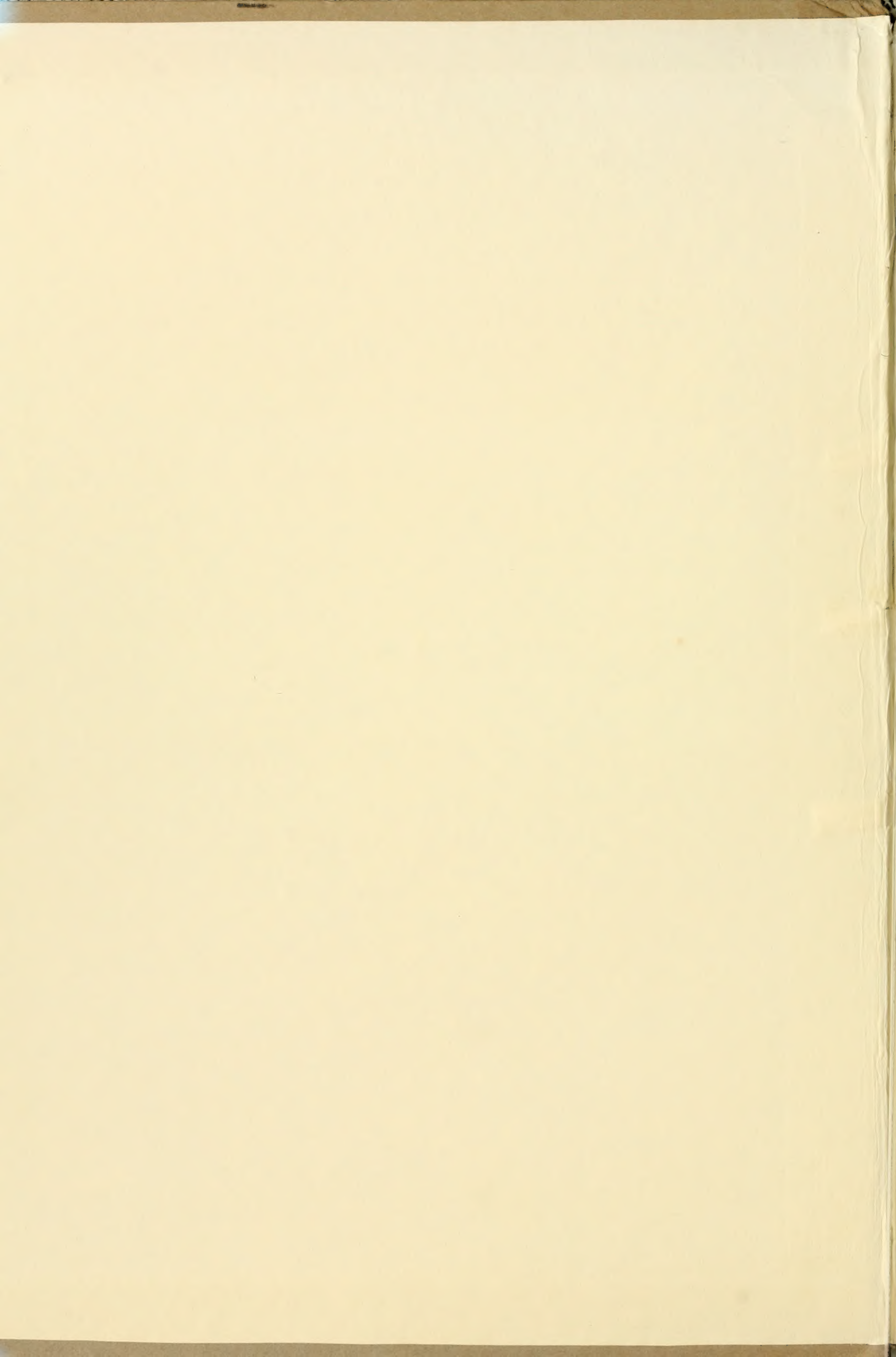


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*The Overtures, Music*

(IN)

**THE FARMERS WIFE,**



a Comic Opera in Three Acts,

*as Performed with the highest applause*  
at the

**THEATRE ROYAL COVENT GARDEN,**

(Composed by)

**HENRY R. BISHOP,**

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

The Poetry by Cha<sup>s</sup>. Dibdin Jun<sup>r</sup>. Esq<sup>r</sup>.

*Ent. at Sta. Hall.*

LONDON,

*Price 10/6*

*Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Square & 7, Westmorland Street, Dublin.*

03694

Spl. Coll.

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MUR

# THE OVERTURE

To the Comic Opera of

## The Farmers Wife,

as Performed at the

Theatre Royal Covent Garden,

Composed & Arranged for the

### Piano Forte.

BY

## HENRY R. BISHOP,

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

Ent. Sta. Hall.

