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DON JOHN.

Operatic Drama.

as Performed at the

Theatre Royal, Covent Garden.

The Music.

composed and Arranged for the

Scenario Forte

BY

W. H. WARE

HRB

and

HENRY R. BISHOP,

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

Ent. Sta. Hall.

LONDON.

Price 15^s

Published by Goulding, D'Almaine, Potter & Co.

20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Bishop
33

7 no. 271. 16

Allen A. Brown

aug. 14. 1894

LETO DE
MIRIA
MORADO
MARTO

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, there are two staves of music. The first staff has a treble clef and a key signature of one flat. The notation includes several notes and rests. Below the first staff, there is a large, faint watermark or ghosting of text that appears to say "Allen A. Brown". The rest of the page contains several more staves of music, but they are very faded and difficult to read. The paper has a textured, slightly mottled appearance, typical of old documents.

Overture 1

Henry R. Bishop.

$\text{♩} = 54$

TEMPO DI
MARCIA.
MODERATO E
MAESTOSO.

First system of musical notation, consisting of two staves. The upper staff begins with a *ff* dynamic marking, and the lower staff begins with a *ff* dynamic marking. The music is in a key with two flats and common time.

Second system of musical notation, consisting of two staves. The upper staff begins with a *p* dynamic marking, followed by a *cres* marking, and ends with a *ff* marking. The lower staff begins with a *ff* marking.

Third system of musical notation, consisting of two staves. The upper staff begins with a *ff* dynamic marking, and the lower staff begins with a *p* dynamic marking.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a *cres* marking, followed by *ff*, *ff*, and *p* markings. The lower staff begins with a *ff* marking.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a *cres* marking, followed by a *ff* marking. The lower staff begins with a *ff* marking.

Sixth system of musical notation, consisting of two staves. The upper staff begins with *rf*, *rf*, and *ff* markings, and ends with *ff* and *ff* markings. The lower staff begins with a *ff* marking. The system concludes with a double bar line and the word *Segue*.

2 LARGHETTO AMOROSO. $\text{♩} = 72$.

Solo. Clar.

f p f p

smorz. *espres.*

cres *f*

smorz.

ALL? BRILLANTE. $\text{♩} = 88$

p

8

8 - - - - - loco

Clar Flauti

8

smorz

loco

Clar Flauti

8

cres smorz mf

loco

rf rf

loco

loco

8

loco
rf rf

$\text{♩} = 66$
Andantino
con moto

gva Sempre
espres
Solo Violino

Largo

Tempo Primo
cres
Cadenza ad lib.

ALLEGRETTO
V I V A C E

Clar: *p*

p Solo

8 - - - - - loco

Clar

Flauto

f Cres

This page of musical notation consists of eight systems of grand staff notation, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics and articulations are as follows:

- System 1: *p* (piano) in the bass clef, *f* (forte) in the treble clef.
- System 2: *espres* (espressivo) in the bass clef.
- System 3: *ff marcato* (fortissimo marcato) in the bass clef.
- System 4: *rf* (ritardando fortissimo) in the bass clef.
- System 5: *p* (piano) in the bass clef.
- System 6: *ff* (fortissimo) in the bass clef.
- System 7: *p* (piano) in the bass clef.

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 two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff features a rhythmic accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues the musical piece. It features two staves in the same key signature. The upper staff has a melodic line with various note values and rests. The lower staff provides a steady accompaniment. The system ends with a piano-piano (*pp*) dynamic marking.

The third system shows a change in the bass line's texture. The upper staff continues with its melodic line. The lower staff now consists of a dense, block-like accompaniment of chords, primarily eighth notes, creating a rich harmonic foundation.

The fourth system features a crescendo (*cres*) marking in the upper staff. The melodic line continues with intricate rhythmic patterns. The lower staff maintains its dense chordal accompaniment, supporting the overall texture.

The fifth system concludes the page. It features a forte (*f*) dynamic in the upper staff. The lower staff continues with its accompaniment. A first ending bracket labeled '8' spans the final measures of the system. The system ends with a fortissimo (*ff*) dynamic marking.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff begins with a dashed line above it. Dynamics include *rf* (three times) and *p*. The word *loco* is written above the staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Dynamics include *ff* and *p*. The word *loco* is written above the staff. A circled number 8 is positioned above the staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Dynamics include *ff*. The word *loco* is written above the staff. A circled number 8 is positioned above the staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. This system contains no dynamic markings or text annotations.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. This system contains no dynamic markings or text annotations.

My own of Heartfelt Gratitude!
Cavatina.
Sung by
Miss Hallander.

In the Operatic Drama call'd

DON JOHN

OR
The Two Violettas.

as Performed at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

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

Pr. 1/6

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

Andantino
con moto
e
Grazioso

FIRST VIOLETTA.

From o - ther minds tho' time ef - face The me - mory of kind - ness

past, Believe me Stranger such dis - grace On her you've

sa'd can ne'er be cast; On her you've sa'd can ne'er be cast Tho' garlands

fade the rose de - cay And with'ring forests fall a - round Tho' love it -

-self may wear a - - way And friendship fleet like empty

Slentando

sound Yet ev'ry hour shall be re - new'd my vow of heartfelt

pp

Gratitude! Yet ev'ry hour shall be re - - new'd Yet ev'ry

espres^o

hour shall be renew'd my vow my vow of heartfelt

Gra - titude . Yet ev'ry hour shall be re - - new'd Yet ev'ry

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line contains the lyrics "Gra - titude . Yet ev'ry hour shall be re - - new'd Yet ev'ry". The piano accompaniment includes dynamic markings *f*, *pp*, and *ppp*, and the instruction *legato*. There are three triplet markings above the vocal line.

dol e soave
hour shall be re_new'd my vow Yet ev'ry hour Yet ev'ry

The second system continues the musical piece. The vocal line includes the lyrics "hour shall be re_new'd my vow Yet ev'ry hour Yet ev'ry" and the instruction *dol e soave*. The piano accompaniment continues with similar dynamics and triplet markings.

hour shall be renew'd, ev'ry hour shall be re_new'd my vow - - - of

The third system features the lyrics "hour shall be renew'd, ev'ry hour shall be re_new'd my vow - - - of". The piano accompaniment includes dynamic markings *cres* and *mf*, and continues with triplet markings.

ad lib m *tr*
heart - felt gra - - ti - - tude .

The fourth system concludes the piece with the lyrics "heart - felt gra - - ti - - tude .". The vocal line is marked *ad lib m* and *tr*. The piano accompaniment includes dynamic markings *pp* and *ff*, and a triplet marking.

