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The Overture,

And whole of the Music in

THE KNIGHT
OF
SNOWDOWN,

A Grand Musical Drama,

As Performed with Enthusiastic Applause at

The New Theatre Royal,

Covent Garden,

Also at the

The Words by Tho. Morton, Esq.

Lycenur Theatre.

Composed & Arranged for the

PIANO FORTE,

BY


Henry R. Bishop.

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

London, Printed and Sold by Goulding & Dalmaire 20, Shoe Sq. & to be had at 7, West, St. Dublin

Price 15/-

Ent. at Stat. Hall



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Overture

NB. In the 2^d Movement of the Overture, I have endeavoured to delineate, as far as Musical expression would allow, that part of the First Canto of the celebrated Poem this Opera is founded upon, which describes *The Chase*. H. R. B.

Largo.

ff *Flute* *ff* *Clar:* *ff* *Vio:*

p *p*

Detailed description: This system shows the first few measures of the Overture. It features three staves: Flute, Clarinet, and Violin. The Flute and Violin parts are marked with fortissimo (ff) dynamics, while the Clarinet part is marked with piano (p). The tempo is indicated as Largo. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

rf *dim* *ff* *Ped* *pp*

Detailed description: This system shows the first few measures of the piano accompaniment. The right hand features a melodic line with various dynamics including *rf* (ritardando fortissimo), *dim* (diminuendo), *ff* (fortissimo), and *pp* (pianissimo). The left hand provides harmonic support with chords and a steady bass line. A pedal point is indicated with *Ped*.

ff *Ped* *pp* *ff* *Ped*

Detailed description: This system continues the piano accompaniment. The right hand has a rapid, flowing melodic line. The left hand consists of block chords. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *ff* (fortissimo). Pedal points are marked with *Ped*.

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

Detailed description: This system concludes the piano accompaniment on this page. The right hand continues with its melodic line, and the left hand provides harmonic support. Dynamics include *pp* (pianissimo), *f* (forte), *p* (piano), *ff* (fortissimo), and *p* (piano).

Knight of Snowdoun

pp

f p dim

**Allegro
a la
Chasse**

pp

Clar:

Bugle

Clar:

Bugle dol

Knight of Snowdon

First system of musical notation, featuring a treble and bass clef with a piano accompaniment of eighth notes and a melody of eighth notes.

Second system of musical notation, including dynamic markings *cres* and *mf*.

Third system of musical notation, including dynamic markings *cres* and *f*.

Fourth system of musical notation, including a dynamic marking *p*.

Fifth system of musical notation, including dynamic markings *f* and *ff*, and the tempo marking *piu presto*.

Sixth system of musical notation, including a dynamic marking *p* and instrument directions *Clar:* and *Corni:*.

Knight of Snowdown

The first system consists of two staves. The upper staff features a series of chords and eighth notes, while the lower staff has a more rhythmic accompaniment with eighth notes and rests.

The second system continues the musical piece. It includes the dynamic markings *Cres* and *ff*. The notation shows a progression of chords and melodic lines across two staves.

The third system introduces a *Flute p* part. The upper staff contains a melodic line for the flute, and the lower staff provides accompaniment. The dynamic marking *p* is clearly visible.

The fourth system features a *f* dynamic marking and an *Oboe p* part. The upper staff shows the oboe's melodic line, and the lower staff continues the accompaniment.

The fifth system includes a *f* dynamic marking. The notation shows a continuation of the complex rhythmic and harmonic structure across two staves.

The sixth system features a *p* dynamic marking. The upper staff has a melodic line with some grace notes, and the lower staff provides a steady accompaniment.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system features a melody in the treble clef with dynamics *f* and *p*, and a dense chordal accompaniment in the bass clef. The second system continues the melody with dynamics *f*, *p*, and *cres*, with the bass clef accompaniment remaining dense. The third system shows the melody with a *p* dynamic and the bass clef accompaniment featuring a section marked *8^a* (octaves). The fourth system features a more active melody with dynamics *f* and *rf*, and the bass clef accompaniment with a section marked *8^a* and a *rf* dynamic.

Knight of Snowdown

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth notes and some slurs. The lower staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff features a more active eighth-note accompaniment. Dynamics include *cres* (crescendo), *f* (forte), and *ff* (fortissimo).

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and some rests. The lower staff continues with a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, consisting of two staves. The upper staff includes a triplet of eighth notes marked with a '3' above it. The lower staff continues the accompaniment. Dynamics include *Clar p* (Clarinet piano) and *f* (forte).

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. The dynamic is marked as *Bugle p* (Bugle piano).

Knight of Snowdown

cres f 3ve

loco ff Bugle

(Solo: Oboe, M^r. W. Parker, Accompanied on the Harp by M^r. Nicholson.) (Scotch Air.)

Andantino
Scozzese

mez f

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. A trill is marked with 'tr' and a dynamic marking of 'pp' is present.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. Dynamic markings of 'fz' are present.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. Dynamic markings of 'Smorz:' are present.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. Dynamic markings of 'ad lib' and 'pp' are present.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. Dynamic markings of 'fz' are present.

(Solo. Clarinetto M^r Hopkins.)

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and trills. Dynamic markings of 'f' and 'Subito' are present.

Allegro
Vivace

pp

f

p

f p f p f p f p f p f

cres dim pp

ff

Flute Solo

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The Flute Solo part is written in the upper staff of each system, often with an *8va* (octave) marking. The Harp accompaniment is in the lower staff. Dynamics include *p* (piano), *ff* (fortissimo), and *Smorz* (ritardando). The word *loco* appears in the flute part of the third and fifth systems. The piece concludes with a *Smorz* marking in the sixth system.

pp

ff

8va

p PRESTO f

p f p

8^{va} - - - - -
cres ff

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble staff features a melodic line with eighth-note patterns and a dashed line above it labeled '8^{va}'. The bass staff has a supporting bass line. Dynamics include 'cres' and 'ff'.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and bass line patterns.

loco
rf rf rf rf
8^{va} - - - - -

Third system of musical notation. The treble staff has a melodic line with a dashed line above it labeled 'loco'. The bass staff has a bass line with four 'rf' markings. A dashed line below the bass staff is labeled '8^{va}'.

8^{va} - - - - -
rf rf

Fourth system of musical notation. The treble staff has a melodic line with a dashed line above it labeled '8^{va}'. The bass staff has a bass line with two 'rf' markings.

Fifth system of musical notation, concluding the piece with a double bar line. The grand staff continues with melodic and bass line patterns.

All young Men & Maidens
DUET,

in the Musical Drama of
The Knight of Snowdon,
Composed by
HENRY R. BISHOP.

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

Price

London, Printed by Goulding, Millman, Potter & Co. 20, Scho. Sq. & to be had at 7, Westmorland St. Dublin.