Pr. 2/6

London Printed by Goulding & Co. 20, Scho. Sq. & 7, Westmerland. St. Dublin.

LARGO

POMPOSO

ff *p* Sostenuto ff

*p* Sostenuto ff Dol f *p*

f *p* f pp f pp *Sforz*

Farmers Wife

V.S.

ALLEGRO  
MODERATO

The first system of musical notation 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 common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a dense accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff features a *pp* (pianissimo) dynamic marking towards the end. The lower staff maintains its rhythmic accompaniment.

The third system shows further development of the melody in the upper staff and the accompaniment in the lower staff.

The fourth system includes a *Cres* (crescendo) marking in the upper staff. The lower staff continues with its accompaniment.

The fifth system features a *ff* (fortissimo) dynamic marking in the upper staff, followed by several *rf* (ritardando) markings. The lower staff accompaniment is also present.

The sixth system concludes the piece with a *rf* marking in the upper staff. The lower staff accompaniment ends with a few final chords.

Farmers Wife



The musical score is written for piano and violin. It consists of ten systems of music. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings: *rf* (rassonnato forte) appears in the first system; *p* (piano) appears in the second system; *Dol* (dolce) appears in the third system; and *pp* (pianissimo) appears in the tenth system. The music features a mix of chords, arpeggios, and melodic lines, with some passages marked with accents and slurs.

Farmers Wife

Cres

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and dynamics.

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

Fourth system of musical notation, featuring dense chordal textures and melodic lines.

Fifth system of musical notation, including a dynamic marking of *p* (piano) in the lower staff.

Sixth system of musical notation, with intricate rhythmic patterns and melodic fragments.

Seventh system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate rhythmic patterns. Dynamic markings of *if* (mezzo-forte) are present in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings of *rf* (ritardando forte) and *ff* (fortissimo) are present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate rhythmic patterns.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings of *rf* (ritardando forte) and *f* (forte) are present in the lower staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate rhythmic patterns. Dynamic markings of *p* (piano) and *Dol* (dolcissimo) are present in the lower staff.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate rhythmic patterns.

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system shows a piano part with a melodic line in the treble and a rhythmic accompaniment in the bass. The second system includes a piano part with a melodic line in the treble and a bass line with chords. The third system features a piano part with a melodic line in the treble and a bass line with chords. The score includes various dynamics such as *pp*, *f*, and *loco*, as well as articulations like *Cres* and *8*.

*ff*

RONDO.

ALLEGRETTO

GRAZIOSO.

*p Soli.*

*f*

*p Solo*      Scherzoso

First system of musical notation, consisting of two staves. The upper staff begins with a *pp* dynamic marking. The lower staff concludes with an *f* dynamic marking.

Second system of musical notation, consisting of two staves. The lower staff concludes with a *ff* dynamic marking and a fermata over an eighth note.

Third system of musical notation, consisting of two staves. The upper staff begins with an *rf* dynamic marking, followed by a *p* dynamic marking and the word "Solo".

Fourth system of musical notation, consisting of two staves. The upper staff begins with a *Solo p* dynamic marking.

Fifth system of musical notation, consisting of two staves. The lower staff concludes with an *f* dynamic marking.

Sixth system of musical notation, consisting of two staves. The upper staff begins with an *ad lib:* marking, followed by a *p* dynamic marking. The lower staff concludes with an *rf* dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *f* and *rf*.

Piu Presto

Second system of musical notation, starting with the tempo marking *Piu Presto* and a dynamic marking *pp*. The music is in a minor key.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *Cres* marking and a dynamic marking *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *rf* and *pp*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *ff*, and the word *loco*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with a double bar line.

*How sweet the opening Song*  
(Quartetto)

SENG BY

*Master William Mrs. Anne Mrs. Pearce & Miss*  
*in the Comic Opera of*

THE FARMER'S WIFE,

*At the Theatre Royal, Covent Garden,*

Composed by

*The Words by*

HENRY R. BISHOP,

*© 1813 J. Jun. 1813*

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

*Ent. Sta. Hall.*

*Price 2<sup>s</sup>.*

*London, Printed by Goulding & Co. 20, Soho Sq. & 7, Westmorland St. Dublin.*

ANDANTINO  
ALLA  
SICILIANA.

