

F. H. &
OVERTURE
and
whole of the Music
in
THE HEART OF MID-LOTHIAN.
Musical Drama

in Three Acts,
as Performed at the
Theatre Royal, Covent Garden.

The Poetry by

Composed

D. Terry Esq.

and the Selected Airs arranged

HENRY R. BISHOP.

Ent. at Sta. Hall.

Composer and Director of the Music to the Theatre Royal, Covent Gard.

Price. 10s. / 6

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

Overture

Composed & Selected

By Henry R. Bishop.

Largo

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

f *p* *Cres*

f *p* *Dim* *pp* *Cres* *f*

Allegretto moderato

Clarinetto Flauto

Clar:

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system continues the piece. A 'Flauto' instruction is placed above the treble staff, indicating the entry of a flute. The notation includes various rhythmic patterns and articulation marks.

The third system shows more intricate rhythmic patterns, with frequent sixteenth and thirty-second notes. The bass staff has a steady accompaniment while the treble staff has more melodic movement.

The fourth system includes a forte (*f*) dynamic marking. The music becomes more energetic with increased note density and dynamic contrast.

The fifth system features a fortissimo (*ff*) dynamic marking. The music reaches a peak of intensity with rapid sixteenth-note passages in both staves.

The sixth system concludes the piece. It features a double bar line and a key signature change to two sharps (D major). The final notes are held for a moment before the piece ends.

Ov. H. of Mid Lothian

Allegro
non
tanto

Octave Flute Scherzando

The musical score is written for Octave Flute and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro non tanto'. The score includes various dynamic markings: *h* (hairpins) at the beginning, *ff* (fortissimo) in the second system, *Solo p* (solo piano) in the third system, *ff* in the fourth system, and *Cres* (crescendo) and *f* (forte) in the sixth system. The music features intricate melodic lines with many slurs and ties, and a rhythmic accompaniment with frequent sixteenth-note patterns.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with some accidentals. The bass staff features a similar rhythmic pattern with chords. A *ff* dynamic marking is present in the right-hand staff.

The second system continues the musical piece. The treble staff has a *sfa* dynamic marking above it. The bass staff continues with its rhythmic accompaniment.

The third system begins with a *loco* marking above the treble staff. The bass staff has a *p* dynamic marking. The music continues with eighth-note patterns.

The fourth system shows the continuation of the eighth-note figures in both staves.

The fifth system features a *f* dynamic marking in the bass staff. The treble staff continues with its melodic line.

The sixth system includes a *sfa* marking in the treble staff, a *Cres* (crescendo) marking in the bass staff, and a *loco* marking above the treble staff. A *ff* dynamic marking is also present in the bass staff.

Ov. H. of Mid Lothian

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a complex accompaniment with many beamed sixteenth notes and rests. A dynamic marking of *rf* is placed above the bass staff.

The second system continues the musical piece. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment with a triplet of eighth notes marked with a '3' and a dynamic marking of *p*.

The third system shows a crescendo in the bass staff, indicated by the word 'Cres' and a hairpin symbol. The treble staff has a melodic line with a dynamic marking of *f*. The bass staff has a rhythmic accompaniment with a dynamic marking of *f* and a *b* (flat) symbol.

The fourth system features a fortissimo dynamic marking of *ff* in the bass staff. The treble staff has a melodic line with a dynamic marking of *f*. The bass staff has a rhythmic accompaniment with a dynamic marking of *ff* and a *sva* marking.

The fifth system shows a piano dynamic marking of *p* in the bass staff. The treble staff has a melodic line with a dynamic marking of *p*. The bass staff has a rhythmic accompaniment with a dynamic marking of *p* and a *sva* marking.

The sixth system features a melodic line in the treble staff with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with eighth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff has a 'loco' marking above it, indicating a change in articulation. The lower staff includes a dynamic marking of 'f' (forte) near the end of the system.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff features some chromatic movement and slurs. The lower staff maintains the eighth-note accompaniment.