13
Now by day's retiring lamp,

GLEE FOR FIVE VOICES

Sung in the Operatic Drama, call'd

Don John or the Two Violettas.

at the Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

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

Pr 3^d.

Ent. Sta. Hall,

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

HRB

Andante
con moto

Soprano. *sotto voce*
Now by day's re -

Alto. or Soprano 2^{da}
Now by day's re -

Tenore 1^{mo}
Now by day's re -

Tenore 2^{do}
Now by day's re -

Basso.
Now by day's re -

Don John

-tir - ing lamp, Lo! the vapour dense and damp, Through the

-tir - ing lamp, Lo! the vapour dense and damp, Through the

-tir - ing lamp, Lo! the vapour dense and damp, Through the

-tir - ing lamp, Lo! the vapour dense and damp, Through the

-tir - ing lamp, Lo! the vapour dense and damp, Through the

mis - ty a - ther spreads Ev' - ry harm, the Trav'ler dreads. dreads.

mis - ty a - ther spreads Ev' - ry harm, the Trav'ler dreads. dreads.

mis - ty a - ther spreads Ev' - ry harm, the Trav'ler dreads. dreads.

mis - ty a - ther spreads Ev' - ry harm, the Trav'ler dreads. dreads.

mis - ty a - ther spreads Ev' - ry harm, the Trav'ler dreads. dreads.

1st time 2^d time

1st time 2^d time

Hark! Hark! I hear the wandrers song, ...

Hark! Hark! I hear the wandrers song, ...

Hark! Hark! I hear the wandrers song, ...

Hark! Hark! I hear the wandrers song, ...

Hark! Hark! I hear the wandrers song, ...

f p f p f p f p

As he winds the Hills a - mong, as he winds the hills a - mong ...

As he winds the Hills a - mong, as he winds the hills a - mong ...

As he winds the Hills a - mong, as he winds the hills a - mong ...

As he winds the Hills a - mong, as he winds the hills a - mong ...

As he winds the Hills a - mong, as he winds the hills a - mong ...

pp

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

f p f p f p f p pp pp

cres *mf*

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

cres f p p p p p

f storm is *ff* near *p* storm
f storm is *ff* near *p* storm
 . . . storm is *ff* near storm
 . . . storm is near storm
 . . . storm is *ff* near storm
 . . . storm is *ff* near storm

is near wolves howl a - round him storm is near, wolves
 is near wolves howl a - round him storm is near, wolves
 is near wolves howl a - round him storm is near, wolves
 is near wolves howl a - round him storm is near, wolves
 is near wolves howl a - round him storm is near, wolves

Alleg^{to} Mod^o ma Vivace.

howl a-round him storm is near storm is near storm is near When from the

howl a-round him storm is near storm is near storm is near When from the

howl a-round him storm is near storm is near storm is near When from the

howl a-round him storm is near storm is near storm is near When from the

howl a-round him storm is near storm is near storm is near When from the

Alleg^{to} Mod^o ma Vivace.

deep and dis-tant dell, He hears the con-vent's ma-tin bell when from the

deep and dis-tant dell, He hears the con-vent's ma-tin bell when from the

deep and dis-tant dell, He hears the con-vent's ma-tin bell when from the

deep and dis-tant dell, He hears the con-vent's ma-tin bell when from the

deep and dis-tant dell, He hears the con-vent's ma-tin bell when from the

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

deep and dis_tant dell. He hears the con_vent ma_tin bell Bim

pp

bome! bim, bome, Bell! Bim bome bim, bome, Bell. Bim

bome! bim bome, Bell Bim bome bim bome Bell Bim

bome! bim, bome, Bell! Bim bome bim, bome, Bell. Bim

bome! bim, bome, Bell! Bim bome bim, bome, Bell. Bim

bome! bim, bome, Bell! Bim bome bim, bome, Bell. Bim

bome! bim, bome, Bell! Bim bome bim, bome, Bell. Bim

pp

bome bim bome Bell. Bim bome! bim bome Bell And
 bome bim bome Bell. bim bome Bell And
 bome bim bome Bell. bim bome Bell And
 bome bim bome Bell. bim bome Bell And
 bome bim bome Bell. bim bome Bell And

f *f* *ppp* *ppp* *ppp* *ff*
f *f* *ppp* *ppp* *ppp* *ff*
f *f* *ppp* *ppp* *ppp* *ff*
f *f* *ppp* *ppp* *ppp* *ff*
f *f* *ppp* *ppp* *ppp* *ff*

animato

soon the morn's in spiring rays His well known Cot his home displays his well known Cot his
 soon the morn's in spiring rays His well known Cot his home displays his well known Cot his
 soon the morn's in spiring rays His well known Cot his home displays his well known Cot his
 soon the morn's in spiring rays His well known Cot his home displays his well known Cot his
 soon the morn's in spiring rays His well known Cot his home displays his well known Cot his

f *p* *f/p* *f/p*

home displays His well known cot his home displays

home displays His well known cot his home displays

home displays His well known cot his home displays his home displays

home displays His well known cot his home displays his home displays

home displays His well known cot his home displays his home displays

home displays His well known cot his home displays his home displays

mf

When from the deep and distant dell He hears the convents

When from the deep and distant dell He hears the convents

When from the deep and distant dell He hears the convents

When from the deep and distant dell He hears the convents

When from the deep and distant dell He hears the convents

When from the deep and distant dell He hears the convents

pp

pp

ma - tin bell Bim bome bim bome bell bim bome bim bome

ma - tin bell *pp* Bim bome bim bome bell bim bome bim bome

ma - tin bell Bim bome bim bome bell bim bome bim bome

ma - tin bell *pp* Bim bome bim bome bell bim bome bim bome

ma - tin bell Bim bome bim bome bell bim bome bim bome

bell bim bim bim bim bim bome bell bim bim bim bim bim bome

bell bim bome bell bim bome

bell bim bim bim bim bim bome bell bim bim bim bim bim bome

bell bim bim bim bim bim bome bell bim bim bim bim bim bome

bell bim bome bell bim bome

bell Bim Bim bim bome bell Bim Bim bim bome bell
 bell Bim Bim bim bome bell Bim Bim bim bome bell
 bell Bim Bim bim bome bell Bim Bim bim bome bell
 bell Bim Bim bim bome bell Bim Bim bim bome bell
 bell Bim Bim bim bome bell Bim Bim bim bome bell

The first system consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with each staff having its own lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. Dynamics include *f* (forte) and *fz* (forzando).

pp bim bim bim bim bim bome bell bim bim bim bim bim bome bell bim bome
pp bim bim bim bim bim bome bell bim bome bell bim bome
pp bim bim bim bim bim bome bell bim bim bim bim bim bome bell bim bome
 bim bome bell bim bim bim bim bim bome bell bim bome
 bim bome bell bim bome bell bim bome

