The Poetry by

A L A D D I N

Geo. Searle, A. B.

or the Wonderful Lamp;

at the
Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

HRB

Price 2s/-

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Shaune, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

8va

ALLEGRO
SCHERZOSO

Flauti p

cres mf

Unda

It is, night beneath the sea, We were

loco

ab p stacc:

** Original Key Ab

dancing merrily mer_ri_ly Many as the sands of O - - cean,

Many as the leaves in mo - tion, When the zephyr the zephyr of the

spring Through the forest waves his wing: waves his wing It is

Playfully

night beneath the sea, We were dancing merrily merrily; Many as the sands of

Flute

O - cean, Ma - - - ny as the leaves in mo - tion, We were

f f f p

Grazioso

dancing merrily; merrily merrily dan - cing merrily merrily dan - cing

merrily merrily dan - cing we were dancing merrily

cres mf f

Yet at the voice of your spell, I have

p

espress

left the sprite I lov'd so well. And now, now, what are your wishes,

dol *p*

marcato

say? Slave of the Ring, I'm ready to o - - - bey. It is

pp

Playfully

night be - - - neath the sea; It is night be - neath the

a tempo

f ed animato

sea, We were dancing merrily merrily Many as the sands of

Fl: *pp* *cres* *mf*

mf
o - cean, Ma - ny as the leaves in motion We were dancing merrily

f f f p

Grazioso
mf
merrily merrily dan - cing merrily merrily dan - cing merrily merrily.

pp

dan - cing we were dancing mer - ri - ly.