Allegro
con
Spirito

NORMAN

All young men and maids to my standard draw nigh For

ALICE

But if I dis - - dain, Mister
conqueror Cupid's drill Sargeant am I

p

Sar - - geant, your lesson .
If you wont volunteer, If you wont volunteer, I must

fp *f*

list you by pressing. Now your manual perform From your

p *f* *p*

Knight of Snowdown.

eye shoot a dart; O the shaft has sped true, O the

f *p*

shaft has sped true, for'tis fix'd in my heart What terms do you

p

ad lib

I grant you a smile, with sus-
grant to the slave of your charms.

f

Knight of Snowdown.

a tempo

pen_sion of arms, Hark the little wily conqueror beckons us to come, The

pp

pipe is his Trumpet; The Ta_bor his drum Then

f p f

march march march to Cupid's Re_vielle.

march march to Cupid's Re_vielle.

p f

Knight of Snowdon.

march, march march to Cu_pid's Re_vielle, to

march march to Cu_pid's Re_vielle, to

p *mf*

Cu_pid's to Cu_pid's Re_vielle. to Cu_pid's to Cu_pid's Re_vielle.

Cu_pid's to Cu_pid's Re_vielle. to Cu_pid's to Cu_pid's Re_vielle.

_viellie.

_viellie.

f *rf*

The shield of my honour de...

Should a Knight with in_si_dious arts you assail

p

feats their avail.

But should a true lover, lay siege to your

f *p*

smorz *ad lib*

A blush — colour'd signal will tell him will tell him the

breast

mf *p* *smorz*

Knight of Snowdoun.

rest. And pleasing's the art, That
Oh! sweet is the du - ty, That

mf *f* *p*

beats such a warm rub a dub on the heart. That beats such a warm rub a
beats such a warm rub a dub on the heart. That beats such a warm rub a

f *p*

dub rub a dub such a warm rub a dub on the heart; It re -
dub rub a dub such a warm rub a dub on the heart; It re -

cres

ad lib *smorz*

_vives ev_ry sense, and gives courage a _ new For none fights so
 _vives ev_ry sense, and gives courage a _ new

f

well as the man that loves true. Hark the lit_tle wi_ly conqueror

ad lib *tr*

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

beckons us to come, The pipe is his Trumpet; The Tabor his drum

f *p* *f*

Then march march march to Cupid's Reviellie . march

march march to Cupid's Reviellie . march

p *f* *p*

march march to Cupid's Reviellie . to Cupid's to Cupid's Reviellie . to

march to Cupid's Reviellie . to Cupid's to Cupid's Reviellie . to

mf

Cupid's to Cupid's Reviellie .

Cupid's to Cupid's Reviellie .

f *rf*

Hospitality

Recitative & Air.

In the Opera of

THE KNIGHT OF SNOWDOWN,

Composed by

Henry J. Bishop.

Price 1/6.

Ent. Sta. Hall,

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

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

ANDANTINO.

HARP.
or
Piano Forte

for

8ve

Rec.^{vo}

ad lib:

I dedicatemy lay to thee, En - dearing Hos - pi - - tality.

for

for

ANDANTE CON MOTO

Thy jocund eye, thy friendly glow, can warm a mid De - cember snow. Can

piu

wreathe a smile, un-bend a frown, Change heather bed to couch of down, And *dol.*

I'll sing Nonny Nonny O, And I'll sing Nonny Nonny O, In.

Smorz.

mer-ry mer-ry Glee Join Mins-trel-sy In Nor-man's bow'r so

bon-ny O, In

bon-ny O, In Nor-man's bow'r so bon-ny O, In

for.

2^d Verse.

Norman's bow'r so bon-ny O. Then

Cres. *for.*

live with me in low-ly cot, With friends content with humble lot, The

pia.

bow'l shall tell each honest wish, Good will shall sweeten ev'-ry dish, And

dot.

we'll sing Nonny Nonny O, And we'll sing Nonny Nonny O, In

Smorz.

merry merry Glee, Join Mins - trel - sy In Norman's bow'r so

pia

bon - - ny O, In bon - - ny O, In

bon - ny O, In Nor - man's bow'r so bon - - ny O, In

for

Norman's bow'r so bonny O

for

NOW TRAMP, TRAMP, O'ER MOSS AND FELL, ²⁷

Chorus of Highlanders

With Solo, Sung by *M^{rs} Dickons,*

The Music Composed by

HENRY R. BISHOP.

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

MODERATO

SOPRANO

Now tramp, Now tramp, tramp O'er moss & fell, tramp, Now tramp

ALTO & TENORE

CORO. Now tramp, Now tramp, tramp O'er moss & fell, tramp, Now tramp

BASSO

Now tramp, Now tramp, tramp O'er moss & fell, tramp, Now tramp

PIANO

FORTE

tramp, o'er moss & fell, tramp Now tramp, tramp o'er moss & fell, o'er
 tramp, o'er moss & fell, tramp Now tramp, tramp o'er moss & fell, o'er
 tramp, o'er moss & fell, tramp Now tramp, tramp o'er moss & fell, o'er

for.
 moss and fell. The batter'd ground, returns the sound, The batter'd
for.
 moss and fell. The batter'd ground, returns the sound, The batter'd
for.
 moss and fell. The batter'd ground, returns the sound, The batter'd
for.

pia. *for.* *pia.* *for.* *pia.* *for.*

ground, returns the sound. While breath- - - ing Chan- - - ters proud - - - ly

pia. *for.* *pia.* *for.* *pia.* *for.*

ground, returns the sound. While breath- - - ing Chan- - - ters proud - - - ly

pia. *for.* *pia.* *for.* *pia.* *for.*

ground, returns the sound. While breath- - - ing Chan- - - ters proud - - - ly

pia. *Cres.* *for.*

swell proud - - - ly swell

pia. *Cres.* *for.*

swell proud - - - ly swell

pia. *Cres.* *for.*

swell proud - - - ly swell Clan

for.
 Clan Alpine's cry is win or die, Clan
 Clan Alpine's cry is win or die, Clan
 Alpine's cry - - - - - is win or die, - - - - -

Alpine's cry is win or die, Clan Alpine's cry is win or die, is win or
 Alpine's cry is win or die, Clan Alpine's cry is win or die, is win or
 - - - - - Clan Alpine's cry is win or die, is win or

ff

p ALICE:

die, is win or die, is win is win or die. Guar - - - -

die, is win or die, is win is win or die. Now tramp now

die, is win or die, is win is win or die. Now tramp now

pp

pp

pp

Cres. *for.*

tramp tramp, o'er moss & fell, tramp Now tramp now tramp tramp, o'er moss and fell.

tramp tramp, o'er moss & fell, tramp Now tramp now tramp tramp, o'er moss and fell.