The second system continues the musical piece with six vocal staves and piano accompaniment. The vocal parts have more complex lyrics, including *pp* (pianissimo) markings. The piano accompaniment features intricate rhythmic patterns. Dynamics include *pp* and *ppp* (pianississimo).

bim bome bome bell bim bome bim bome bome bell bome bell bome
 bim bome bome bell bim bome bim bome bome bell bome bell bome
 bim bome bome bell bim bome bim bome bome bell bome bell bome
 bim bome bome bell bim bome bim bome bome bell bome bell bome
 bim bome bome bell bim bome bim bome bome bell bome bell bome

bell bome bell bim bome
 bell bome bell bim bome
 bell bome bell bim bome
 bell bome bell bim bome
 bell bome bell bim bome

dim p/pf

Blow Blow ye gentle gales

Sung by

MISS HALLATIDE,

In the Operatic Drama called

Don John or the Two Violettas,

as Performed at the

Theatre Royal, Covent Garden,
Composed by

W. H. WARE.

Ent. Sta. Hall.

Pr. 2/

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

Andantino
Allegretto

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a harmonic accompaniment of chords and single notes.

The second system continues the musical piece with two staves. The notation is similar to the first system, with a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piece concludes with a double bar line.

Blow Blow, ye gen - - tle gales Blow

The third system shows the vocal line with lyrics and the piano accompaniment. The lyrics are: "Blow Blow, ye gen - - tle gales Blow". The musical notation includes a treble staff with the vocal line and a bass staff with the piano accompaniment. The key signature remains two flats and the time signature is 2/4.

Blow ye gen - - tle gales

And waft us o'er to that blest shore where

syl - - - van joys where syl - - - van joys where syl - van

Allegretto Spiritoso.

joys pre - - vail Where Shepherds play And trip a way

8^{va} Harmonica - loco 8^{va}

With merry merry merry merry pipe and Tabori With

loco.

merry merry merry merry pipe and Tabor Still cheer and sweeten

gva.

Labour with the pipe and Tabor Still cheer and sweeten Labour with the pipe and

8

Tabor Still cheer & sweeten. Labour with the merry merry pipe and Tabor with merry

8

pipe and Tabor.

loco

2d Verse
Tempo 1^{mo}

Flow flow thou syl - - vry stream Flow

flow thou syl - - vry stream

And down thy tide we'll gai - - ly glide Where peace and

sunshine where peace and sunshine where peace and sun - - - shine

sun - - - shine

Allegretto Spiritoso

reign Where Shepherds play and trip away with merry merry

gva Harmonica loco 8 loco

merry merry pipe and Tabor with merry merry merry merry

pipe and Ta_bor Still cheer and sweeten Labour with the

gva-

pipe and Ta_bor Still cheer and sweeten Labour with the

8

pipe and Ta_bor Still cheer and sweeten Labour with the

8

merry merry pipe and Ta_bor with merry pipe and

8

loco

Tabor

31
By the Moon-beams glimm'ring ray,
THE FAVORITE GLEE
AND
Water Music,

Sung in the Operatic Drama, called

DON JOHN or the TWO VIOLETTAS,

at the
Theatre Royal, Covent Garden,

Composed by

W. H. WARE.

Ent. Sta. Hall,

Pr. 2/6.

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

PIANO
FORTE

mf
LEGATI

SOLO Mr PYNE.

By the moonbeams glimm'ring ray, Playing on each sil - vry

p

wave By the moon-beams glimm'ring ray, Playing on each sil - vry wave By the

f

By the

By the

f

moon-beams glimm'ring ray Playing on each silv'ry wave By the moon-beams glimm'ring

moon-beams glimm'ring ray Playing on each silv'ry wave By the moon-beams glimm'ring

moon-beams glimm'ring ray Playing on each silv'ry wave By the moon-beams glimm'ring

Solo

ray Playing on each silv'ry wave May our comrades steer their way, And sur - -

ray Playing on each silv'ry wave

ray Playing on each silv'ry wave

p

rounding dangers brave may our comrades steer their way and surrounding dangers brave may our

may our

may our

f

comrades steer their way and sur-rounding dangers brave may our comrades steer their
 comrades steer their way and sur-rounding dangers brave may our comrades steer their
 comrades steer their way and sur-rounding dangers brave may our comrades steer their

way and sur-rounding danger brave and sur-
 way and sur-rounding danger brave and sur-rounding danger brave and sur-
 way and sur-rounding danger brave and sur-rounding danger brave and sur-

-rounding danger brave & surrounding danger brave
 -rounding danger brave & surrounding danger brave
 -rounding danger brave & surrounding danger brave

WATER MUSIC.

Allegretto
Affettuoso

p dol

Musical notation for the piano introduction, consisting of two staves in 3/8 time with a key signature of two sharps (F# and C#).

Musical notation for the piano accompaniment, consisting of two staves in 3/8 time with a key signature of two sharps.

Row cheerly row cheerly row And as each oar

Row cheerly row cheerly row And as each oar

Row cheerly row cheerly row And as each oar

Musical notation for the first chorus, including three vocal staves and piano accompaniment. The lyrics are: "Row cheerly row cheerly row And as each oar".

Pull nearer shore sing ye - O ye ye - O till e - - cho

Pull nearer shore sing ye - O ye ye - O till e - - cho

Pull nearer shore sing ye - O ye ye - O till e - - cho

Musical notation for the second chorus, including three vocal staves and piano accompaniment. The lyrics are: "Pull nearer shore sing ye - O ye ye - O till e - - cho".

round re - peats the sound till echo echo echo round re - peats till

round re - peats the sound till echo echo echo round re - peats till

round re - peats the sound till echo echo echo round re - peats till

echo re - peats the sound re - peats till echo re - peats the sound of ye ye -

echo re - peats the sound re - peats till echo re - peats the sound of ye ye -

echo re - peats the sound re - peats till echo re - peats the sound of ye ye -

mf Answer'd on the Stage

- O ye ye - O ye ye - O ye ye - O O'er the wa - ter

- O ye ye - O ye ye - O ye ye - O O'er the wa - ter

- O ye ye - O ye ye - O ye ye - O O'er the wa - ter

mf

p

soft and clear O'er the waters soft and clear hark hark
 soft and clear O'er the waters soft and clear hark hark
 soft and clear O'er the waters soft and clear hark hark

hark hark resounds the tuneful tuneful oar hark the boatmans *f*
 hark hark resounds the tuneful tuneful oar hark the boatmans
 hark hark resounds the tuneful tuneful oar hark the boatmans

song we hear hark the boatmans song we hear Now our comrades gain the *p* *f*
 song we hear hark the boatmans song we hear Now our comrades gain the
 song we hear hark the boatmans song we hear Now our comrades gain the

f

shore now our comrades gain the shore now our comrades gain the shore

Allegro Moderato con Spirito

Water Party Enter *f*

SOLO M^r PYNE

Welcome from the wa - tery plain To your joy - ful friends a - - -

p

- gain And if our foes still dare op - pose then follow me to victory then follow follow me