Clar.

mf

h

Scherzoso

f

Farmers Wife



Master Williams

*Dol:* *h<sup>r</sup>* *h<sup>r</sup>* *h<sup>r</sup>* *h<sup>r</sup>*

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Miss Carew

*Dol:*

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Miss Rennel

*Dol:*

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Mr Tinney

*Dol:*

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

*pp* *espress:*

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; To labour while in-viting;

Farmers Wife

La-bour, source of joy and health; Labour, all the peasants wealth. Labour source of  
 Labour, all the peasants wealth. Labour source of  
 La-bour, source of joy and health; Labour, all the peasants wealth. Labour source of  
 La-bour, source of health: all the peasants wealth. Labour source of

Flageolet

joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.  
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.  
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.  
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.

*ff*

Labour, all the Peasants wealth \_ \_ \_

*ff*

Labour, all the Peasants wealth \_

*ff*

Labour, all the Peasants wealth \_ \_ \_

*ff*

Labour, all the Peasants wealth \_ \_ \_

*ff*

2<sup>d</sup> Verse.

*Dol* *tr* *tr*

O! how blythe the bosom grows When the Lark is singing! While to him who

*Dol*

O! how blythe the bosom grows When the Lark is singing! While to him who

*Dol*

O! how blythe the bosom grows When the Lark is singing! While to him who

*Dol*

O! how blythe the bosom grows When the Lark is singing! While to him who

*pp* *espress:*

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! sweet

grati-tude is springing! Grateful notes our Song employ; Grateful hearts a=

grati-tude is springing! Grateful hearts a=

grati-tude is springing! Grate ful notes our Song employ; Grateful hearts a=

grati-tude is springing! Grateful notes employ; Grateful

Flag:

*f* *p* *f* *p* *f* *p*  
 = lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

*f* *p* *f* *p* *f* *p*  
 - lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

*f* *p* *f* *p* *f* *p*  
 - lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

*f* *p* *f* *p* *f* *p*  
 hearts enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

*mf* *p* *mf* *p* *f* *p*  
 Musical accompaniment for the first system.

*ff* *p* *h* *ff*  
 Grateful hearts a = lone alone en = = joy - - Grate-ful hearts a =

*ff* *p* *ff*  
 Grateful hearts a = lone a = = lone en = = joy - - Grate-ful hearts a =

*ff* *p* *ff*  
 Grateful hearts a = lone alone en = = joy - - Grate-ful hearts a =

*ff* *p* *ff*  
 Grateful hearts a - lone a = = lone en = = joy - - Grate-ful hearts a =

*ff* *p* *Cres* *ff*  
 Musical accompaniment for the second system.

lone a = lone en = = joy Grateful hearts alone en-

lone a = = lone en = = = joy Grateful hearts alone en-

lone a = lone en = = = joy Grateful hearts alone en-

lone a = lone en = = = joy Grateful hearts alone en

8

*p* *f* *p*

= joy Grateful hearts alone en-joy a = = lone - - - a =

joy Grateful hearts alone en=joy a - = = lone - - - a =

- joy Grateful hearts alone en-joy a = = lone - - - a -

= joy Grateful hearts alone en-joy loco a - = = lone - - - a =

8

*f* *p* *Cres*

*ff* *lr*  
= lone - - - - en - - - - joy - - - -  
*ff* *h*  
= lone en - - - - joy - - - -  
*ff* *lr*  
= lone en - - - - joy - - - -  
*ff*  
= lone en - - - - joy - - - -

*f*

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

*Give me the Man who can value advice,*

**DUETTO, SUNG BY**

**MR INGLETON & MR STRADER,**

*in the Comic Opera of*

**THE FARMER'S WIFE,**

*at the*

*Theatre Royal Covent Garden.*

*Composed by*

**HENRY R. BISHOP.**

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

*See at the Hall.*

**LONDON,**

*Price 2s/.*

*Printed by Goulding, D'Almaine, Potter & Co. 20, Shoe Square, & 7, Wesmerland St. Dublin.*

ANDANTINO

SPIRITOSO

Farmers Wife



Barnard:

*f* O give me the man who can va = lue ad = = vice, Yet heeds not the  
*f* Stubble.  
*p* O give me the man who can va = lue ad = = vice, Yet heeds not the

*p* counsel that fol = ly would lend; Whose heart trusts with caution, dis = cerning, tho'  
*p*  
*pp* counsel that fol = ly would lend; Whose heart trusts with caution, dis = cerning, tho'

*f* nice, Whose head can dis = tinguish 'tween flat = trer and  
*f*  
*mf* nice, Whose head can dis = tinguish 'tween flat = trer and friend, - - Can dis =  
*Cres* *f*

Farmers Wife.

NB: This Duett may be sung without accompaniment.