... dian Spirits of — the brave!
 o'er moss & fell, tramp, tramp, The batter'd ground returns the
 o'er moss & fell, tramp, tramp, The batter'd ground returns the

for.
for.

Vic-tor-y Vic-tor-y
 sound The batter'd ground returns the sound; The
 sound The batter'd ground returns the sound; The

pia. *for.* *pia.*

The Knight of Snowdoun.

o'er

pp

batter'd ground returns the sound, While breathing Chanters While breathing

pp

batter'd ground returns the sound, While breathing Chanters While breathing

for. *pp*

my Nor-man wave

for.

Chant-ers proud-ly swell, Clan Al-pine's cry is win or

for.

Chant-ers proud-ly swell, Clan Al-pine's cry is win or

for.

oer my Nor--man wave oer my Nor--man

oer my Nor--man wave oer my Nor--man

die is win or die, is win or

die is win or die, is win or

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

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

wave!

wave! Guardian Spi--rits Guardian

die. Now tramp now tramp oer moss and fell. The bat--ter'd ground re--turns the sound While

die. Now tramp now tramp oer moss and fell. The bat--ter'd ground re--turns the sound While

for. *for.*

Spi-rits Guard-ian
 breath-ing Chant-ers proud-ly swell —
 breath-ing Chant-ers proud-ly swell —
 Clar: *pia.*

ALICE.
 Spi-rits of the brave,
 SOPRANO *pia.*
 CORO. Now tramp now tramp tramp, o'er moss &
 ALTO & TENORE *pia.*
 Now tramp now tramp tramp, o'er moss &
 BASSO *pia.*
 Now tramp now tramp tramp, o'er moss &
 PIANO FORTE

Vic-to-ry Vic-to-ry

fell, tramp now tramp, tramp, o'er moss & fell, tramp, now tramp tramp o'er moss &

fell, tramp now tramp, tramp, o'er moss & fell, tramp, now tramp tramp o'er moss &

fell, tramp now tramp, tramp, o'er moss & fell, tramp, now tramp tramp o'er moss &

8^a

o'er my Nor-man wave,

fell, o'er moss and fell, The batter'd ground, returns the

fell, o'er moss and fell, The batter'd ground, returns the

fell, o'er moss and fell, The batter'd ground, returns the

for.

Piu Presto.

pia.

over

sound; The batter'd ground, returns the sound, Clan's Al-pine's cry is win or

sound; The batter'd ground, returns the sound, Clan's Al-pine's cry is win or

sound; The batter'd ground, returns the sound, Clan's Al-pine's cry is win or

pia. e Stacc.

Piu Presto.

Cres.

Cres.

die Clan Alpine's cry is win or die, Clan Alpine's cry Clan Al-pine's

Cres.

die Clan Alpine's cry is win or die, Clan Alpine's cry Clan Al-pine's

Cres.

die Clan Alpine's cry is win or die, Clan Alpine's cry Clan Al-pine's

Cres.

o'er my Nor-man wave o'er my Nor-man wave o'er my
 cry is win or die, is win is win or die, is win is
 cry is win or die, is win is win or die, is win is
 cry is win or die, is win is win or die, is win is

Nor-man o'er my Nor-man o'er my Nor-man wave.
 win or die, is win or die, is win or die.
 win or die, is win or die, is win or die.
 win or die, is win or die, is win or die.

for. *mf* *ff*

The Knight of Snowdon.

WHAT HO CHANSMAN HO!

39

Finale to the first Act, Sung by

Mrs Dickens, M^{rs} Blanchard, M^{rs} Norris

And Chorus of Highlanders.

The Music Composed by

HENRY R. BISHOP.

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

(When the Highlanders wind round
the Mountain)

ALLEGRO MA

NON TROPPO

Oboe

P. Ped:

The musical score is written in 6/8 time and consists of several systems. The first system includes an Oboe part and a Piano accompaniment. The piano part is marked with a piano (*P.*) dynamic and includes a pedal instruction (*Ped:*). The score continues with multiple systems of piano accompaniment, featuring various dynamics such as *mf* and *ff*. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a Scottish march.

The Knight of Snowdon

1st Soldier. (Mr. Norris)

Oboe What ho! Clansman ho! what ho! Clansman

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'What ho! Clansman ho! what ho! Clansman'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ho! The times a-wry to whine & sigh to whine and sigh Pray

The second system continues the vocal line with the lyrics 'ho! The times a-wry to whine & sigh to whine and sigh Pray'. The piano accompaniment includes a 'for' marking above the right hand.

looks it like a Soldier bold In dalliance soft his arms to fold No! Comrade No!

The third system features the lyrics 'looks it like a Soldier bold In dalliance soft his arms to fold No! Comrade No!'. The piano accompaniment includes dynamic markings 'P.' and 'mf.'.

(NORMAN)

No! Comrade No. Why ho! Clansman ho! why ho! Clansman

The fourth system, marked '(NORMAN)', contains the lyrics 'No! Comrade No. Why ho! Clansman ho! why ho! Clansman'. The piano accompaniment includes a 'for' marking and the instruction 'P. Flute.'.

ho! No times a miss to snatch a kiss to snatch a kiss loco. Pray

The fifth system concludes the piece with the lyrics 'ho! No times a miss to snatch a kiss to snatch a kiss loco. Pray'. The piano accompaniment includes a 'for' marking.

Looks it like a Soldiers friend to mar the sport he can = not mend? No! Comrade

P. *mf.* *for*

No! No! Comrade No! Why ho! Hec-tor

(ALICE)

loco *P.*

ho! Why ho! Hec-tor ho! what envy you my Soldier true my

Sol = dier true? The fond embrace with which we part will steel his sword will

P.

nerve his heart. Go Norman Go. Go. Norman Go.

mf. *eres.* *for*

12

Piano introduction for 'The Knight of Snowdon' in G major, 2/4 time. The music consists of two staves with a treble and bass clef. It features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign at the end.

ALLEGRO
ALLA
MARCIA

(ALICE)

Wind Inst^s only

Now

pp

Musical score for Alice's vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The tempo is marked 'ALLEGRO ALLA MARCIA'. The key signature is G major and the time signature is 2/4. The vocal line begins with a rest, followed by the word 'Now'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *pp*.

(Alice)

(Normal)

troop it a-way, O'er Mountain or brae, De-lay by your Chieftains for-bid Now

Musical score for Alice's vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The tempo is marked 'ALLEGRO ALLA MARCIA'. The key signature is G major and the time signature is 2/4. The vocal line begins with the lyrics 'troop it a-way, O'er Mountain or brae, De-lay by your Chieftains for-bid Now'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *pp*.