And if our foes still dare op - _ pose then follow follow us then follow us to

And if our foes still dare op - _ pose then follow follow us then follow us to

And if our foes still dare op - _ pose then follow follow us then follow us to

f CORO

Vic - tory then we'll follow thee we'll follow follow thee we'll follow follow

Vic - tory then we'll follow thee we'll follow follow thee we'll follow follow

Vic - tory then we'll follow thee we'll follow follow thee we'll follow follow

follow follow follow follow thee then we'll follow thee we'll

follow follow follow follow thee then we'll follow thee we'll

follow follow follow follow thee then we'll follow thee we'll

follow thee to vic - tory then we'll fol - low thee we'll fol - low fol - low

follow thee to vic - tory then we'll fol - low thee we'll fol - low fol - low

follow thee to vic - tory then we'll fol - low thee we'll fol - low fol - low

thee we'll follow follow follow follow follow follow thee

thee we'll follow follow follow follow follow follow thee

thee we'll follow follow follow follow follow follow thee

then we'll follow fol - low thee to vic - tory then we'll

then we'll fol - low fol - low thee to vic - tory then we'll

then we'll fol - low fol - low thee to vic - tory then we'll

fol - - low thee we'll fol - - low thee fol_low thee to.

fol - - low thee we'll fol - - low thee fol_low thee to

fol - - low thee we'll fol - - low thee fol_low thee to

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. The lyrics are: "fol - - low thee we'll fol - - low thee fol_low thee to." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand.

vic - tory

vic - tory

vic - tory

The second system continues the vocal and piano parts. The lyrics are: "vic - tory". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system shows the piano accompaniment concluding the piece. It features a final cadence with a double bar line and a fermata over the final notes.

*My Heart with Love is beating,
with the Graces;*

AS SUNG BY

MISS HALLANDE,

In the Operatic Drama, called

Don John or the Two Violettas,

AT THE

Theatre Royal Covent Garden

Selected & Composed

BY

W. H. WARE.

Ent. Sta. Hall.

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VOCE

With Love my heart is beating Re _

PIANO
FORTE

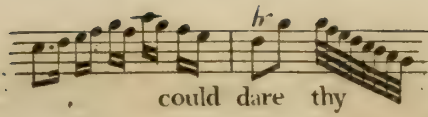
_sponsive to my sighs A_las there's no re_treating The winged arrow flies Then

why vain anguish cherish? The stricken deer must stay Shou'd Ju_lio bid me

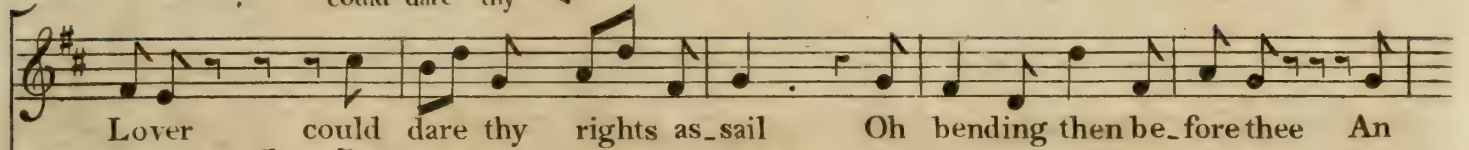
bid me his
perish His captive must o_bey shou'd Ju_lio bid me perish His

captive must o_bey

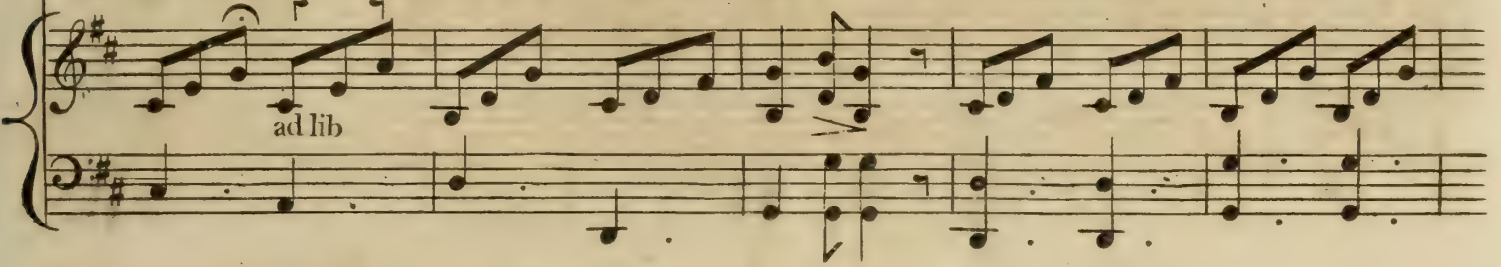
Could deeds my heart dis_cover And constant truth pre_vail 'Twould prove no other