ad lib

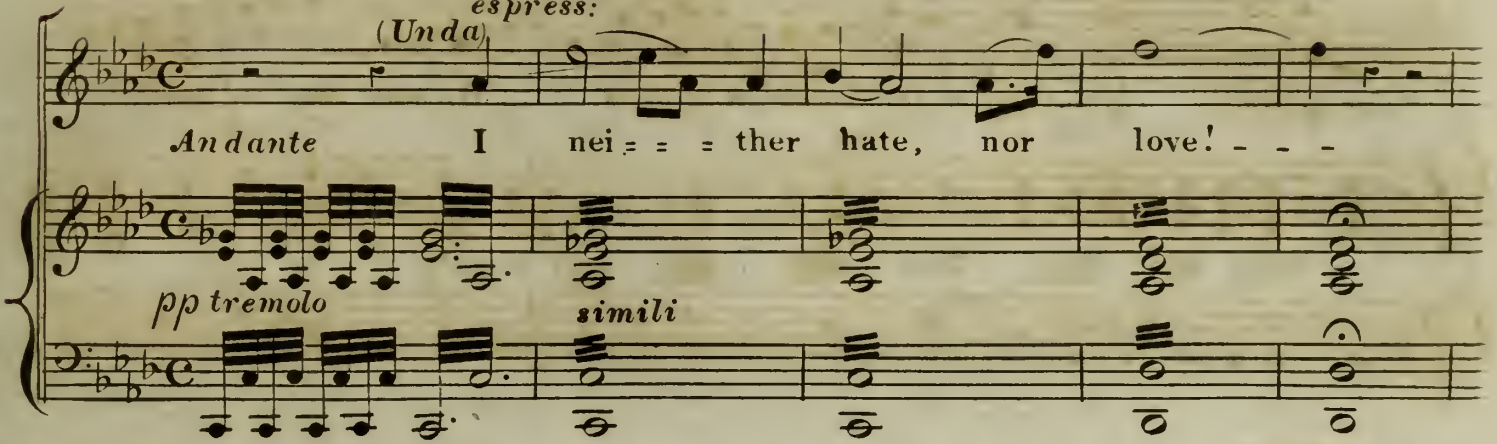
mf ff

f f

W. H. GUILDING & CO.
SOMERSET
LONDON

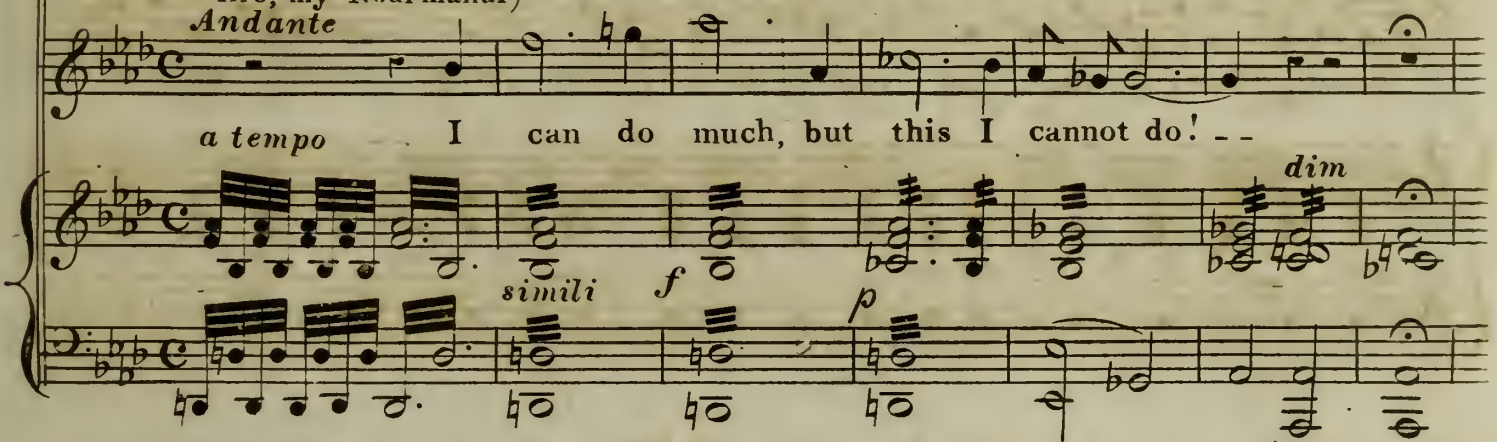
Fair thing of Light, If thou abhorrest evil — lovest good —

espress:
(*Unda*)
Andante I nei = = ther hate, nor love! - - -



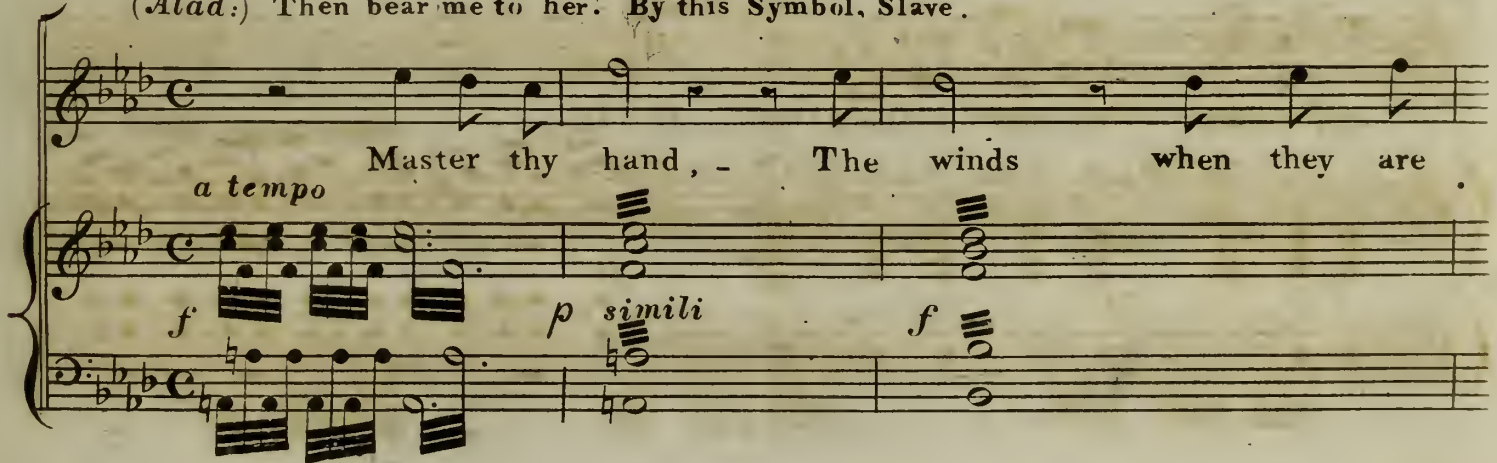
(*Alad:*) (Then, by this Ring, I do command thee - shade without a soul - Bring back my love, my life, my Nourmahal)