*ff* friend; Can dis = tinguish 'tween flattrer and friend! *\* dolce* Whose tem = per un =

= tinguish 'tween flat = trer tween flattrer and friend! Whose tem = per un =

*p* *mf* *dolce*

= = ruf = fled no trouble can wring, Yet in dan = ger can feel = ing with

= = ruf = fled no trouble can wring, Yet in dan = ger can feel = ing with

*rf*

*rf calando* for = ti = tude shew; *espres: a Tempo* If the mind is a Kingdom, that man is a King;

*rf* for = ti = tude shew; *espres:* If the mind is a Kingdom, that man is a King; And the

*colla voce* *p* *a Tempo* *mf*

*f* *Piu Largo*

And the greatest of Monarch's be = low! If the mind is a

*Piu Largo*

greatest of He = roes And Monarch's be = low! If the mind is a

*p* *colla voce.*

*Tempo mo* *ff*

Kingdom, that man is a King; *Tempo mo* And the great - est of

Kingdom, that man is a King; And the greatest of He = roes and

*f*

*ff*

Monarch's be = low.

Monarch's be = low.

*f* *Segue Allegro.* *rf*

ALL? MODERATO.

*p* Such a man, if domestic, tho' harass'd with care. Still smooths up his brow when ap-  
dol

Such a man, if domestic, tho' harass'd with care, Still smooths up his  
dol

*pp*

ALL? MODERATO.

= = proaching his door; Con = ceals from the circle that welcome him there, All,  
cres

brow when approaching his door; Conceals from the circle that welcome him  
cres

*mf* all, but the joy their en = dearments ensure! Such a dearments en = = sure!  
1st *p* 2d

there, all, all, but the joy they en = sure! joy they en = = sure!  
*mf*

*dolce*

The smiles of his Part = ner such plea = sure can bring, His

The smiles of his Part = ner such plea = sure can bring, His

*pp*

childrens sweet prattle such rap = ture bestow; If the mind is a

childrens sweet prattle such rap = ture bestow; If the mind = = =

*ff*

*f*

King = dom, that man that man that man is a King! If the

is a Kingdom, that man that man that man is a King! If the

*pp* *cres* *mf* *pp* *colla voce*

mind is a Kingdom, that man is a King! And the greatest of Heroes and

mind is a Kingdom, that man is a King! And the greatest of

*calando* *ff* *calando* *ff* *mf* *p*

Monarch's be = low! And the greatest of Monarch's be = low!

Monarch's be = low! And the greatest of Heroes and Monarch's be = low!

*ff* *h* *mf* *ff*

Empty vocal staves and piano accompaniment.

# TRIFLER FORBEAR

## Recitative & Polacca.

Sung by

Miss Stephens,  
*In the Comic Opera of*

### THE FARMER'S WIFE,

at the

*Theatre Royal, Covent Garden,*

*The Words by*

*Composed by*

*C. Dibdin, Junr Esq.*

### HENRY R. BISHOP,

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

*Ent. Sta. Hall.*

*Price 1/6*

*London, Printed by Goulding & Co. 20, Soho Square & J. Westmerland St. Dublin.*

ALLEGRO

Farmers Wife

RECITO  
ad lib:

Trifler, forbear, deceit in flattery lies;

We may en-dure it, But we must de-spise!

POLLACCA.

ALLEGRO

NON TANTO

scherzando.

Go, trifler, go; your flattery leave, That lure which leads our sex a-stray; Still smiling



on = ly to de = ceive, And more secure = ly to be = = tray:

That lure which leads our sex a = stray; Still smiling on = ly to deceive, And more se =

= cure = ly to be = = tray! On Et = = = nas

side this ver = dure bright, Deludes 'the swain, And hope in = spires; Deludes the

swain. And hope in = = spires: ff While, with an

*ff* *pp*

o = = ver = whelm = ing' night, The dread Vol = ca = = = = = = =

*f* *pp*

= = = no pours its fires. The dread Vol = ca = = = = no pours its

*mf* *pp* *cres*

fires! Trifler, for = bear, Largo Tempo <sup>mo</sup>  
Trifler, for = bear, - - - - - Go, trifler.

*f* *f* *f*

go, your flattery leave, That lure which leads our sex a = stray; Still smiling on = ly to de =

= ceive, And more securely to be = tray. That lure which

leads our sex a = -stray, Still smiling on = ly to de = ceive, And more securely to be =

For those whose Voices are not sufficiently high for the original Passage.

= tray; Still smiling on = ly to de = ceive, And more se = cure = ly to be = tray! And

more se-cure-ly to be-tray: And more se-cure-ly to be-tray: And more se = =

stacc:

8ve

The original passage.

= cure = = = = ly

- cure = ly to be = = = tray - - - - - se = = cure = = = = ly

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

to be = = = tray - - - - -

*mf* *ff*

Weave me Garlands  
Sung by  
Miss Mathews

in the Comic Opera of  
**THE FARMERS WIFE**

at the  
Theatre Royal Covent Garden.

the Words by  
Composed by  
Libelin Jun<sup>r</sup> Esq.  
**HENRY R. BISHOPE**

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

Ent at Sta Hall.