could dare thy



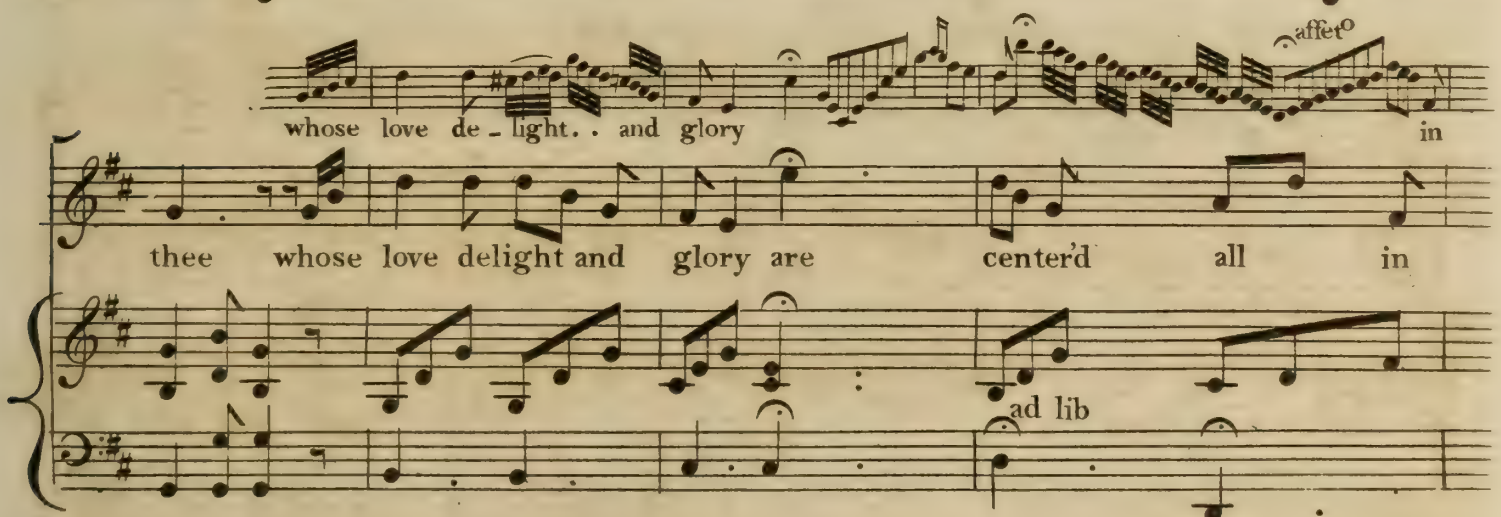
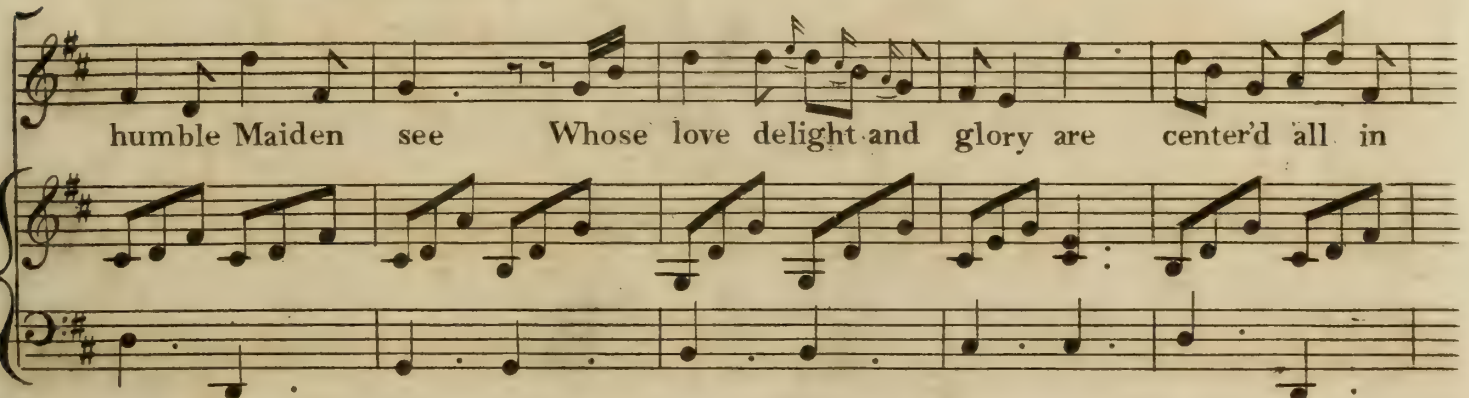
Lover could dare thy rights as sail Oh bending then be fore thee An



ad lib



humble Maiden see Whose love delight and glory are center'd all in

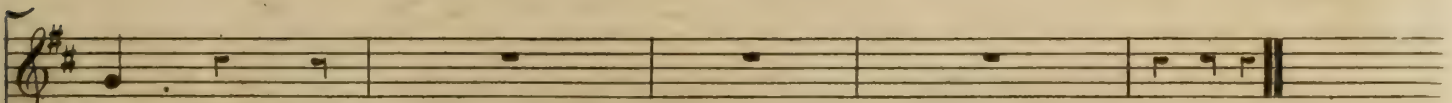


whose love de-light . . and glory

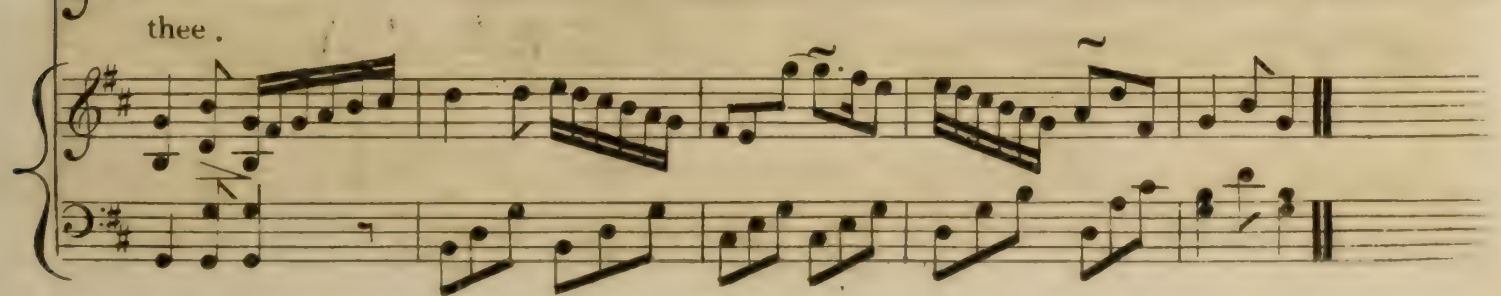
affetto

thee whose love delight and glory are center'd all in

ad lib



thee .



Far from his native Mountain's stern

Sung by

Miss Stephens,

(with a Cadenza Concertante)

In the Operatic Drama called

DON JOHN

OR

The Two Violettas.

at the Theatre Royal, Covent Garden. *HRB*

Composed by

HENRY R. BISHOP

Ent. Sta. Hall.

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

Pr 2/

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

Andante
Larghetto

ff e Marcato

p mf

f cres ff pp

ten V S

SECOND VIOLETTA

rf

Far from his na - - tive moun - tains torn To swell the merchants store, the

cres

sosten

hap - - les negro stands forlorn and views the dread - ed shore and

pp

cres

mf

p

All^o non tanto

espres

views the dread - ed shore and views the dread - - - ed shore So youthful

pp

f

ff

p

pp

maidens doom'd to wed where least their hearts de - sire Behold with

pp

mingled grief and dread The fatal con - - - vents spire the

cres *f* *p*

bird on fear-less rapid wing flies to the ver-dant grove

8

Flauto.