Andante
a tempo I can do much, but this I cannot do! - -

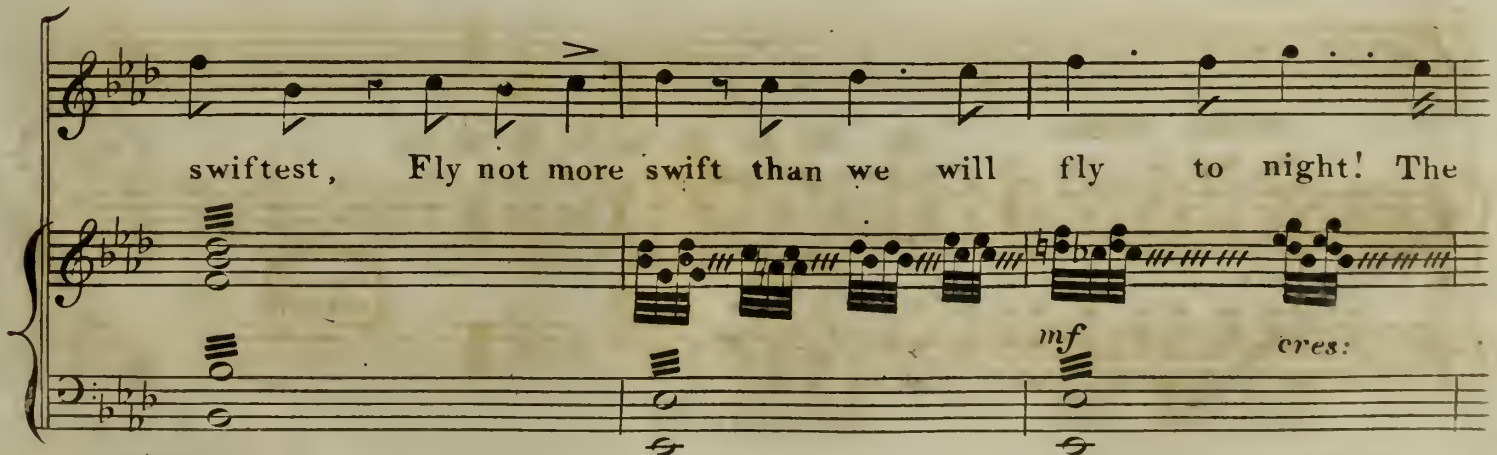


(*Alad:*) Then bear me to her! By this Symbol, Slave.

a tempo Master thy hand, - The winds when they are



swiftest, Fly not more swift than we will fly to night! The



Aladdin

Ring! the Ring! The little gol = den Ring! - - Mightier than sage or

f *p* *ppp* *simili* *f*

King is he who wears - - the Ring!

f

(They gradually disappear)

f *p*

cres. *f* *p*

PRINTED BY GOULDING & SONS, SOHO SQUARE, LONDON.

The Schah shall hear us

ALLA
MARCIA

ff 4 Trombe

Musical notation for 4 Trombe, featuring a treble and bass clef, a key signature of two flats, and a common time signature. The music consists of two staves with various rhythmic patterns and dynamics.

Musical notation for 4 Trombe, featuring a treble and bass clef, a key signature of two flats, and a common time signature. The music consists of two staves with various rhythmic patterns and triplets marked with the number 3.