(Alice Solo)

troop it a-way O'er Mountain or brae De-lay by your Chieftains for-bid Now

Musical score for Alice's solo vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The tempo is marked 'ALLEGRO ALLA MARCIA'. The key signature is G major and the time signature is 2/4. The vocal line begins with the lyrics 'troop it a-way O'er Mountain or brae De-lay by your Chieftains for-bid Now'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *pp*.

troop it a-way — O'er Mountain or brae — De-lay — De-lay —

for *P* *for* *P* Clar:

Fag:

The Knight of Snowdon

Musical score for Alice's vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The tempo is marked 'ALLEGRO ALLA MARCIA'. The key signature is G major and the time signature is 2/4. The vocal line begins with the lyrics 'troop it a-way — O'er Mountain or brae — De-lay — De-lay —'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking is *pp*. The score includes performance instructions for Clarinet and Fagot.

lay — By your Chieftains for — bid De — lay — De — lay — De — lay

Oboe

NB: For those Voices which have not sufficient compass for the original passage.

by your

by your

Cres.

Al: *tr*

Nor

Chieftains for = bid By your Chieftains for = bid By your Chieftains for =

for *P*

CORO: ALTO & TENORE

bid Now Troop it a-way o'er Mountain or brae De = =

BASSO

Now Troop it a-way o'er Mountain or brae De = =

= = lay by our Chieftain's for = bid Now troop it a-way o'er Mountain or brae De = lay by our

= = lay by our Chieftain's for = bid Now troop it a-way o'er Mountain or brae De = lay by our

Chieftain's for = bid Now troop it a-way — o'er Mountain or brae — De = = lay

Chieftain's for = bid Now troop it a way — o'er Mountain or brae — De = = lay

De = = lay De = = lay by our Chieftain's for = bid By our
 De = = lay De = = lay by our Chieftain's for = bid By our

Chieftain's for = bid By our Chieftain's for = bid — (1st Soldier to the Soldiers)
 Chieftain's for = bid By our Chieftain's for = bid — His fa = vor we

P. *PR.*

bind if the Douglas we find, And perchance and perchance in that Cave he lies

(Alice & Norman)

Coro: De = = lay by your Chieftain's for = = bid De = =

hid .His fa . . . vor we bind if the Doug . . .

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'De = = lay by your Chieftain's for = = bid De = ='. The piano accompaniment starts with a treble clef and a key signature of one flat (B-flat). It includes a piano (*p*) dynamic marking and an 8-measure rest at the beginning.

= = lay De = = lay by your Chieftain's for = = bid . . . De = = lay by your

= = las we find And per = = chance in that Cave he lies hid . . .

loco

The second system continues the musical score. The vocal line has lyrics '= = lay De = = lay by your Chieftain's for = = bid . . . De = = lay by your' and '= = las we find And per = = chance in that Cave he lies hid . . .'. The piano accompaniment features a piano (*p*) dynamic marking, an 8-measure rest, and a 'loco' marking. The piano part concludes with a *pp* (pianissimo) dynamic marking.

Alice Solo

Chieftain's for = = bid De = = lay by your Chief tain's for = =

And per = = chance in that Cave he lies hid And per = =

The third system is labeled 'Alice Solo'. The vocal line contains the lyrics 'Chieftain's for = = bid De = = lay by your Chief tain's for = =' and 'And per = = chance in that Cave he lies hid And per = ='. The piano accompaniment continues with a treble and bass clef, maintaining the key signature and dynamic markings.

= bid

= bid

= chance in that Cave he lies hid

Cres.

ALICE.

Fell Sprites a-bound 'Tis haunted ground

Well enter here Let them appear — Well

Flauto P

Norman & Alice

Fell Sprites a-bound Fell Sprites a-bound 'tis haunted ground 'tis haunted ground

enter here well enter here well enter Let

P

'tis haunted ground 'tis haunted ground
 them ap-pear Let them ap-pear Let them ap-pear well enter here well

Alice *Largo* (Ellen within the Cave) *All' molto* Coro

Mor-tals forbear- mortals forbear- We will we
 enter here

All' molto *pp*

will in mer-cy spare

cres *f* tremolo

Alto & Tenore *P*
 Basso *P* than hear
 And ra-ther face King James's train, Than here those awful sounds again, Than hear those

PP *Stacc:*

Those aw - - - - - ful sounds a - - gain Those aw-ful
 aw - - - - - ful sounds a - - gain Those awful sounds a - - gain Those

sounds Those aw-ful sounds a - - gain And ra - - - - - ther
 aw - - - - - ful sounds a - - gain And ra - - - - - ther

for

toil . and Dan = = ger brave, Than ven = = ture near the
 toil and Dan = = ger brave, Than ven = = ture near the

Gob = lins Cave the Gob = lins Cave

Gob = lins Cave the Gob = lins Cave

ff Ped.

Majore (Alice.) She's safe She's safe

(Norman.) 'Tis done 'tis done A = =

Fare = = = well She's safe She's safe Fare = = =

= = dieu Fare = = = well 'tis done 'tis done A = = dieu Fare = = =

Coro. *P* Away Away from Fiend and

Away Away from Fiend and

== well

Spell A = way a-way a-way a-way a-way from Fiend and Spell A== *for*

Spell A = way a-way a-way a-way a-way from Fiend and Spell A== *for*

Spell A = way a-way a-way a-way a-way from Fiend and Spell A== *for*

PP

A = way - - - - -

== way a = = way from Fiend and Spell

== way A = = way from Fiend and Spell

== way a = = way from Fiend and Spell

Tromba 1.
Tromba 2.

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

Second system of musical notation, including lyrics and instrument markings.

for (Norman, col Tenore.)

a-way from Fiend and Spell

for

a-way from Fiend and Spell

for

P Clar:

Fag:

Third system of musical notation, including lyrics and tempo markings.

for

from Fiend and Spell away a-way away a --

a -- way from Fiend and Spell away a-way away a --

a -- way from Fiend and Spell away a-way away a --

for

Piu Presto

-- way away from fiend & spell a - - - way from fiend and
 -- way away from fiend & spell a - - - way from fiend and
 -- way away from fiend & spell a - - - way from fiend and

spell away a-way away a-way away from fiend & spell a - - way from
 spell away a-way away a-way away from fiend & spell a - - way from
 spell away a-way away a-way away from fiend & spell a - - way from

fiend and spell from fiend and
 fiend and spell from fiend and
 fiend and spell from fiend and

Accelerando

spell away a-way away a-way away a-way away a-way from fiend and
 spell away a-way a-way a-way away a-way away a-way from fiend and
 spell away a-way a-way a-way a-way a-way away a-way from fiend and

spell from fiend and spell
 spell from fiend and spell
 spell from fiend and spell

Bis
 Bis
 loco

MUSIC.(played Behind the Scenes)When the Knight of Snowdown hands Ellen into the Boat.