There with his happy happy mate to sing the joys of mu-tual love the

8

rf

joys of mu-tual love The joys of mu-tual love

tr *tr*

loco

So youthful maidens doom'd to,

The first system of the musical score. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "So youthful maidens doom'd to,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings: *cres*, *mf*, and *pp*. There is an 8-measure rest in the piano part.

wed where most their hearts de_sire with light and ai_ry paces tread To view the

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "wed where most their hearts de_sire with light and ai_ry paces tread To view the". The piano part continues with similar accompaniment.

con_ _ vents spire The bird on ra_ _ pid wing flies to the

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "con_ _ vents spire The bird on ra_ _ pid wing flies to the". The piano part includes dynamic markings: *cres*, *mf*, and *pp*. There are 8-measure rests in the piano part. Instrumentation markings include "Clar:" and "Flauto..".

ver_ _ dant grove There with his mate to sing the joys

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "ver_ _ dant grove There with his mate to sing the joys". The piano part includes dynamic markings: *cres*, *mf*, and *pp*. There are 8-measure rests in the piano part. The word "loco" is written above the piano part.

of mu - - tual love The joys of mu - - tual love the joys of mu - - tual

8 loco

cres f f f f f f

*CADENZA Concertante vide all Fine

love the joys the joys of mu - tual love

f cres ff ff

* CADENZA Concertante H. R. B.

VOCE joy

PIANO FORTE mf Flauto e Oboe. Flauto e Clar: Corno e Fagotto mf Flauto, Oboe, Clar: & c:

f animato un poco mf slentando

Flauto f Fagotto mf Clar: slentando

mf *slentando*

Corno *slentando* *pp* Oboe Flauto &c: *mf* *mf*

Clar:

p Flauto Oboe & Clar:

Corni

or

p *cres* *f* *ff*

f *tr* *tr* *tr* *tr* *tr* *tr*

Clar: Oboe Flauto Corni

Clar

of Love.

Tutti *ff*

Fagotto

Tell me have ye seen a Toy.

SUNG BY

MISS STEPHENS,

In the Operatic Drama call'd

Don John or the Two Chiolettas,

as Performed at the

Theatre Royal Covent Garden,

Selected Composed & Adapted by

W. H. WARE.

Pr. 1/6

Ent. Sta. Hall.

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

Allegretto
Affettuoso

The piano introduction consists of two staves. The right hand plays a melody in G minor with a 3/4 time signature, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The left hand provides a harmonic accompaniment with chords and single notes.

Tell me have ye seen a Toy call'd Love

The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with chords and a bass line. Dynamics include piano (p) and accents.

a little boy Arm'd with arrows wanton blind cruel now and then as kind cruel now and

The vocal line continues with the lyrics. The piano accompaniment provides accompaniment with chords and a bass line.

then as kind If he be a_mong ye say he is Venus' run-away away If he be a _ _

ad lib
_mong ye say he is venus run away away And near be sure for lo his

lure La rose d'a_mour la rose d'a_mour and near be sure

for lo his lure la rose la rose la rose d'a_mour la rose la

rose la rose d'a mour, gva

ff

Wings he hath, which though ye clip, He will leap

lco

from lip to lip If, by chance his arrows miss He will shoot ye in a kiss

he will shoot ye in a kiss If he be a-mong ye say he is venus' run away away

tr *tr* *tr*

If he be a_mong ye say he is ve - - nus' run a_way And near be

sure for lo his lure la rose d'amour la rose d'amour and near be sure

for lo his lure la rose la rose la rose d'amour la rose la rose la rose d'a - - -

-mour. *ff* *gva* *loco*

"To distant lands repairing"
THE
Celebrated Savorard Duet.

Sung by
MISS STEPHENS & MISS HALLANDE.

In the Operatic Drama

Called

DON JOHN or the Two VIOLETTAS.

at the
Theatre Royal Covent Garden.

Composed by

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

FR

Ent. Sta. Hall,

Pr. 2/6.

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

ALLEGRO

BRILLANTE.

Don John.

Animato.

2^d Violetta.

1st Violetta.

To distant lands re=pairing, O'er moun = tains let us

To distant lands re=pairing, O'er moun = tains let us

rf rf rf p

rove_ The joys of friendship sharing we'll dream no more we'll dream no more of

rove_ The joys of friendship sharing we'll dream no more we'll dream no more of

pp

love.. To distant lands re=pairing, O'er

love.. To distant lands re=pairing, O'er

ff rf p

Don John.

Slentando.

mountains let us rove; The joys of friendship sharing, we'll dream no
 mountains let us rove; The joys of friendship sharing, we'll dream no

mf *pp*

more we'll dream no more of love. *espress:* Though
 more we'll dream no more of love.

ff *p*

stormy, wintry weather *espress:*
 And dangers round in =

pp *p*

dol. We'll travel on to=gether In harmony and peace We'll travel on to=
cres.
 =crease, We'll travel on to=gether In harmony and peace We'll travel on to=
cres.

= gether In har = mony and peace Though
 = gether In har = mony and peace

war and battle rag = ing
 The distant drum we

dol.

Each others fears as-suaging, we'll seek a Cottage near. Each others fears as =

dol.

hear, Each others fears as-suaging, we'll seek a Cottage near. Each others fears as =

The first system of music features two vocal staves and a grand staff for piano accompaniment. The vocal lines are marked with a *dol.* (dolente) instruction. The lyrics are: "Each others fears as-suaging, we'll seek a Cottage near. Each others fears as = hear, Each others fears as-suaging, we'll seek a Cottage near. Each others fears as =". The piano accompaniment includes dynamic markings of *pp* and *cres.*

Slentando.

= suaging we'll seek a Cottage near, we'll seek a Cottage near.

= suaging we'll seek a Cottage near, we'll seek a Cottage near.

The second system of music features two vocal staves and a grand staff for piano accompaniment. The vocal lines are marked with a *Slentando.* instruction. The lyrics are: "= suaging we'll seek a Cottage near, we'll seek a Cottage near." and "= suaging we'll seek a Cottage near, we'll seek a Cottage near." The piano accompaniment includes dynamic markings of *mf*, *pp dol.*, and *p*.

dol.

And ev'ry day we'll sing and play, Till night our toil - - rewards Then free from

dol.

And ev'ry day we'll sing and play, Till night our toil - - rewards Then free from

The third system of music features two vocal staves and a grand staff for piano accompaniment. The vocal lines are marked with a *dol.* instruction. The lyrics are: "And ev'ry day we'll sing and play, Till night our toil - - rewards Then free from" and "And ev'ry day we'll sing and play, Till night our toil - - rewards Then free from". The piano accompaniment includes dynamic markings of *pp* and *cres.*

Scherzoso.

strife we'll hail the life --- of happy happy happy happy Savoyards. With a

strife we'll hail the life --- of happy happy happy happy Savoyards. With a

mf *p* *pp* *pp* *Stacc: molto*

tink a tink a tink a tink a tink a ting ting. With a tink a tink a tink a tink a

tink a tink a tink a tink a tink a ting ting. With a tink a tink a tink a tink a

tink a ting ting of wand'ring happy Savoy= ards of happy happy happy happy

tink a ting ting of wand'ring happy Savoy= ards of happy happy happy happy

cres. *f* *p* *cres.* *f* *p* *pp* *cres.* *mf* *p* *pp*

Scherzoso.