Musical notation for 4 Trombe, featuring a treble and bass clef, a key signature of two flats, and a common time signature. The music consists of two staves with various rhythmic patterns and a double bar line at the end.

Aladdin

My Nobby, my noble Nobby!

Sung by

MR SINCLAIR,

The Poet by

A L A D D I N

George Searle A.B.

or the Wonderful Lamp,

at the Theatre Royal, Drury Lane.

Composed by

HRB

HENRY R. BISHOP.

Ent. Sta. Hall.

Price 2^s/

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & Dalmaine 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ALLEGRO
VIVACE

The SCHAH

My A = = = = ra = by my no = = = ble steed, Now bear - - - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *ff* (fortissimo).

- - - me with your won = = = ted speed; And

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melodic line. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamic markings include *ff* and *f*.

this good service done, No rein shall curb my gallant steed a = =

The third system shows the vocal line and piano accompaniment. The vocal line has a steady melodic flow. The piano accompaniment is rhythmic and consistent. Dynamic markings include *p* and *fp* (fortissimo-piano).

= gain, Shall curb - - - my gal = = = lant steed a = gain. My

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a long note marked *dol:* (dolando). The piano accompaniment features a crescendo marked *res:* (crescendo) and dynamic markings *f* and *ff*.

Aladdin

A = = = = ra = by - - - my no = = = = ble steed Now bear - - - -

- - me with your won = = = = ted speed now bear me with your won = = = = ted

ad lib:

speed. A hun = = = = dred slaves at night and

morn, Shall bring - - thee Ye = = = = men's gol = = = = den corn, The

sil = = = ver wa = = ters from - - the mead my A = = raby my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *fp*.

A = raby, my no = = = ble steed! My A = = = = ra = = by - - - my

ad lib:

The second system continues the vocal melody with a fermata over the word 'steed'. The piano accompaniment features a change in dynamics to *p* and includes a section marked *ad lib:*. The overall texture remains consistent with the first system.

no = = = ble steed, Now bear - - - - me with your won = = = ted

The third system shows the vocal line entering with the words 'Now bear'. The piano accompaniment continues with a steady rhythmic accompaniment, featuring dynamics of *ff* and *p*.

speed bear me with your won = = ted speed. 3 The trumpet

ad lib:

The fourth system concludes the vocal phrase with 'speed'. The piano accompaniment features a series of triplets in the bass line, marked with *ff* and the number '3'. The system ends with the instruction 'The trumpet'.

Aladdin

sounds! To horse! To horse - - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "sounds!" followed by "To horse!" and "To horse - - -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic triplet pattern. The key signature has two flats (B-flat and E-flat).

Nor hills nor wave must check our

The second system continues the vocal line with the lyrics "Nor hills nor wave must check our". The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment. The key signature remains two flats.

course, But bear me now with won = ted

cres: *f*

The third system features the lyrics "course, But bear me now with won = ted". The piano accompaniment includes dynamic markings: *cres:* (crescendo) and *f* (forte). The key signature is two flats.

speed: My A = ra = by my A = ra = by my gal = = = lant

cres: *f* *f* *f* *f* *ad lib:*

The fourth system contains the lyrics "speed: My A = ra = by my A = ra = by my gal = = = lant". The piano accompaniment features dynamic markings: *cres:* (crescendo) and four instances of *f* (forte). The system concludes with the marking *ad lib:* (ad libitum). The key signature is two flats.

stead my A = = = = ra = by - - - my no = = = = ble stead now

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'stead' followed by a series of eighth notes for 'my A = = = = ra = by - - - my no = = = = ble stead now'. The piano accompaniment starts with a half note chord, followed by a series of eighth notes, and ends with a half note chord marked 'f'.

bear - - - - me with your won = = = = ted speed now

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'bear - - - - me with your won = = = = ted speed now'. The piano accompaniment features a series of eighth notes, with dynamics 'p' and 'f' indicated.

ad lib.
bear me with your won = = = = ted speed.