The fourth system includes a dynamic marking of 'ff' (fortissimo) in the lower staff, indicating a strong increase in volume. The melodic line in the upper staff becomes more active with sixteenth-note patterns.

The fifth system features a dynamic marking of 'sf' (sforzando) in the lower staff. The piece continues with intricate melodic and harmonic textures in both staves.

The sixth and final system on the page concludes the piece. It ends with a double bar line and a final 3/4 time signature. The melodic line in the upper staff has a more relaxed feel, while the lower staff provides a steady accompaniment.

Ov. H. of Mid Lothian

Clar:
Dol:
Andante
espressivo

Octave Flute.
Moderato
Scherzoso

First system of musical notation, measures 1-2. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the lower staff.

Second system of musical notation, measures 3-4. The melodic line continues with eighth notes, and the accompaniment consists of chords. A triplet of eighth notes is marked in the upper staff.

Third system of musical notation, measures 5-6. The upper staff begins with the instruction *loco* and contains four triplet markings over eighth notes. The lower staff continues with a steady accompaniment.

Fourth system of musical notation, measures 7-8. The melodic line features a series of eighth notes, and the lower staff provides a consistent accompaniment.

Larghetto
sostenuto

Fifth system of musical notation, measures 9-10. The tempo is marked *Larghetto* and the articulation is *sostenuto*. The upper staff has a dynamic marking of *p* (piano). The lower staff features a more active accompaniment.

Sixth system of musical notation, measures 11-12. The upper staff includes a *Cres.* (crescendo) marking. The lower staff continues with a rhythmic accompaniment.

Seventh system of musical notation, measures 13-14. The upper staff has a dynamic marking of *r* (ritardando). The lower staff concludes the piece with a final chord. The time signature changes to 2/4 at the end of the system.

Allegro vivace

p Octave Flute



f



8va

p



f



loco

f Dim:

p Cres: *f*

Cres: *ff*

Shout! Comrades Shout! Chorus of Rioters.

In the Musical Drama, called

THE HEART OF MID-LOTHIAN

The Poetry by

Performed at the

D. Terry Esq.

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP

Composer & Director of the Music

to the Theatre Royal Covent Garden.

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

PRESTO E
CON FUOCO.