Savoyards. With a tink a tink a tink a tink a tink a ting ting, With a
 Savoyards. With a tink a tink a tink a tink a tink a tink a ting ting, With a

pp

tink a tink a tink a tink a tink a tink a ting ting of wandring happy Savoy = ards. of
 tink a tink a tink a tink a tink a tink a ting ting of wandring happy Savoy = ards. of

cres. *f*
cres. *f*
cres. *mf* *p* *pp*

happy happy happy Savoy = ards happy Savoy = = ards - - happy Savoy = =
 happy happy happy Savoy = ards happy Savoy = = ards - - happy Savoy = =

pp *f*
pp *f*
fp

= ards of happy Savoy = ards of happy Savoy = ards of happy Savoy =

= ards of happy Savoy = ards of happy Savoy = ards of happy Savoy =

fp

= ards of happy Sa = voy = ards of happy Sa = voy =

= ards of happy Sa = voy = ards of happy Sa = voy =

fp fp fp fp fp fp fp fp

= ards of happy Sa = = voy = = ards.

= ards of happy Sa = = voy = = ards.

mf cres. f f ff

PEACE INVITING

Sung by

Miss Stephens

In the Operatic Drama called

Don John or the Two Violettas.

Theatre Royal Covent Garden JRB

Composed by

HENRY R. BISHOP

Theatre Royal Covent Garden.

Price 2/6

Composer & Director of the Music to the London Published by Goulding, D'Almeida Potter & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin.

Allegro

ff

Tromba Solo. mf

mf

mf

cres ff

Original Key, D.

SECOND VIOLETTA

Peace in - - vi - - ting Joy de - lighting, The Warrior seeks his

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics "Peace in - - vi - - ting Joy de - lighting, The Warrior seeks his". The piano accompaniment starts with a *pp* dynamic marking and consists of chords and moving lines in both the right and left hands.

na - - - tive plain; And there shall hear my play - - ful strain my

The second system continues the vocal line with the lyrics "na - - - tive plain; And there shall hear my play - - ful strain my". The piano accompaniment continues with similar harmonic support.

play - - - ful strain and there shall hear my play - - ful strain.

The third system concludes the vocal phrase with the lyrics "play - - - ful strain and there shall hear my play - - ful strain.". A trill (*tr*) is indicated above the final note of the vocal line. The piano accompaniment provides accompaniment throughout.

The warrior seeks his

The fourth system begins with the vocal line starting on a new phrase: "The warrior seeks his". The piano accompaniment features a *ff* dynamic marking at the beginning and a *pp* marking later in the system.

na - - - tive plain, And there shall hear my play - ful strain and

there shall hear my play - ful strain my play - ful strain and there shall

hear my play - ful strain there shall hear my play - ful strain

War re - - turning Dan - ger spurning

mf Tromba *f/p* *cres* *mf*

Still in the Cause I'll ard - ent

mf Tromba *pp* *cres*

prove still in the cause still in the cause still in the

cause I'll ard - ent prove of Glo - - - ry chival - - -

fp *fp*

or *of*

- ry chival - - - ry and Love of glo - ry chival - -

fp *fp* *f* *f* *f*

-ry and Love! Peace in - - vi - - ting Joy de -

f *ff* *pp*

-lighting, The war-rior , seeks his na - - tive plain: And there shall

hear my play - - ful strain my play - - ful strain and there shall

tr

hear my play - - ful strain The

ff

war - rior seeks his na - - tive plain, and there shall hear my

pp

play - ful strain and there shall hear my play - ful strain my play - ful

strain and there shall hear my play - ful strain there shall hear my

play - - ful strain my play

tr *tr*

pp

Musical notation for the first system, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. A triplet of eighth notes is marked with a '3' above it.

Musical notation for the second system, similar to the first, with a treble clef staff and a grand staff. A triplet of eighth notes is marked with a '3' above it, and the text "1st time" is written above the staff.

Musical notation for the third system, including a vocal line with lyrics and a grand staff. The lyrics are "ful strain my ful". Dynamic markings include "hr", "cres", "f", "p", and "cres". The text "2d time" is written above the staff.

Musical notation for the fourth system, including a vocal line with lyrics and a grand staff. The lyrics are "play ful strain". Dynamic markings include "f" and "ff".

69
The little Birds that blithely sing.

Sung by
MISS FLATTAYDE

In the Operatic Drama call'd

Don John or the Two Giolettas.

at the
Theatre Royal Covent Garden

Composed by

HENRY R. BISHOP

the Theatre Royal Covent Garden

Pr 2/

Composer & Director of the Music to

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

HRB

ALLEGRO

ANIMATO.

The first system of music consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The treble staff contains a melodic line with several triplet figures marked with a '3'. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar triplet figures in the treble staff and accompaniment in the bass staff. The notation includes various note values and rests.

The third system introduces a Flauto (Flute) part in the treble staff, indicated by the word 'Flauto.' and a 'hr' marking. The bass staff continues with the accompaniment. The music shows a mix of eighth and sixteenth notes.

The fourth system continues with the flute and accompaniment. It includes a 'hr' marking and a dotted line indicating a continuation of the piece. The notation is consistent with the previous systems.

The fifth system concludes the piece. It features a 'loco.' marking and a forte (f) dynamic. The music ends with a final cadence in both staves.

h

Ye lit-tle Birds that blythe ly sing - a mid the shady vallyes, And

pp

see, my lover sweetly walks with-in his garden alleys. Go tell him through your

h *h*

chirping bills As you by me are bidden, To him is on-ly known my love, which

from the world is hidden. Go - - *Flauto* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ Go - - $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ Go, pretty wantons

warble! *tr* Go - - pretty pretty pretty pretty wantons war = = ble. *tr*

Go - - Go - - Go, pretty wantons warble. *tr* war = = ble

tr war = = ble, *tr* *tr* *tr* *tr* *rf* Go - - - pretty pretty pretty pretty

wantons war = ble *rf* Go - - - pretty pretty pretty pretty wantons war =

= ble - - -

Oh! fly ye tune = ful choir, for soon In gentle sleep he'll lie, Sing

round about his ro = sy bed And echo_ echo his re = = ply, and e = = = =

= = = = = cho e = = = = =

The musical score consists of six systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *pppp*, *ff*, *fp*, and *fff*, along with articulations like accents and slurs. The piano part features complex textures with triplets and dense chordal passages. The vocal line includes lyrics: "Go - - - Go - - -" with triplets of eighth notes following the second "Go".