Andantino
Grazioso

Dolce

dim:

(When Alice, Norman, Hilanders & c — come over the Bridge.)
VILLAGERS DANCE

Allegro
Vivace

f

rf

rf

Da Capo à piacere.

DO AS COMPANY DO,
Sung by Mr. Siston,

In the Grand Musical Drama of the

KNIGHT OF SNOWDOWN,

As Performed at the New Theatre Royal Covent Garden,

Composed by

M^r. R. Bishop.

Ent. at Sta. Hall

Price 1^s/6

PRINTED BY GOULDING, D'ALMAINE, & CO 20, SOHO SQUARE,
LONDON.

ALLEGRO
MA NON
TROPPO

M^o. LOON

Be - fore I prick'd onward to merry England, Of my Mother a blessing I bound; She

cried my dear darling there's nine pence in hand, But make it a noble or pound. With ac - -

rf

- - - accomplishments no one can better be stored, That figure was made for a boo - And for

piu. mf P

maxims (my beauty) this golden one hoard, To do as Company do. Wheedling

Smorz.

guiling! dimpling! smiling! And do as Company do - - -

for Oboe

do as Company do — as Company do.

fer

2^d Verse

So I lived with a Lord whose back when he turn'd, other Lords to his Lady drew nigh. They

p *rf*

simperd they ogled, they shiverd they burnd, She re-turnd them a languishing sigh. So I

rf *mf*

made one among them, and gave her a buss, To her husband with fu-ry she flew. But says

P *mf* *P* *fer* *P*

I my Lord, where is the harm or the fuss, To do as Company do ogling.


teazing nudging squeezing. And do as Company do

Oboe

do as Company do — as Company do.

for

2

To the Parliament House in London fine Town
 I went to hear Oratory,
 And as soon as a Man in a Chair had sat down

 They places They places did cry.

3

Give me one says I— then a man with a Mace
 In a terrible tantarum flew,
 But says I M! Sargeant now where's the disgrace,
 To do as Company do,
 Scrambling—Shouting
 Clawing—Spouting
 And do as Company do.

The Knight of Snowdoun.



ISABEL

What news, my pretty page? Now rise up from thy knee, Still

pia *for*

does your Lord the Battle wage, Far, far a-way from me! My

sp *sp* *sp*

heart it sinks a-down, a-down, For Donald's far a-way, Heigh ho! poor heart a-

down, a-down, A-lack and well-a-day.

ad lib

Oboe *for*

SECOND VERSE

Ah! gentle page, thine eye, Be - trays, I've cause to moan; Lord

pia *fp*

Donald's doom I see is nigh, And ev' - ry hope is gone. My

fp *fp* *fp*

heart it sinks a - down, a - down, For Donald's far a - way, Heigh ho! poor heart, a -

down a - down, A - lack and well - a - day.

ad lib

Oboe *tr.* *for*

THIRD VERSE

'Tis he I'm chill'd with fear His spectre form I see; No,

pia *fp*

no, 'tis Donald's self is here, Re - stor'd to joy and me, No

fp *fp* *fp*

more my heart sinks down, a-down Now jocund is my lay; I sing adieu to

down, a-down, A - lack and well-a-day.

ad lib

Oboe *for*

To Woo his Mate, ⁶³

The Favorite Duet,

Sung in the Opera of,

THE KNIGHT OF SNOWDOWN,

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

Price 2^s/

London Printed by Goulding, D'Almaine, Potter & C^o, 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

(Flute, behind the Scenes.)

(Clarionet, behind the Scenes.)

ANDANTE
CON MOYO

Flute

Clar:

Corni.

dim

ALICE

To woo his mate the speckled Thrush, Good-morrow gives from brake and bush.

ISABELL

The

Flute

Good

Bittern seeks his vows to pledge By booming from the plashy sedge

Violonc: legato. Clar:

morrow Good morrow Good morrow gives from brake and bush, Good

By booming By booming booming from the plasy sedge.

Flute. Clar: Flute. Clar: *cres* *f*

8^a---

morrow, Good morrow! Good morrow gives from

By boo - ming boo - ming boom - - - ing from the

Clar: *p* *cres*

brake from brake and bush The lovers pipe up - on the fell,
 splash - y plashy sage.

f *p* Flageolet

No
 Is answer'd by the Abbey Bell

pp *ff*

Largo
 rest Loch Katrines e - choes have On hill *Largo* On Lake
 No rest Loch Katrines e - choes have in glen! in cave.

p Flute Clar:

ALLEGRO CON SPIRITO

dol

While on the

f

p

breeze is sweetly borne *dol* The Hun - - - ters Hol -

While on the breeze is sweetly borne,

- loo and the merry ton'd Horn.

The Hun - - - ters Hol - loo and the merry ton'd

dol

While on the breeze is sweet-ly borne, The hunters Hol-

horn! While on the breeze is sweet-ly borne, The hunters Hol-

dol

loo and the merry ton'd horn. The hun- ters hol- loo

loo and the merry ton'd horn.

f *f*

And the merry the merry ton'd horn

Corni

The hun - ters hol -

The hun - ters hol -

p

loo and the merry the merry the merry the merry the merry the

loo and the merry the merry the merry the merry the merry the

cres fp fp fp

merry the merry ton'd horn, And the merry the merry the merry the

merry the merry ton'd horn, And the merry the merry the merry the

f p

merry the merry the merry ton'd horn the merry ton'd

merry the merry the merry ton'd horn the merry ton'd

fp fp f

horn, the merry ton'd horn the merry ton'd horn

horn, the merry ton'd horn the merry ton'd horn

ff

GALLANT FETTERMEN,

*and by Mr. Dumas & Mr. Finney,
And Chorus of Highlanders,*

RODERICK VICH ALPINE,

The Music Composed by

HENRY R. BISHOP.

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

London, Printed by Goulding, Dalmaine, Potter & Co. 20, Soho Square & to be had at 7, Westmoreland St. Dublin.

LARGO

First system of musical notation for piano. It consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a piano (p) dynamic marking. The first staff features a melodic line with a series of sixteenth-note runs in the latter half. The second staff provides a harmonic accompaniment with a steady eighth-note bass line.

Second system of musical notation, labeled "Tromba." It consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats and the time signature is common time. The music begins with a forte (f) dynamic marking. The top staff features a melodic line with a series of sixteenth-note runs. The bottom staff provides a harmonic accompaniment with a steady eighth-note bass line.

The Knight of Snowdon

WARDER

Gal-lant Liege-men shall we fear, The

con Energia

Fag:

dol

LIEUTENANT

rough and Sa-vage Moun-tain-er No! well

Vio:

WARDER.

swear well swear that well dare and quell the

8va

fp

12

savage the savage Moun-tain-er.

fp

f

p

Allegro

Blow *Warder* *bold!* *the* *Re* *bel* *Chief* *de*

fy

f *tromba* *p*

WARDER

Comrades *be* *hold* *I* *wave* *our* *Banner* *high*

fp *f*

Bugle

CHORUS of HIGHLANDERS.