Alto. *ff* *ff* *ff* ten: Shout Shout Shout Comrades shout the work is done

Tenore. *ff* *ff* *ff* ten: Shout Shout Shout Comrades shout the work is done

Basso. *ff* *ff* *ff* ten: Shout Shout Shout Comrades shout the work is done

Shout Comrades shout the work is done! The Villain's mortal race is run The

Shout Comrades shout the work is done! The Villain's mortal race is run The

Shout Comrades shout the work is done! The Villain's mortal race is run The

Villain's mor-tal race is run Porteous is dead - - Re = venge

Villain's mor-tal race is run Porteous is dead - - Re = venge

Villain's mor-tal race is run Porteous is dead - - Re = venge

ten *rf* *ten* *din.* *p*

Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =

Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =

Com = plete -- Porteous is dead -- Re = venge Com = plete -- Re =

Re = venge complete Re = venge Re = = venge - - - com = = plete Re

Re = venge complete Re = venge Re = = venge - - - com = = plete Re

Re = venge complete Re = venge Re = = venge - - - com = = plete Re

Re = venge com = plete Re = venge com = = plete - - - -

Re = venge com = plete Re = venge com = = plete - - - -

Re = venge com = plete Re = venge com = = plete - - - -

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp

Now while hush'd is ev'ry street while hush'd is ev = ry street - - 'Ere

pp e stacc: molto

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

Justice wake with waking day Dis = perse in safe = ty hence a = = way Dis =

= perse in safe = = ty hence a = = = way Dis = perse

= perse in safe = = ty hence a = = = way Dis = perse

= perse in safe = = ty hence a = = = way Dis = perse

in safe = = ty hence a = = = way Shout Comrades

in safe = = ty hence a = = = way Shout Comrades

in safe = = ty hence a = = = way Shout Comrades

shout - - - Shout Comrades shout the work is done The Villain's

shout - - - Shout Comrades shout the work is done The Villain's

shout - - - Shout Comrades shout the work is done The Villain's

mor = tal race is run The Villain's mor = = tal race is run The

mor = tal race is run The Villain's. mor = = tal race is run The

mor = tal race is run The Villain's mor = = tal race is run The

work is done The work is done The Vil- lian's mor = = tal

work is done The work is done The Vil- lian's mor = = tal

work is done The work is done The Vil- lian's mor = = tal

if *if* *ten:*

race is run The work is done The work is done The

race is run The work is done The work is done The

race is run The work is done The work is done The

if *if* *ten:*

Villain's mor = tal race is run The work is done The work is

Villain's mor = tal race is run The work is done The work is

Villain's mor = tal race is run The work is done The work is

done The Vil - lain's mor - tal race is run his mor - = tal

done The Vil - lain's mor - tal race is run his mor - = tal

done The Vil - lain's mor - tal race is run his mor - = tal

8

ff. *r*

race is run

race is run

race is run

loco

ff *ff*

9

9

3

I'm wearing awa' Jean
 (with the Embellishments &c) as Sung

BY
 Miss. Stephens.

The Pastor, &c In the Musical Drama, call'd
 D. Terry Esq.?
THE HEART OF MID-LOTHIAN

at the
 Theatre Royal Covent Garden.
 (Adapted & Arranged)

with new Symphonies & accompaniments
 BY

HENRY R. BISHOP.

Ent. Stallhall,

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

Pr. 1/6

London Printed by Goulding D. Thaine Potter & Co. 20 Soho Sq. & to be had at 7 Westmorland St. Dublin.

ANDANTE
 ESPRESSIVO

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of two systems of music. The first system is marked 'ANDANTE' and 'ESPRESSIVO'. The upper staff (treble clef) begins with a piano (*p*) dynamic, followed by a forte (*f*) section, then returns to piano (*p*), and ends with a fortissimo (*ff*) section. The lower staff (bass clef) provides harmonic support with various dynamics including *p*, *pp*, and *ppp*. The second system continues the piece with similar dynamics and concludes with a double bar line.

The Heart of Mid-Lothian.

Effie Deans.

I'm wearing a = = wa' Jean, Like snaw- wreaths in thaw Jean, I'm

p

wearing a = = wa' To the land O' the leal. There's nae sorrow

Espress:

pp

there, Jean, There's nae cauld nor care, Jean, The day is aye fair In the

con energia.

2^d time. In - - - the

pp

land O' the leal!

pp *f* *p* *pp*

2^d VERSE.

Piangevole.

My good name is gone, Jean, My joys here are flown, Jean, My

hope is a lone In the land O' the leal. Then heed not my

pain, Jean, This world's care is vain, Jean, We'll meet and be fain, In the

land O' the leal!

The Heart of Mid-Lothian.

Madge. ****

There gowans are gay, my love, There gowans are gay They

LIVELY. *p*

espressivo e piu Largo.

gare me wake, when I should sleep, The first morning of May!

piu Largo. *Segue Subito*

ANDANTINO *p*

Hol = loo! to the Greenwood The maypole to bring = well

with wildness, & melancholy.

busk us fresh gar = lands, To wel = come the Spring!

**** The whole of the Airs for Madge Wildfire are sung without Accompaniment.

Madge .



ALLEGRETTO

NON TROPPO

PRESTO



ring, What did ye with your bridal ring, ye little cut-tie Queen O!

(Gaily)

I gave it to a Soldier, a Soldier, a Soldier. I gave it to a

Soldier An old true love of mine, O!