The third system includes the vocal line and piano accompaniment. The vocal line is marked 'ad lib.' and has a half note 'bear me with your won = = = = ted speed.'. The piano accompaniment features a series of eighth notes, with dynamics 'f' and 'ff' indicated.

The fourth system shows the piano accompaniment for the final part of the piece. It features a series of eighth notes and chords, with dynamics 'ff' indicated. The piece concludes with a double bar line.

PRINTED BY GOULDING & SONS
Somerset
LONDON

Yet Dearer to her the Desert wild,
ROMANCE, Sung by

MISS STEPHENS & MISS JOHNSON,

Aladdin or the Wonderful Lamp,

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

Enc. Str. Ball.

Price

Composers of the Music to the Theatre Royal, Drury Lane, & Professors of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Aladdin

PASTORALE

Yet dearer to her the de = = = sert wild, With

p Arpa *pp*

him - - she loves tho'a pea = = sant child - - - - - tho'a pea = = sant child - -

pp

Nourm:

Oh! dear = er to her the de = = = sert wild, With him - - she loves tho'a

p

pea = = = sant child - - - - - tho'a pea = = = = sant child - - -

pp *mf* *pp*

Aladdin

Rapidly fades the shooting star,

T R I O,

in the Romantic Opera of

A L A D D I N

OR

The Wonderful Lamp,

at the Theatre Royal Drury Lane,

The Libretto by

Composed by

George Soane Esq.



HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta. Hall.

Pr 1/6

London, Printed by Goulding & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.

Astra
Mellora
Corrella

Rapidly fades the shooting star, Yet we have fallen swifter

Rapidly fades the shooting star, Yet we have fallen swifter

Rapidly fades the shooting star, Yet we have fallen swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

* This TRIO is Sung without Accompaniment

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

Lamp the Lamp is won the Lamp is won.

Lamp the Lamp is won the Lamp is won

Lamp the Lamp is won the Lamp is won

This section contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the left hand, providing harmonic support. The lyrics are repeated across the three vocal staves.

This is repeated till the Palace has descended.

This section consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The music is a rhythmic, repetitive pattern of chords and single notes, intended to be played continuously until the scene changes.

FINALE.

to the Romantic Opera of

A L A D D I N

The Poetry by

George Scane Esq.

OR

The Wonderful Lamp.

at the

THEATRE ROYAL DRURY LANE,

Composed by

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

ADAGIO.

Musical notation for the first system, featuring piano accompaniment with a forte (ff) dynamic and a tenor clef (ten.) at the end.

Allegro molto.

Musical notation for the second system, featuring piano accompaniment with a forte (ff) dynamic and a crescendo (cres.) marking.

ASTRA.

Vocal line for ASTRA with lyrics: We are free! Thy hand has rent the spell that made us

MELLORA.

Vocal line for MELLORA with lyrics: We are free! Thy hand has rent the spell that made us

CORELLA.

Vocal line for CORELLA with lyrics: We are free! Thy hand has rent the spell that made us

Piano-forte

Piano accompaniment for the vocalists, marked with a forte (ff) dynamic.

Aladdin.

slaves..... Roll a way like

slaves..... Roll a way like

slaves..... Roll a way like

fz fz fz fz p

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

cres. mf

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

cres. f cres.

CORO.

grcy.
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like

The Schah.

this for minstrel sy My Chil.....dren to..... my breast.....
 this for minstrel sy
 this for minstrel sy
 this for minstrel sy

..... Oh may you ne ver know..... the tears..... you've caus'd to

legati. *cres.* *mf*

flow and ye I am too blest to let a harsh doom

mf *mf* *mf* *f*

CORO.

fall..... I par..... don And he who best.....

ff *ff* *ff* *ff*

And he who best.....

And he who best.....

And he who best.....

And he who best.....

Piu moto

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

Piu moto

call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....

..... strel King:.....
..... strel King:.....
..... strel King:.....
..... strel King:.....