Go, pretty wantons warble war = = ble war = = ble war = = =

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Go, pretty wantons warble war = = ble war = = ble war = = =". The piano accompaniment consists of two staves: the right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics include *hr* (hairpins) above the vocal line.

= = = ble Go - - - pretty pretty pretty pretty wantons war = = ble

The second system continues the vocal line with lyrics "= = = ble Go - - - pretty pretty pretty pretty wantons war = = ble". The piano accompaniment features dynamic markings *cres.*, *f*, and *p*. The vocal line includes dynamics *hr* and *rf*.

Go - - - pretty pretty pretty pretty wan = = = tons war = = ble. . .

The third system continues the vocal line with lyrics "Go - - - pretty pretty pretty pretty wan = = = tons war = = ble. . .". The piano accompaniment includes dynamic markings *p*, *cres.*, *mf*, and *f*. The vocal line includes dynamics *rf* and *hr*.

The final system shows the piano accompaniment concluding the piece. It features a series of chords and arpeggiated figures in both hands, ending with a double bar line and repeat dots.

See, O See, how every Tree.

DUETTO

Sung by Miss Stephens & Miss Halland.

In the Operatic Drama called

DON JOHN OF THE TWO VIOLETTAS.

Theatre Royal, Covent Garden.
Composed by

HENRY R. BISHOP



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

Pr. 2s/.

Ent. Sta. Hall,

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

2^d Violetta

ANDANTE

CON MOTO

See, O see, how ev'ry tree, ev'ry bower, ev'ry

ff *pp legati.*

flower, A new life gives to others joys: A new life gives to o-thers

hr

joys, Whilst that I grief stricken lie, Nor can meet with a=ny sweet

mf *pp*

But what faster mine des = troys. But what faster mine des = troys. But what

faster mine - - des = troys. Hear oh hear! how sweet and

1st Violetta.

clear The Nightingale and waters = = fall In concert join for others ears, In

concert join for others ears: Whilst to me for harmony, Ev'ry Air echoes des =

= pair, And ev'ry drop provokes a tear, Ev'ry drop provokes a tear, Ev'-ry

All^o Animato.

Ev'ry drop provokes a tear. What are all the senses
 drop provokes a tear, Ev'ry drop provokes a tear. What are all the senses

All^o Animato.

pleasures, When the mind has lost its treasures? when the mind_ when the
 pleasures, When the mind has lost its treasures? when the mind_ when the

mind has lost its trea = = = sures? When the mind has lost its
 mind has lost its trea = = = sures? When the mind has lost its

Don John.

eres.

trea = sures, has lost its trea = = = sures, has lost his trea = = = sures? What are

trea = sures, has lost its trea = = = sures, has lost his trea = = = sures?

mf *f* *p*

all - - the plea = = = sures, when the mind - has lost - its

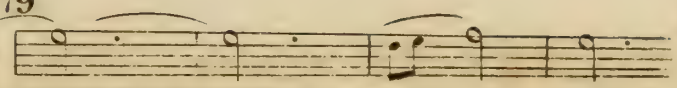
What - are all - - the plea = = = sures, when - the mind -

Stacc.

trea = = = sures what - are all - - the plea = = = = = = = = = =

has lost - - its trea = = = sures what - are all - - - - -

or



First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation with lyrics: "sures? What are all the Senses pleasures, when the" and "What are all the Senses pleasures, when the". Includes dynamic markings: *cres.*, *mf*, *p*, *fp*.

Third system of musical notation with lyrics: "mind has lost its trea = = sures? when the mind. when the mind has lost its" and "mind has lost its trea = = sures? when the mind. when the mind has lost its". Includes dynamic markings: *fp*, *fp*, *fp*, *cres.*.

Scherzoso.

trea = sures its trea = = = sures What - are all - - the

trea = sures its trea = = = sures What - are all - -

mf *cres.* *f.* *p* *pp* *Stacc.*

plea = = sures when - the mind - has lost - - its trea = = sures,

the plea = = = sures when - the mind has lost - - its trea = = =

when - the mind - has lost - - its trea = = = sures When

= sures, when - the mind - has lost - - its trea = sures When

cres. *fp*

the mind has lost its trea = = = = = sures has

the mind has lost its trea = = = = = sures has

fp *fp* *fp* *fp* *fp*

lost has lost its trea=sures has lost its treasures has

lost has lost its trea=sures has lost its treasures has

fp *fp* *f e accelerando.*

lost its treasures its trea = = = = = sures.

lost its treasures its trea = = = = = sures.

cres. *ff* *ff*

Don John.

SONDAROUND, Grand Finale

Sung by
Miss Stephens, Miss Halland &c. &c.

In the Operatic Drama, called

DON JOHN or the TWO VIOLETTAS,

at the Theatre Royal, Covent Garden.

Composed by Mozart.

FRB

Adapted to the English Stage, by

HENRY R. BISHOP

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

Ent. Sho. Hall.

Pr: 2/

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

FIRST VIOLETTA
con anima

Lorenzo
Salanio

joy the song of joy the
Sound a - - round the song of joy the

Thurio

Sound around

CORO

Sound around

SECOND VIOLETTA

song of joy the song of joy sound around the song of joy the song of
sound a - round sound around the song of joy the song of

sound a - round
sound a round

joy the song of joy sound a - round the song of joy the song of
 joy the song of joy sound a - round the song of joy the song of
 joy the song of joy sound a - round the song of joy the song of

sound a - round the song of joy the song of
 sound a - round the song of joy the song of
 sound a - round the song of joy the song of

joy Tri - - - umph now pro - - claim - - - ing now
 joy Tri - - - umph now pro - - claim - - - ing now
 joy Tri - - - umph now pro - - claim - - - ing now

joy Triumph
 joy Triumph

pro - claim - - - - ing Nev - er more shall care an - noy shall

pro - claim - - - - ing Nev - er more shall care an - noy shall

pro - claim - - - - ing Nev - er more shall care an - noy shall

now pro - claim - - - - ing

now pro - claim - - - - ing

care an - noy Love and Hy - - - men reign - - - ing Tri - - -

care an - noy Love and Hy - - - men reign - - - ing Tri - - -

care an - noy Love and Hy - - - men reign - - - ing Tri - - -

care an - now pro - claim - - - ing now pro - claim - - - ing

Triumph now pro - claim - - - ing now pro - claim - - - ing

umph now pro - claim - - - ing now pro - claim - -

umph now pro - claim - - - ing now pro - claim - -

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