TAPE BENTR E ACTE,

Performed between the 1st & 2nd Acts of the Heart of Mid-Lothian, at the Theatre Royal, Covent Garden. Arranged by H. R. Bishop.

ANDANTE

AFFETTUOSO

p. Soave

pp

sosten.

f

cres

pp

mf

pp

Oh! thou by Love's eternal power impress,

as Sung by

Miss Stephens,

In the Musical Drama, called

THE HEART OF MID-LOTHIAN.

at the
Theatre Royal, Covent Garden.

The Poetry by

Adapted & Arranged

D. Terry Esq.

With new Symphonies & Accompaniments,

BY

HENRY R. BISHOP,

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

Ent. Sta. Hall,

Pr

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

ANDANTE
AFFETTUOSO

The Heart of Mid-Lothian

Effie Deans.
espres^o

Oh! thou, by Love's e = ternal pow'r im=prest, Too deep with = in this

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first note. The piano accompaniment starts with a *pp* dynamic and includes a *cres* marking.

fond and faithful breast, Oh! save thy life and let them Oh! let them take my

The second system continues the vocal and piano parts. The piano accompaniment features a *cres* marking and a *pp* dynamic.

own For if thou die my life of life is gone!

The third system includes the vocal line and piano accompaniment. The vocal line has markings for *smorz* and *ad lib:*. The piano accompaniment includes markings for *colla voce*, *f*, and *ten*.

The fourth system shows the piano accompaniment continuing. It includes a *p* dynamic marking and a *pp* dynamic marking.

2^d VERSE.

or and

True Love's the heav'n that o'er de-voted hearts The light and air by

pp *cres.* *pp*

or love my or e = ver

which they live in-parts, And thou the only love my heart can ever own Oh!

cres. *pp* *colla voce*

Largo or its

if thou die its light and life are gone!

colla voce *f* *ten*

p *pp*

AWAY! TO PRISON BEAR THEM, THEM;

To the Second Act.

Sung by *M^{rs} C. Kemble, M^r Liston, M^r Emery,
M^r Blanchard & Chorus,*

THE HEART OF MID-LOTHIAN,

at the Theatre Royal, Covent Garden; Composed by

The Poetry by

HENRY R. BISHOP,

D. Terry Esq^r

Entirely Ball.

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

Price

London, Published by Goulding Dalmaine Petter & C^o 20, Soho Square & to be had at 7, Westmorland Street, Dublin.

ANDANTINO

CON MOTO.

Ratcliffe & Sharpitlaw.

Away, Away! to prison bear them. Away, Away! to prison

Dumbiedikes

bear them This it is to speak one's mind! This it is to speak one's

Madge

mind! Come, my cho-sen do not fear them, Come, my cho-sen do not fear them,

dim *pp*

Dumbiedikes

Madge

Let me go, I'm not in-clin'd Let me Let me go, I'm not in = = clind My

ff *ff*

A = way to prison

Alto
Ratcliffe
col Tenore

Sharpitlaw
col Basso

CORO: A = way to prison

mf *ff*

cho = = sen do not fear them My cho = = sen do not fear them My

bear them! Away A = way to prison bear them! to prison bear them to

bear them! Away A = way to prison bear them! to prison bear them to

rf *rf* *rf*

ff *ff*

cho = sen do not fear them, Aye Aye Come! Come!

prison bear them A = way!

prison bear them A = way!

ff

ff ff rf rf rf

* ANDANTE ESPRESSIVO Madge. sosten:

The world is but a pri = son barr'd, And vault = ed by the

mf p

Sky, And ev' = ry Mortal's lot is hard Tho' boasting Li = ber = ty In

cres f ff p

pleasures bows some fet = ter'd be And some in sorrows tow'r, But still no glance of

pp f p pp

Li = = berty Un = till our dying hour, un = till our dy = = ing hour!