Allegro

End of the Opera.

SELECT VOCAL CATALOGUE.
Published by Goulding and D'Almaine 20 Soho Square.

Those marked (*) are Arranged by the most Celebrated Composers with Var^s or as Rondos &c: for the Piano Forte.

S O N G S

A Damsel stood to watch the fight	BISHOP	1	6
* Ah can I e'er forget thee Love	D ^o	1	6
* Are you angry Mother	D ^o	2	
A Lover's eyes can gaze	PARRY	2	
* Ah why did I gather	EMDIN	1	6
Arabian Ballad "Ah bright is the blush"	PARRY	1	6
Ah! me what eyes hath Love	BISHOP	1	6
* And ye shall walk	D ^o	1	6
Bee's wing	RAWLINGS	2	
Battle of the Angels	BISHOP	4	
* Be mine dear maid	D ^o	1	6
* Bewilder'd maid	BRAHAM	2	
* Bid me discourse	BISHOP	2	
Blind minstrel	D ^o	1	6
Blow ye gentle gales	WARE	2	
By the simplicity	BISHOP	1	6
Camel's Bell	D ^o	1	6
Captain Bell "Parody on Isabel"		1	6
Can we banish the past	BISHOP	2	
County Guy	D ^o	1	6
Come Love to me	D ^o	2	
Dance is deserted	D ^o	2	
Donald the pride of Dumblaine	MACGAE	2	
Deep in a dungeon	BISHOP	2	
Echo Song	D ^o	2	
Every Bullet has its Billet	D ^o	1	6
Farewell thou coast of Glory Arranged by	D ^o	1	6
Fair was my love Comic	D ^o	1	6
Fair Haide	KIALLMARK	2	
Farewell to the highlands	BISHOP	1	6
Fair thee well	KIALLMARK	2	
Fair one take this rose	M ^S MILES	1	6
Fly forward my Boat	STEVENSON	2	
Gaily Moscow's Bells	BARNETT	1	6
Hark sweet Echo o'er the hill	D ^o	1	6
Here like the gem	BISHOP	2	
Hear Cupid hear	D ^o	1	6
* He's all the world to me	D ^o	1	6
Heave one sigh for me at parting	LODER	2	
Helena	BISHOP	1	6
Hither! Love, hither! "Serenade"	RAWLINGS	2	
* Home! sweet home!	BISHOP	1	6
Hours of sorrow	Arranged by D ^o	2	
Hope of youth	D ^o	2	
Hundreds the noblest wait on her throne	D ^o	2	
* I dinna care to tell	PARRY	1	6
If love had lent you	BISHOP	1	6
I'll watch for thee	STEVENSON	2	
* In happier hours	BISHOP	2	
In my bower a Lady weeps	D ^o	1	6
* Isabel "Wake dearest wake"	D ^o	2	
Is't art I pray or nature	D ^o	1	6
I'll love thee night and day love	D ^o	1	6
* Is there a heart that never lov'd	BRAHAM	2	
Julio told me when we parted	BISHOP	1	6
Lamp of my life	D ^o	2	
Let us seek the yellow shore	D ^o	2	
Little love is a mischievous boy	D ^o	1	6
Love that follows fain	D ^o	2	
Lochnagar	D ^o	1	6
* Love has eyes	D ^o	1	6
Lo here the gentle lark	D ^o	2	
Lucy, Lucy dear wake to the spring	HORN	1	6
Maid of Athens	KIALLMARK	2	
* Mocking Bird Song	BISHOP		
My Ain little Wife	GARNETT	1	6
My Henry is gone	STEVENSON	2	
* My Native highland home	BISHOP	1	6
My Soldier love	D ^o	1	6
My Heart is sair	Arranged by PARRY	1	
My own native Isle	BISHOP	1	6
* Ne'er can the Rose	D ^o	1	6
Nelson	BRAHAM	3	
Not in the pictured Halls	BISHOP	1	6
Norah the pride of Kildare	PARRY	1	6
* O twine a wreath	D ^o	1	6
O Come my love	KIALLMARK	2	
O light bounds my heart	BISHOP	2	
O still remember me	D ^o	1	
O sweet is the gale	D ^o	6	