Pr. 2<sup>s</sup> /.

London. Printed by Goulding, D'Almeida, Jötter, & Co. 20, St. John's Square, & 7 Westmorland Street, Dublin.

ANDANTE

GRAZIOSO

Oboe

mf

## Miss Courty.

Weave, O weave me, garlands gay, Where myrtles shall with

roses with roses twine; - - There many a blooming

flower display, And many and many a perfum'd bud come =

= bine. Then with 'em crown the - - - smiling hours,

And let bright fan - = cy lead the train; And let bright

Clar: *cres* *f* *p*

fan = cy lead the train; And - - - harmo = ny

*cres* *pp*

with charmed pow'rs In = vite 'em with her dulcet strain. - - -

*un poco Piu Presto.*

her dul = = = = = = = = = = = = = = = =

First system of musical notation. The vocal line (top) features a melodic line with various ornaments and slurs. Below it are two staves for piano accompaniment. The lyrics "cet" are written at the end of the vocal line.

Second system of musical notation. The vocal line (top) continues the melody with slurs and ornaments. The lyrics "strain her dul" are written below the vocal line. Below are two staves for piano accompaniment. The word "cres" is written below the piano part, and "mf" is written below the vocal line.

Third system of musical notation. The vocal line (top) features a complex melodic line with many triplets and slurs. The lyrics "cet strain" are written at the end of the vocal line. Below are two staves for piano accompaniment. The dynamic marking "f" is written at the beginning of the piano part.

Fourth system of musical notation. It begins with a tempo marking "ALLEGRETTO MODERATO." in a separate staff. Below are two staves for piano accompaniment. The dynamic marking "f" is written at the beginning of the piano part.



scherzoso.

My thoughts are all dancing, To ex-ta-cy's measure, So pleasing, yet teasing, per-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a *rf* (ritardando forte) marking, followed by a *p* (piano) marking. The accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

= plexing with pleasure. So pleasing, yet teasing, So pleasing, yet teasing, Per =

The second system continues the vocal line and piano accompaniment. The vocal line has *rf* markings above it. The piano accompaniment features a *p* marking followed by a series of *f* (forte) and *p* markings, indicating dynamic contrast in the right hand.

= = plex = = = ing per = plexing with pleasure. Per = = plex = = = ing per =

The third system shows the vocal line and piano accompaniment. The piano part has *f* and *p* markings. The vocal line continues with the lyrics, and the piano accompaniment maintains its rhythmic pattern.

= plex = ing with pleasure.

A = while let the

The fourth system concludes the page. The vocal line and piano accompaniment are shown. The piano part features a *f* marking and a *p* marking. The vocal line ends with the lyrics "A = while let the".

phan = ta = sy    sweetly confound me, Come come smi = ling hours strew your

scherzo.

ro = ses a = round me; A = while let the phanta = sy sweetly con = found me, Come

*pp*

come smiling hours strew your ro = ses A = round me, A = while let the

*f*                      *pp*

phan = ta = sy    sweetly con = found me, Come come smiling hours strew your

ro-ses around me. a = = = = round me a = = =

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

= = = = = round me a = = =

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

= = = = round me a = = = =

*fp* *fp* *fp* *fp* *fp* *f* *ad lib:*

= round me!

*ff* *rf* *rf*

# LOVE HAS EYES,

*the original* Ballad *sung by*

MR. SEVILLER,

*In the Comic Opera*

OF

# THE FARMERS WIFE.

As at the

*Theatre Royal Covent Garden*

Composed by

*the words by*

*Charles Dibdin Esq.*

H. R. BISHOP.

*Composed & Sung by Mr. Seville at the Theatre Royal Covent Garden  
at St. Hill's. Pr. 1/6*

*London, Printed by Goulding & Comp<sup>rs</sup> 20, Soho Square & Westmerland St. Dublin.*

ALLEGRETTO

Scherzando. *mf*

MODERATO

Flauto

Capt<sup>l</sup> Belton.  
Scherzozo.

Love's blind they say, O, never nay, Can words love's grace im-part! The

*pp e Stacc:*

fan-cy weak, The tongue may speak, But eyes a-lone the heart!

*Dol*

In one soft look what language lies, O, yes be-lieve me, love has

*ad lib:*

eyes, O love has eyes - love has eyes O love has eyes Oyes believe me

*pp*

love has eyes! O, yes believe me, O, yes believe me, O, yes believe me

*Cres*

love has eyes - - -

*mf*

2<sup>d</sup> VERSE.  
Scherzozo

Love's wingd they cry, O, never I - - - No pinions have to soar! De-

*pp e Stacc:*

= ceivers rove, But never love, At = = tachid he roves no more!