(Dumbiedikes Tacet)

Madge

Alto
Ratcliffe &
Tenore

Sharpit-law &
Basso

ALLEGRO
SPIRITOSO

ff

Come my
A = = way - - - - to prison

CORO: A = = way - - - - to prison

cho = = = sen do not fear them My cho = = = sen do not
bear them A = way A = = way - - - - to prison bear them Now a =

bear them A = way A = = way - - - - to prison bear them Now a =

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are marked *mf* (mezzo-forte) and *rf* (ritardando-forte). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts consist of a soprano line and a bass line. The lyrics are: "fear them Aye Come way to pri = son bear them to pri = = son Now way to pri = son bear them to pri = = son Come Come a = = way Aye Come bear them now a = way to pri = son bear them to pri = = bear them now a = way to pri = son bear them to pri = = Come a = way Come a = way Come away Come Come Come a = = son now bear them a = way now to prison bear them a = = son bear them a = way now to prison bear them a = =".

= way Come a=way Come Come Come a = way Come a=way Come
 = way (Now to pri = son bear them a way now to pri = son
 = way Now to pri = son bear them a way now to pri = son

8

Come Come a = way!
 bear them a = way!
 bear them a = way! *loco*

8

My Friends & Fame are from me gone,
 Sung by
MISS STEPHENS,
 in the Musical Drama called

The Heart of Mid Lothian
Theatre Royal at the Covent Garden
 adapted & arranged by
HENRY R. BISHOP.

Ent. Sta Hall.

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

Pr.

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

ANDANTINO
 AFFETTUOSO

Effie Deans

My friends and fame are from me gone, And I must never see them

more; The hope and pride of life are flown And Oh! would life it = =

self -- were gone Why should a wish for life be mine, Since none will

love or know me here? When laid in death my woes my fate, From

pity's eye may claim a tear!

cresc. *f* *p*

2^d VERSE.

Poor suffering heart that dares not seek The friendship that from

death from death might save; In se = cret weep in si = lence break, And

hide thy sor = row in - - the grave The grave, the grave the silent grave Is

all the refuge left thee here Then lost and lone one die - Thy

fate from pity's eye may claim a tear.

cres f > p

The Sky-lark springing to the dawn,
as Sung by

MISS STEPHENS

In the Musical Drama, call'd

The Heart of Mid-Lothian,

at the
Theatre Royal Covent Garden

The Poetry by

D. Terry Esq.

COMPOSED BY M^r. HOOK.

Adapted & Arranged

BY

HENRYR. BISHOP.

Ed. St. Hall,

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

Pr

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

ANDANTINO

Flauto
espres

8- - - - loco

The Heart of Mid-Lothian

Effie Deans

The Skylark springing to the dawn, Ne'er warbled half so lightly, As

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part begins with a *pp* dynamic marking. The lyrics are: "The Skylark springing to the dawn, Ne'er warbled half so lightly, As".

I when life's ex = ta = tic morn First beam'd up = on me bright = = = ly! But

The second system continues the vocal line and piano accompaniment. The lyrics are: "I when life's ex = ta = tic morn First beam'd up = on me bright = = = ly! But".

thickest clouds have dim'd its ray, And sullied it for e = = ver And Joy that lighted

The third system continues the vocal line and piano accompaniment. The lyrics are: "thickest clouds have dim'd its ray, And sullied it for e = = ver And Joy that lighted". The piano part includes a *cres* marking and a *p* marking.

ad lib:
Love the way A = gain shall light it ne = ver!

The fourth system features a vocal line with an *ad lib:* marking and a piano accompaniment. The lyrics are: "Love the way A = gain shall light it ne = ver!". The piano part includes *f* and *rf* dynamic markings.

2^d VERSE.