O there's a mountain palm	BISHOP	1	6
O well do I remember	D ^o	1	6
O then I think of thee	D ^o	1	6
Oh! thou obdurate	D ^o	1	6
Oh time thou shalt not boast &c:	D ^o	1	6
O tell me Mary dear	STEVENSON	2	
* O leave me to my sorrow	D ^o	2	
Of woman's smile	COOKE	1	6
* Pilgrim of Love (Orynthia my beloved)	BISHOP	2	
Rest my child	D ^o	1	6
Shame to manhood	D ^o	2	
* Should he upbraid	D ^o	2	
Sing Willow	D ^o	1	6
Sister I have lov'd thee well	D ^o	1	6
* Soldier gratitude	D ^o	1	6
Sons of Freedom	D ^o	2	
* Smile again my bonnie lassie	PARRY	1	6
Take all my loves	BISHOP	1	6
* Tell me my heart	D ^o	2	
The days of the valley are o'er	D ^o	1	6
The Sun is o'er the mountain	D ^o	1	3
The Ring! the little golden ring	D ^o	2	
Tremble, ye genl! Recit & Air	D ^o	2	6
* 'Tis sweet to take the bonnie lake	WATSON	1	6
Tell me have you seen a toy	WARE	1	6
The love that follows fain	BISHOP	2	
The Earlie's bride	MC GORE	1	6
The Soldier frae the War return'd	D ^o	1	6
The voice of a stranger	G. B. HERBERT	1	6
Thou art lovely in every place	D ^o	1	6
There is a grief &c:	Arranged by BISHOP	2	
When in disgrace	D ^o	2	
When I have seen the hungry ocean	D ^o	1	6
When clouds of sorrow	D ^o	2	
When Orpheus lost his blooming bride	KIALLMARK	2	
* Waters of Elbe	PARRY	2	
When day was scarcely dawning	BISHOP	2	
When the sails are furld	HERBERT	1	6
Ye little birds that blithely sing	BISHOP	2	
Yes! I'll gang to the ewebughts	M ^S MILES	2	
When the warm moon	T. COOKE	1	6
Young Ellen	D ^o	1	6
Ye silent stars	D ^o	2	
Yes thou art gone	KIALLMARK	2	

D U E T S

* As it fell upon a day	BISHOP	2	
Away when we flee love	D ^o	2	
Ah weep not Lady	D ^o	2	
* Come hither thou little foot page	D ^o	2	6
Ere the stars of night arise	D ^o	2	
If thou canst live &c:	VERTUE	2	
I love thee	BISHOP	1	6
* Lo! when showers descending	Arranged by D ^o	2	
Must there for ever	D ^o	2	
* My Pretty Page	D ^o	2	6
* Minute Gun at sea	KING	1	6
Now at moonlight's fairy hour	THOMPSON	2	
On a day	BISHOP	2	
O why is love's celestial dream	VERTUE	2	
Say tho' you strive	BISHOP	2	6
See, oh see	D ^o	2	
Shall I those beauties prize	BRAHAM	2	
Sir stranger turn	BISHOP	2	
Tell me gentle stranger	PARRY	2	
To distant lands repairing	BISHOP	2	6
To smiles more bewitching	D ^o	2	
Was it the Nightingale's note of love	D ^o	2	
* When thy Bosom	BRAHAM	2	6
When a little farm	MAZZINGHI	2	
Whilst inconstant fortune smiles	BISHOP	2	
We are two roving minstrels	PARRY	2	

T R I O S

Crabbed Age and Youth	BISHOP	2	6
Breath my harp	D ^o	1	6
How beautiful are the fields	D ^o	1	6
Vesper Bell	D ^o	3	
The Generous Heart	PARRY	1	6