*Dol*

Can he have wings who ne-ver flies! And yes be-lieve me love has

*ad lib:*

eyes, O, love has eyes - , love has eyes, O, love has eyes, O, yes believe me

*pp*

*Cres*

love has eyes, O, yes believe me, O, yes believe me, O, yes believe me, love has

*Cres* *mf*

eyes - - - -

*f* *ff*

*WELCOME ALL,*  
*Chorus of Peasants in the 2<sup>nd</sup> Act,*  
*of the Comic Opera, called*  
**THE FARMER'S WIFE,**  
*at the*  
*Theatre Royal Covent Garden,*  
*Composed by*  
**HENRY R. BISHOP,**  
*Composer & Director of the Music to the Theatre Royal Covent Garden,*  
*The Words by Cha. Dibdin Jun. Esq.*

Ent at Sta Hall.

LONDON,

Price

Printed by Goulding, D'Almaine, Pettit & Co, 20, Soho Square & 7, Westmerland Street, Dublin

ALLEGRO  
 MODERATO

Farmers Wife



Soprano  
Welcome all Welcome all Welcome are all to this

Alto  
Welcome all Welcome all Welcome are all to this

Tenore  
Welcome all Welcome all Welcome are all to this

Basso  
Welcome all Welcome all Welcome are all to this

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

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scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

still must excite E-motions the children of pleasure ne'er know Welcome are all to this

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still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

8

loco

ff

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

8

Farmers Wife

- light welcome are all to this scene of de-light welcome are all to this scene of delight  
 - light welcome are all to this scene of de-light welcome are all to this scene of delight  
 - light welcome are all to this scene of de-light welcome are all to this scene of delight  
 - light welcome are all to this scene of de-light welcome are all to this scene of delight

this scene of delight this scene of delight  
 this scene of delight this scene of delight  
 this scene of delight this scene of delight  
 this scene of delight this scene of delight

*Ti done, Ti done, Ah men ami!*

AIR, SUNG BY

*Miss. Matthews,*

*in the Comic Opera of*

**THE FARMERS WIFE,**

at the

*Theatre Royal Covent Garden,*

*The Words by*

*Composed by*

*Chas. Dibdin Junr Esq.*

**HENRY R. BISHOP,**

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

*Pat. at Sta. Hall.*

*Price 1/6*

*London, Printed by Goulding, D'Almaine, Potters & Co. 20, Scho Square & 7, W. Sturmand Street Dublin.*

ALLEGRETTO

NON TROPPO

PRESTO

*p e stacc.*

*f*

*loco*  
*rf rf*

## MISS COURTLY.

*scherzando.*

Young Lu = bin lov'd the fair Lisette, and tapping at her window came: The

*p e stacc.*

sun had scarcely risen yet, She peep'd, and cried, "O fye for shame!" Sweet

*mf*

maid he cried "tis smiling may, come let us rove" in = deed said she, so

*pp stacc.*

soon! What will the neighbours say! Fi done! Fi done! Ah mon a = = mi! Fi

*ad lib:*

donc, Ah mon a = = mi! Fi donc, Ah mon a = = mi! Fi donc, Fi donc, Fi

donc, Fi donc, Ah, mon a = = mi!

*f* *rf* *rf*

2<sup>d</sup> VERSE.

Still Lu-bin soft per = sua = sion tried, And fair Lisette at last content; For =

*pp e stacc.*

= = got the neighbours ceas'd to chide, Stole out, and with him, May = = ing

went! And oft a sto-len kiss he caught, Li- = sette, no doubt, dis- =

*mf* *pp* stacc.

= = pleasd would be, Yet on-ly said, What e'er she thought, "Fi done! Fi done! Ah

*ad lib*  
mon a = mi! Fi done, Ah mon a = = mi! Fi done, Ah mon a = =

= = mi! Fi done, Fi done, Fi done, Fi done, Ah mon a = = mi



rf ff

3<sup>d</sup> VERSE.

pp e stacc.

He talk'd of love "Come let's a-way," She cried, yet loiter'd, sil-ly thing; He

press'd her too to fix the day, And on her fin-ger plac'd a

mf pp stacc.

ring, She star-ted, blush'd, and hung her head, Yet ve-ry an-gry

tried to be, But on-ly sigh'd, and soft-ly said, Fi done! Fi done! Ah

= = mon a = = mi! Fi done, Ah mon a = = mi! Fi done, Ah mon a = =

mi! Fi done, Fi done, Fi done, Fi done, Ah mon a = = mi!