Sung behind the Scenes .

First Soprano .

Row, Vassals Row, for the pride of the Highlands

Second Soprano or
Alto *an 8^{va} higher.*

Row, Vassals Row, for the pride of the Highlands

TENORE .

Row, Vassals Row, for the pride of the Highlands

BASSO .

Row, Vassals Row, for the pride of the Highlands

Clarinets Horns
and Bassoons .

Andantino

Andantino

Stretch to your Oars for the ever green Pine; Oh! that the Rose bud that

Stretch to your Oars for the ever green Pine; Oh! that the Rose bud that

Stretch to your Oars for the ever green Pine; Oh! that the Rose bud that

Stretch to your Oars for the ever green Pine; Oh! that the Rose bud that

graces yon Islands, Were wreath'd in a Garland a round him to twine

graces yon Islands, Were wreath'd in a Garland a round him to twine

graces yon Islands, Were wreath'd in a Garland a round him to twine

graces yon Islands, Were wreath'd in a Garland a round him to twine

fz

Loudly should then ring from each Glen Roderick Roderick

Loudly should then ring from each Glen Roderick Roderick

Loudly should then ring from each Glen Roderick Roderick

Loudly should then ring from each Glen Roderick Roderick

f

ff

RODERICK VICH ALPINE DHU HO IE -- ROE

RODERICK VICH ALPINE DHU HO IE -- ROE IE -- ROE

RODERICK VICH ALPINE DHU HO IE -- ROE IE -- ROE

RODERICK VICH ALPINE DHU HO IE -- ROE

p

dim

DHU HO IE -- ROE IE -- ROE

DHU HO IE -- ROE

DHU HO IE -- ROE

DHU HO IE -- ROE IE -- ROE

dim

dim

tromba

dim

piu lento

Knight of Snowdown.

LIEUT.
Soldiers prepare

WARBLER
Beware be_ware

ff

CORO *f*
1^{mo}
Loudly should then ring from each glen

Tenore
f
Loudly should then ring from each glen

Basso
f
Loudly should then ring from each glen

Lieut.
Soldiers pre - pare Soldiers pre -

p

Knight of Snowdown,

f Roderick Roderick Roderick Vich Alpine *p* Dhu ho ie roe
f Roderick Roderick Roderick Vich Alpine *p* Dhu ho ie roe ie
f Roderick Roderick Roderick Vich Alpine *p* Dhu ho ie roe
 pare
f *p* *dim*

... Dhu ho ie roe ie roe.
 roe. Dhu ho ie roe
 ... Dhu ho ie roe ie roe.
dim

Allegro molto

Nearer & nearer as they bear

Spears & Helmits flash in Air

The Pi - broch roars the troops

en - gage Now dread - ful is the Bat - tles

Knight of Snowdown.

rage Hark Hark Hark Hark Hark

tromba

Hark Clan Al - pine gains the Prize All

LIEUT.^t

f *p*

hope is lost Our Cap - tive dies All hope

f *p* *f* *rf*

is lost, our Cap - tive dies

rf *p* Allegretto

Coro

pp

Swell Swell the

pp

Swell Swell the

f

Notes of triumph Swell Swell Swell the Notes of triumph Swell

Notes of triumph Swell Swell Swell the Notes of triumph Swell

rf

To our native echoes tell Thus he triumphs o'er the foe thus he triumphs

To our native echoes tell Thus he triumphs o'er the foe thus he triumphs

-NB. From the Sign S. to S. is Omitted in the Performance .

Kaight of Snowdown

(Entering.)

s.f.

o'er the foe he triumphs o'er the foe

Ro_ derick Vich Alpine

f

o'er the foe he triumphs o'er the foe

Ro_ derick Vich Alpine

loco

s. ff

Ro_ derick Vich Alpine

Dhu ho ie_ roe

Dhu ho ie_ roe

Ro_ derick Vich Alpine

Dhu ho ie_ roe

Dhu ho ie_ roe

Dhu ho ie_ roe

Dhu ho ie_ roe

MARCH

WHEN THE YOUNG DOUGLAS AND HIGHLANDERS ENTER from the PRISON.

(The Subject taken from a North Highland Air.)

Allegro
un poco
Agitato.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a piano (*pp*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns, while the bass clef provides a steady accompaniment.

The second system continues the musical piece. It features a treble clef staff with a *tr* (trill) marking above the first few notes and a bass clef staff. The tempo and dynamics remain consistent with the first system.

The third system shows a change in dynamics. It includes a *cres* (crescendo) marking in the middle of the system and a *f* (forte) marking towards the end. The treble clef staff has a *tr* marking above the first few notes. The bass clef staff continues the accompaniment.

The fourth system continues the piece with a *tr* (trill) marking above the first few notes in the treble clef staff. The bass clef staff maintains the accompaniment. The tempo and dynamics are still consistent.

The fifth and final system on the page concludes the piece. It features a treble clef staff with a *tr* (trill) marking above the first few notes and a bass clef staff. The music ends with a double bar line. The tempo and dynamics remain consistent.

Knight of Snowdon

M A R C H

WHEN RODERICK IS LED OFF A PRISONER.

Spiritoso.

f *rf* *rf* *rf*

rf *rf* *rf*

rf *rf*

rf *rf* *rf* *rf*

rf *rf* *rf* *rf*

Knight of Snowdon

A HIGHLAND MARCH.

Allegro
alla
Marcia.

mf

p

cres ff

(End of the 2^d Act.)

When wedded joys.

BRAVURA,

in the Musical Drama of

The Knight of Snowdown,

Composed by

HENRY R. BISHOP.

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

Price 2.

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

**Allegro
Brillante.**

f con anima

ten:

p e con delicatezza

cres f

Knight of Snowdown

A. B. This Bravura is transposed one Note lower than the Original Key for general Accomodation.

8^{va} loco. Smorz. Espressivo

The first system of music features a treble clef with a key signature of one sharp (F#). The melody is marked with an 8^{va} (octave) and loco. (ad libitum) instruction. The dynamics include Smorz. (smorzando) and Espressivo. The bass line is mostly silent, with some notes appearing at the end of the system.

The second system continues the musical piece with a treble clef and a key signature of one sharp. The melody is more active, with various rhythmic patterns and dynamics. The bass line provides harmonic support with chords and moving lines.

The third system shows a treble clef with a key signature of one sharp. Dynamics include *p* (piano) and *fx* (forzando). The melody is characterized by slurs and accents. The bass line has a steady accompaniment.

The fourth system continues with a treble clef and a key signature of one sharp. Dynamics include *fx* and *f* (forte). The melody features slurs and accents. The bass line has a steady accompaniment.