O fool, I ne-ver dreamt that ill Could dwell with-in Loves bower, Nor

pp

saw the venom'd Ser-pent lurk Be-neath the pas-sion flow-er! Now

all Love's flowers in its breath Droop, droop and fade for e-ver And Roses twind with

cres *f*

weeds of death Bloom bloom again shall never!

f *rf*

Madge. *con Spirito.*

I'm Madge of the Country I'm Madge of the Town. And I'm

ANDANTINO

ALLEGRETTO

Madge of the lad I am blythest to own! The wildfire that flashes so

ff

bright and so free was ne-ver so brave or so bonnie as me!

f

Repeated, very quick, as she goes off!

(Sung behind the Scenes at a great distance)

Madge.

When the glow-worm is glistning, And your Lover is nigh, There is

ANDANTE

danger in list'ning, Then fly, Lady fly! Fly, Lady fly! Then fly, Lady fly!

Madge. (nearer)

Fly, La-dy fly! Then fly! Lady fly!

ANDANTE CON PIU MOTO.

(Sung on the Stage)

Madge.

When the wolf is a ranger, And the moon's in the sky, Thy flocks are in

ANDANTE

danger Then hie, Shepherds hie! Hie, Shepherds hie! Then hie, Shepherds hie!

None here I hope will now refuse,
Finale

TO
THE HEART OF MID-LOTHIAN;

Sung by
Miss Stephens, M. Emery, &c. &c.

at the
Theatre Royal, Covent Garden.

The Poetry by

Adapted & Arranged by
HENRY R. BISHOP,

D. Terry Esq.

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

Printed at Sta Hill.

Price.

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ANDANTINO
ff

CON MOTO

Solo, Effie.

None here I hope will now refuse To soothe my bosoms ter = = rors, When

pp

e'er re = pentant wo = man sues, Sure you'll for = give her er = = rors: Each

anxious heart on you de= pends To part in joy or sorrow Then

friends To

bid us hope to meet as friends To = = morrow and to = mor = row

CORO:

Soprani & Effie. *ff*

Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

Alto. *ff*

Tenore. *ff*

Basso *ff*

Each anxious heart on you depends To part in joy or sorrow Then bid us hope to

ff

meet as friends To-morrow and to - morrow.

meet as friends To - morrow and to - morrow.

meet as friends To - morrow and to - morrow.

Ratliffe.

If such a Thief as I might speak, I'd beg to steal your fa = = vor. And

plac'd in office here to stick I'll do my best en = = dea = = vour I

know my Singings all a hum So let me once more bor = = row Those

tones I'm sure will make you come. To - mor-row and to - mor-row.

CORO:

ff Each anxious heart on you depends to part in joy or sor-row Then bid us hope to
 Each anxious heart on you depends to part in joy or sorrow Then bid us hope to
 Each anxious heart on you depends to part in joy or sorrow Then bid us hope to

meet as friends To - mor-row and to - mor-row.
 meet as friends To - mor-row and to - morrow.
 meet as friends To - mor-row and to - morrow.

Solo. Effie.

Since Ef = fie from Law's Court is clear Oh! be not your's se = ve = rer But

from the Critics sen = tence here, Join heart and hands to clear her; Each

anxious heart on you depends To part in joy or sor = = row Then

bid us hope to meet as friends To = mor = row and to - mor = = row.

Piu Presto.

CORO:

Each anxious heart on you depends To part in joy or sor-row Then

Each anxious heart on you depends To part in joy or sorrow Then

Each anxious heart on you depends To part in joy or sorrow Then

ff

Piu Presto.

bid us hope to meet as friends To = mor = row and to = mor = row

bid us hope to meet as friends To = mor = row and to = mor = row

bid us hope to meet as friends To = mor = row and to = mor = row

8

CODA.

To = mor = row and To = mor = row To = mor = row and To =

To = mor = row and To = mor = row To = mor = row and To =

To = mor = row and To = mor = row To = mor = row and To =

ff

= mor = row To = = mor = row and To = mor = row To = = mor = row
 = mor = row To = = mor = row and To = mor = row To = = mor = row
 = mor = row To = = mor = row and To = mor = row To = = mor = row

and To = = mor = row.
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End of the Drama .