53  
Fly swift ye Zephyrs

RONDO, SUNG BY

( M<sup>rs</sup> Sinclair )

in the Comic Opera of

THE FARMERS WIFE,

The Poetry by C. Dibdin Jun. Esq.

The Melody Composed by I.S.

The Accompaniments by

HENRY R. BUSHMOT,

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

Ent. at Sta. Hall.

LONDON,

Price 1/6

Printed by Goulding, D. Almaine, Potter & Co. 20, Soho Square & 7, Westmoreland Str. Dublin.

ANDANTINO

SCHERZOSO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 7/8. The key signature has one sharp (F#). The music begins with a forte (f) dynamic marking. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature as the first system. The notation includes various note values and rests, with some notes beamed together. The piece concludes with a double bar line.

Farmers Wife

Capt<sup>l</sup> Belton.

Fly swift, ye Zephyrs, Who waft the sighs of Love, O say how I

languish, What pain for her - - I prove, Fly - - - Fly swift, ye Zephyrs, As

fleet as Fan-cy move, O, tell all my anguish, No joy without my Love!

O, tell her, oer my mind She

Fine

Farmers Wife

bears the softest sway, O, tell her all my ar = dour, My fondness all dis =

= play . Fly! Fly! Fly! - - -

*Largo*

Clar:

Da Capo  
al Segno  
\$.