8^{va} loco. *f* *tr* *tr* Tutti. *ff* *tr*

The fifth system features a treble clef with a key signature of one sharp. It includes an 8^{va} (octave) and loco. (ad libitum) instruction. Dynamics include *f* (forte), *tr* (trills), and *Tutti. ff* (Tutti fortissimo). The bass line has a steady accompaniment.

The sixth system continues with a treble clef and a key signature of one sharp. Dynamics include *tr* (trills). The melody is more active, with various rhythmic patterns and dynamics. The bass line provides harmonic support with chords and moving lines.

Knight of Snowdown

(ALICE)

When wed

p

ded joys When wed

ded joys, When wed ded

p

pp con delicatezza

joys, When wed ded joys are nigh. Shall

Knight of Snowdon

mo - - ments slow - - ly move

cres *f*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics "mo - - ments slow - - ly move" are written below the notes. The piano accompaniment (bottom two staves) starts with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes dynamic markings *cres* and *f*, and features a triplet of eighth notes in the right hand.

(Scherzo)

No, swift - - - - ly

dol

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) has the lyrics "No, swift - - - - ly" and is marked with a fermata. The piano accompaniment (bottom two staves) is marked *dol* and features a melodic line in the right hand.

let them fly, No, swift - - - - ly let them fly, When

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) has the lyrics "let them fly, No, swift - - - - ly let them fly, When". The piano accompaniment (bottom two staves) continues the accompaniment for the vocal line.

borne on wings of

Detailed description: This system contains the seventh and eighth staves of music. The vocal line (top staff) has the lyrics "borne on wings of". The piano accompaniment (bottom two staves) features a complex melodic line in the right hand.

love

On

On

wings of love!

p *cres* *ff Tutti*

Solo

Oh! Time Oh! Time be brisk and blythe, Till Hymens

dim *dol*

bonds are past. Then rest a while a while your Scythe, That

f

youth and love may last

p *Solo* *fx* *fx*

fx *fx*

Knight of Snowdown

rf rf rf rf

Adagio Tempo 1^{mo}
Adagio Tempo 1^{mo} f

may
p cres f

last
ff Tutti

QUARTETTO,

in the Musical Drama of
The Knight of Snowdoun,
Composed by
HENRY R. BISHOP.

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

Price

London, Printed by Goulding, DeAlmaine, Potter & Co. 220, Soho St. & to be had at 7, Westmorland St. Dublin.

Andante
ALICE

ISABELL

Lovely Bridegroom Beauty's Pride, Now may all your

NORMAN

MURDOCH

PIANO

FORTE

Andante

care subside Now may all your cares subside Bless'd with her you dearly

f *p*

No he'll true and constant prove he'll con - stant

love Bless'd with her you dearly love you dear - - ly

will you from your Alice rove will you from your A - - - lice

fp *fp* *f*

Knight of Snowdown

prove no he'll true and constant prove .

love Bless'd with her you dearly love .

rove .

tr *f* *p*

ALICE .

Go flirt about, and strut, and stare; Coquette and court some

ISABELL .

NORMAN .

MURDOCH .

Allegro
Vivace

p

Highland fair, But if her smiles a Rival win, why bring a Priest & lock them in. Go

Go

Go

f

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Highland fair, But if her smiles a Rival win, why bring a Priest & lock them in. Go". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the end of the piano part.

flirt about, & stut & stare; Coquette & court some highland fair, But if her smiles a

flirt about, & stut & stare; Coquette & court some highland fair, But if her smiles a

flirt about, & stut & stare; Coquette & court some highland fair, But if her smiles a

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "flirt about, & stut & stare; Coquette & court some highland fair, But if her smiles a". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part continues the rhythmic accompaniment from the first system. A dynamic marking of *f* (forte) is present at the end of the piano part.

Rival win, why bring a Priest & lock them in

Rival win, why bring a Priest & lock them in

Rival win, why bring a Priest & lock them in

With rage Im boiling

ff *p*

f nay you're to blame to

The Plot we're foiling is your own *f* nay you're to blame to

f nay you're to blame to

down love down.

cres *mf*

sink with shame Rouse then & rally gentle wight Rouse then & rally Rouse then & rally

sink with shame Rouse then & rally gentle wight Rouse then & rally Rouse then & rally

sink with shame Rouse then & rally gentle wight Rouse then & rally Rouse then & rally

fp *fp*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "sink with shame Rouse then & rally gentle wight Rouse then & rally Rouse then & rally". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *fp* (fortissimo piano) are present in the piano part.

gentle wight

gentle wight

gentle wight

f *p*

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are: "gentle wight", "gentle wight", and "gentle wight". The piano accompaniment is in grand staff and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *f* (forte) and *p* (piano) are present in the piano part.

..... *fx* . . . Go flirt about and strut & stare; Coquette & court some

This system contains the first vocal line and piano accompaniment. The vocal line begins with a series of dotted lines, followed by the lyrics. The piano accompaniment consists of two staves with chords and moving lines.

f highland fair. But if her smiles a Rival win, why bring a Priest & lock them in

f But if her smiles a Rival win, why bring a Priest & lock them in

f But if her smiles a Rival win, why bring a Priest & lock them in

This system contains the second vocal line and piano accompaniment. It features three vocal lines with lyrics, each starting with a dynamic marking of *f*. The piano accompaniment continues with two staves.

rf I'm so o'ercome with wrath and spite I can not

mf

He cannot say the words Good night he cannot say the words good

Goodnight Good

Goodnight Good

say the words good night.

f *p*

(Laughing)

night He cannot say the words good night Ha Ha Ha Ha He cannot

night He cannot say the words good night Ha Ha Ha Ha He cannot

night He cannot say the words good night Ha Ha Ha Ha He cannot

I cannot say the words good night I cannot say

p *cres*

(Laughing)

say the words Good night Ha Ha Ha Ha He cannot say the

say the words Good night Ha Ha Ha Ha He cannot say the

say the words Good night Ha Ha Ha Ha He cannot say the

the words Good night I can not say the

f *p* *cres*

words Good night Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

words Good night Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

words Good night Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

words Good night I cannot say the words Good night I cannot say the words good night

f

Good night Good night.

Good night Good night.

Good night Good night.

Good night Good night.

8^{va}

King Arthur.

Sung by M^r. BELLAMY,

in the Musical Drama of

The Knight of Snowdon.

Composed by

HENRY R. BISHOP.

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

Price

London, Printed by Gendling, DeLamaine, Potter & Co. 20, Shoe Lane, & to be had at, 7, Westmerland Street, Dublin.

Allegro
Moderato

(JOHN OF BRENT.)