And if an ear she deign. And if a smile re = ply. Ah! haste to ease my pain, &

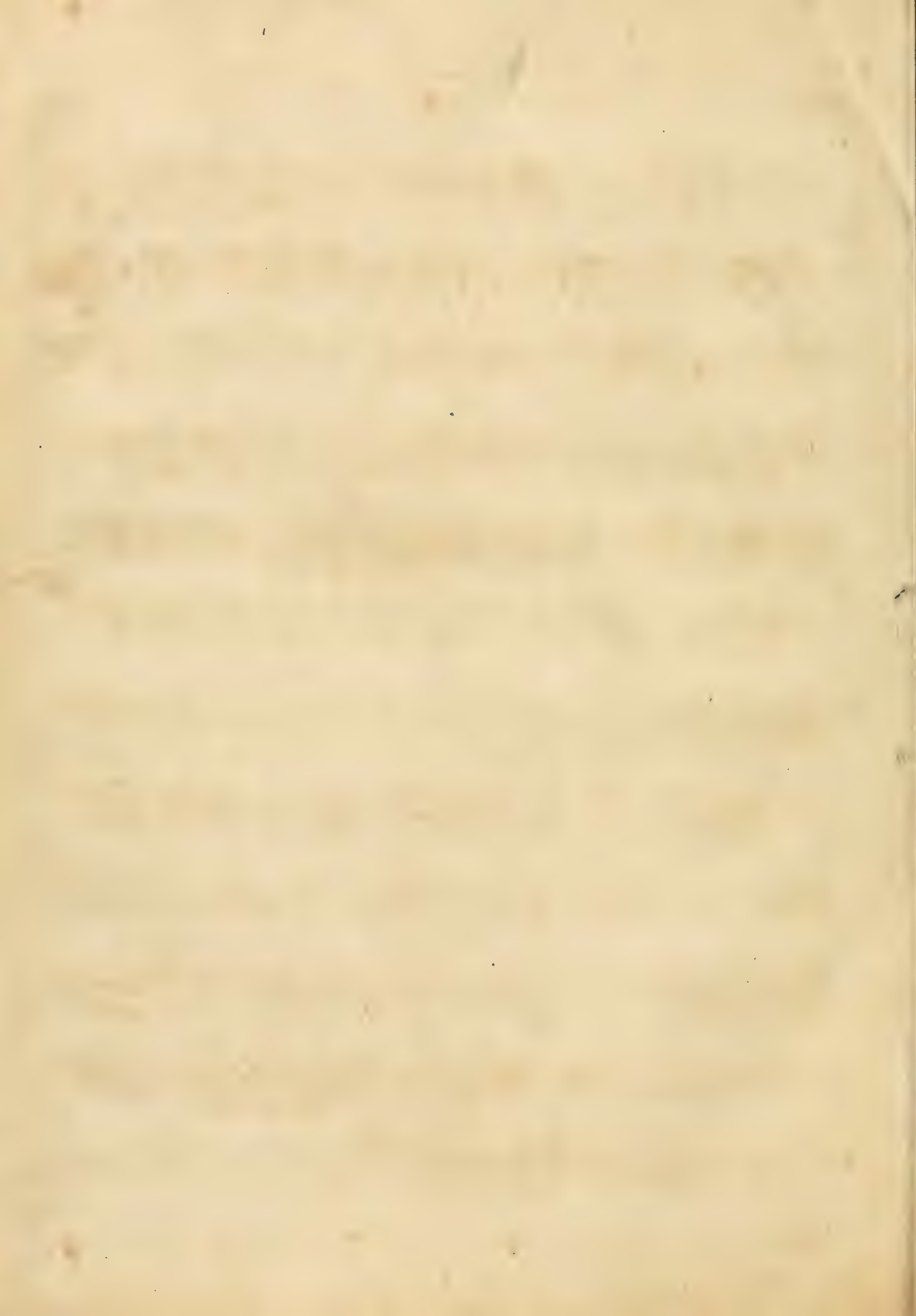
*p*

soothe my anxious sigh -! Fly! Fly! Fly! - - -

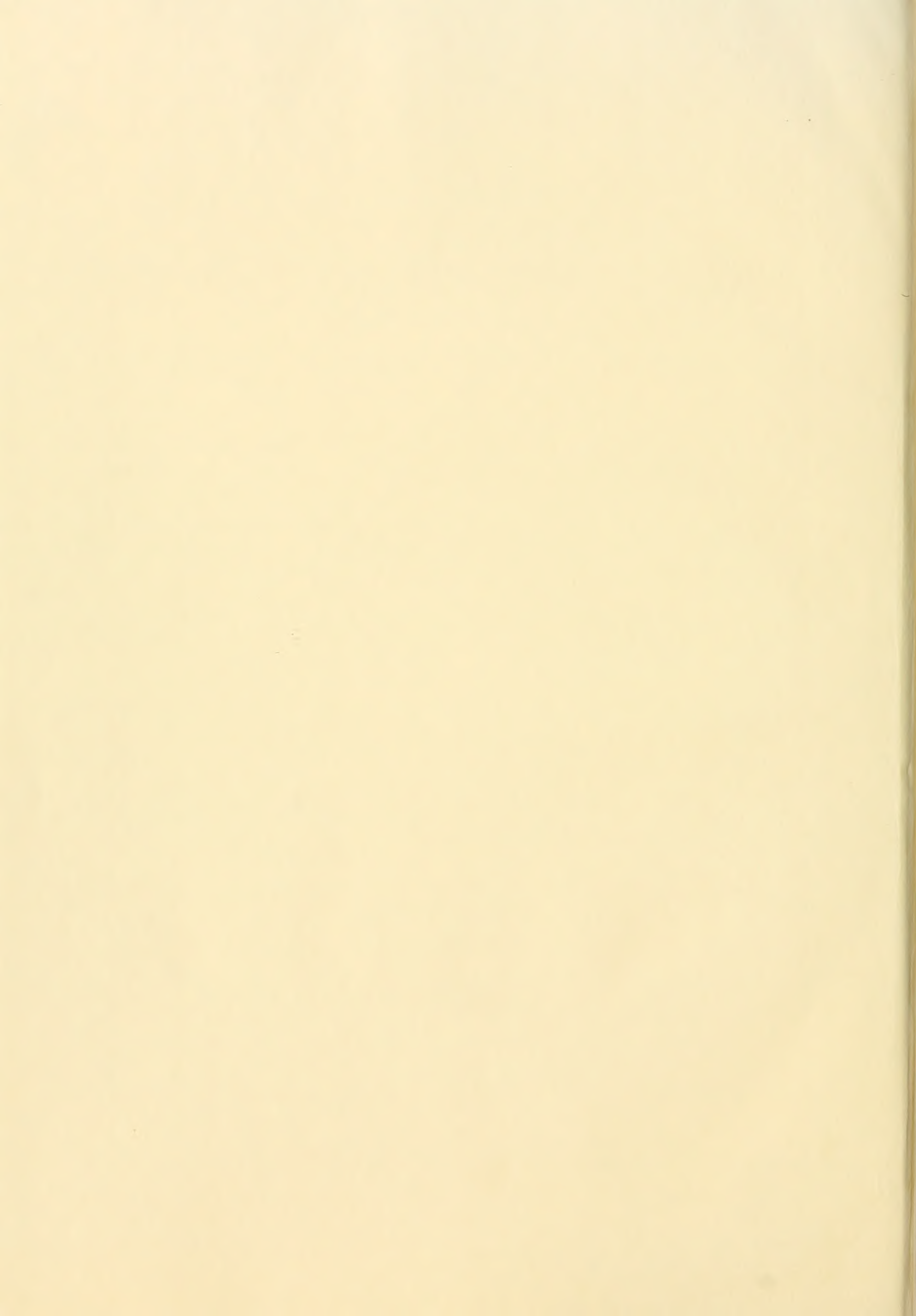
*Largo*

Clar:

D. C.  
al Segno  
\$.











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