King Ar - - thur, god wot, was a mer - ry old Soul, His

Ta-ble was round as the bonny brown bowl, Each Knight after killing of

cres *p*

Monsters a pair, Arm'd with flaggon's of Rhenish sat down to kill care Arm'd with

cres

Largo *Tempo 1^{mo}*

flaggon's of Rhenish sat down to kill care. Then whoop whoop bully boys

f *p* *p*

whoop whoop bully boys, Who'll quarrel or bicker, When Marjorie's the word, When

cres *p*

8^{ve}

Chorus

Marjorie's the word, When Marjorie's the word, And Sack is the liquor. Then

Then

mf *mf* *rf* *f*

whoop, whoop bully boys, whoop, whoop bully boys, Who'll quarrel or bicker, When

whoop, whoop bully boys, whoop, whoop bully boys, Who'll quarrel or bicker, When

ff

Marjorie's the word, and Sack is the liquor

Marjorie's the word, and Sack is the liquor

rf

SECOND VERSE

Oh! round is the world, and round is the bowl, And a round is the measure to

p

dol
dance and to troll, And round is the lip of the fair one we kiss, And

cres *p+*

Largo
round are the arms that ensure us the bliss, And round are the arms that en-

cres *f*

Tempo 1^{mo}
sure us the bliss, Then whoop whoop bully boys, whoop whoop bully boys, Who'll

p

quarrel or bicker. When Marjorie's the word, When Marjorie's the word, When

p *mf*

8^{ve}

Marjorie's the word, And Sack is the liquor. Then whoop whoop bully boys,

Then whoop whoop bully boys,

mf *f*

Chorus

whoop whoop bully boys, Wholl quarrel or bicker. When Marjorie's the word, and

whoop whoop bully boys, Wholl quarrel or bicker. When Marjorie's the word, and

ff

Sack is the liquor.

Sack is the liquor.

f

Some southern Fair.
 Sung by M^r LISTON,
 in the Musical Drama of
The Knight of Snowdown,
 Composed by
HENRY R. BISHOP.

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

Price

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

Allegretto.

The piano introduction 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 forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

(M. AC LOON)

Some Southern fair, no doubt, will stare, With bosom pal-pi-tating; While

The vocal line is written on a single treble clef staff in the key of B-flat major/E-flat major, common time. The lyrics are: "Some Southern fair, no doubt, will stare, With bosom pal-pi-tating; While". The piano accompaniment consists of two staves (treble and bass clefs) in the same key and time, starting with a piano (p) dynamic.

round I swing in Highland fling, & capers undulating, The land of cakes her fancy takes, Thinks

The vocal line continues on the same treble clef staff with the lyrics: "round I swing in Highland fling, & capers undulating, The land of cakes her fancy takes, Thinks". The piano accompaniment continues on the two lower staves, maintaining the harmonic support.

wedding me's the end on't, But in her ear "No cakes my dear, Come from that land de

fz

pend on't" With our Tura lura - lura lura Tura lura Laddie!

f

SECOND VERSE

Disputes abound where beauty's found, In

p

Greece or Hottentot Land, But this I swear, all great & rare, Can only come from Scotland, There

Wit first grew, the Muses too, Old Ossian's an example; And, there to prove the

fz

Graces rove Be - hold a lovely sample. With our Tura lura lura lura

Tura lura Laddie!

f

3

Life's ups and downs Dame Fortune's frowns
 No Scottish child is worn with;
 For'tis a truth, that in his mouth,
 A silver spoon he's born with.
 So I decide, whoe'er's my bride,
 The South's the land to wed in;
 But that Mac Loons may all have spoons
 The North's the place to bed in.
 With my taira, &c.

FINALE

Allegro Spiritoso

SOPRANO. *f*
 Now our Monarch's hopes are crown'd strike your Harps your

ALTO AND TENORE. *f*
 Now our Monarch's hopes are crown'd strike your Harps your

BASSO. *f*
 Now our Monarch's hopes are crown'd strike your Harps your

PIANO
FORTE. *f*

Trumpets sound Now our Monarch's hopes are crown'd strike your Harps your

Trumpets sound Now our Monarch's hopes are crown'd strike your Harps your

Trumpets sound Now our Monarch's hopes are crown'd strike your Harps your

Trumpets sound strike your Harps . . . your Trumpets sound strike your Harps . . .

Trumpets sound strike your Harps . . . your Trumpets sound strike your Harps . . .

Trumpets sound strike your Harps . . . your Trumpets sound strike your Harps . . .

. . . your Trumpets sound sound your Trumpets sound your Trumpets sound your Trumpets sound . . .

. . . your Trumpets sound sound your Trumpets sound your Trumpets sound your Trumpets sound . . .

. . . your Trumpets sound sound your Trumpets sound your Trumpets sound your Trumpets sound . . .

loco

p

While joy - - ous we . . .

p uniss.

While joy - - ous we the U - - nion see of Loy - - al - - ty and

While joy - - ous we the U - - nion see of Loy - - al - - ty and

Tromba

the U - - - nion see of Loyalty And

Li - - ber - ty the U - - - nion see of Loyalty And

Li - - ber - ty the U - - - nion see of Loyalty And

Liberty of Loyalty And Liberty Strike your Harps

Liberty of Loyalty And Liberty Strike your Harps

Liberty of Loyalty And Liberty Strike your Harps

loco

loco

Harp ad lib:

Detailed description: This is a page of a musical score for the piece 'Knight of Snowdoun'. It features three systems of music. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: 'the U - - - nion see of Loyalty And' for the first staff, and 'Li - - ber - ty the U - - - nion see of Loyalty And' for the second and third staves. The piano accompaniment includes a section marked '8' and 'f'. The second system also has three vocal staves and piano accompaniment. The lyrics are: 'Liberty of Loyalty And Liberty Strike your Harps' for all three staves. The piano accompaniment includes a section marked '8' and 'loco'. The third system consists of piano accompaniment for the harp, with a section marked '8' and 'loco', and the instruction 'Harp ad lib:'.

f

sound your Trumpets sound

f Strike your Harps your Trumpets sound your Trumpets sound Strike your Harps your

f Strike your Harps your Trumpets sound your Trumpets sound Strike your Harps your

sound

sound your Trumpets sound while joy-ous we

Trumpets sound your Trumpets sound

Trumpets sound your Trumpets sound while joy-ous we the U-nion

while joy-ous we of Loy-alty and

of Loy-alty and

see while joy-ous we the U-nion see of Loy-alty and

Li - - - berty of Loy - - - alty and Li - - - berty of Loy - - - alty of

Li - - - berty of Loy - - - alty and Li - - - berty of Loy - - - alty of

Li - - - berty of Loy - - - alty and Li - - - berty of Loy - - - alty of

8

Loy - - - al - ty and Li - - - - ber - - - ty

Loy - - - al - ty and Li - - - - ber - - - ty

Loy - - - al - ty and Li - - - - ber - - - ty

8

loco *rf*

