

DON JOHN.

Operatic Drama

as Performed at the

Theatre Royal, Covent Garden.

The Music

composed and Arranged for the

Scenario by

BY

W. H. WARE

HB

and

HENRY R. BISHOP,

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

Ent. Sta. Hall.

L O V D O N,

Price 15s

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Bishop
23

no. 271. 1b

Allen Morrison

Aug 14, 1894

Overture

1

Henry R. Bishop.

$\text{♩} = 54$

TEMPO DI
MARCIA.
MODERATO E
MAESTOSO.

ff ff

p cresc ff

ff p

cres ff ff p

cres ff

rf rf ff ff ff Segue

LARGHETTO AMOROSO. $\text{♩} = 72$.

Solo. Clar:

ALL? BRILLANTE. $\text{♩} = 88$

8 - loco

Flauti

Clar

Detailed description: This system shows the first two staves of music. The upper staff is for Flauti (Flutes) and the lower for Clarinet. Both parts feature a complex, rhythmic pattern of eighth and sixteenth notes. The Flauti part is marked with a 'loco' instruction and a '8' above the staff. The Clarinet part has a similar rhythmic pattern. The key signature has two flats (B-flat and E-flat).

8

smorz

Detailed description: This system continues the musical score. The Flauti part has a 'smorz' (ritardando) marking. The Clarinet part continues with its rhythmic accompaniment. The '8' marking is present above the Flauti staff.

loco

Clar

Flauti

loco

Detailed description: This system shows the third system of music. Both Flauti and Clarinet parts are marked with 'loco'. The Flauti part has an '8' marking above it. The Clarinet part continues with its rhythmic accompaniment.

8

cres smorz mf

Detailed description: This system continues the musical score. The Flauti part has a 'cres' (crescendo) and 'smorz' (ritardando) marking, followed by a 'mf' (mezzo-forte) dynamic. The Clarinet part continues with its rhythmic accompaniment. The '8' marking is present above the Flauti staff.

loco

rf rf

Detailed description: This system continues the musical score. The Flauti part is marked with 'loco' and 'rf' (ritardando-forte) markings. The Clarinet part continues with its rhythmic accompaniment. The '8' marking is present above the Flauti staff.

loco

Detailed description: This system shows the final system of music on the page. The Flauti part is marked with 'loco'. The Clarinet part continues with its rhythmic accompaniment. The '8' marking is present above the Flauti staff.

8

8

First system of a grand staff (treble and bass clefs) in B-flat major, 3/4 time. It features a complex texture with many beamed notes and rests. The number '8' is written above the first measure and below the eighth measure.

loco

rf rf

Second system of a grand staff. The upper staff has a 'loco' marking above a group of notes. The lower staff has 'rf rf' markings. The system concludes with a double bar line.

$\text{♩} = 66.$
Andantino
con moto

gva Sempre

espres

Solo Violino. 3 3

Third system of a grand staff. The tempo is marked 'Andantino con moto' with a quarter note equal to 66. The upper staff is marked 'gva Sempre' and 'espres'. The lower staff is marked 'Solo Violino. 3 3' and contains a continuous triplet pattern.

Fourth system of a grand staff, continuing the triplet pattern from the previous system. A '3' is written above the final measure of the upper staff.

8

3

Largó

Fifth system of a grand staff. The upper staff has a '3' above a measure and a 'Largó' marking. The lower staff continues the triplet pattern.

8

Tempo Primo

cres

Cadenza ad lib:

Sixth system of a grand staff. The tempo changes to 'Tempo Primo'. The lower staff has a 'cres' marking. The system ends with a 'Cadenza ad lib:' marking and a double bar line.

ALLEGRETTO
V I V A C E

Clar: *p*

p Solo 8^{va} Flau:

loco Clar

Flauto

f Cres

The musical score consists of seven systems, each with a piano (p) and bass (b) staff. The key signature is B-flat major (two flats). The dynamics and articulations are as follows:

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

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The lower staff features a steady eighth-note accompaniment.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. The system concludes with a double bar line and a *pp* dynamic marking.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. A *cres* (crescendo) marking is placed above the first measure of the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. A forte (*f*) dynamic is marked at the beginning, and a *rf* (ritardando forte) dynamic is marked at the end. A fermata is placed over the final notes of the upper staff, with the number 8 and a dashed line above it.

First system of musical notation. The upper staff contains a melodic line with a *loco* marking above it. The lower staff contains a bass line with three *rf* markings. The system concludes with a *p* dynamic marking.

Second system of musical notation. The upper staff features a melodic line with an *loco* marking and a fermata over a measure. The lower staff has a *ff* marking. The system ends with a *p* dynamic marking.

Third system of musical notation. The upper staff has a melodic line with an *loco* marking and a fermata. The lower staff begins with a *ff* marking. The system concludes with a *p* dynamic marking.

Fourth system of musical notation, consisting of two staves with continuous melodic and bass lines.

Fifth system of musical notation, consisting of two staves with melodic and bass lines, ending with a double bar line.

My vow of Heartfelt Gratitude.
Cavatina.
Sung by
Miss Hallander.

In the Operatic Drama call'd

DON JOHN

OR
The Two Violettas.

as Performed at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

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



Ent. Stu. Hall,

P. 1/6

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

Andantino
con moto
e
Grazioso

FIRST VIOLETTA.

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

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

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

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

Slentando

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

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

pp

espres^o

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

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

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

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

dol e soave
hour shall be re - new'd my vow Yet ev'ry hour Yet ev'ry

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

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

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

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

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

13
Now by day's retiring lamp,

GLEE FOR FIVE VOICES

Sung in the Operatic Drama, call'd

Don John or the Two Violettas.

at the Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

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

Pr 3^o.

HRB

Ent. Sta. Hall,

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

Andante
con moto

Soprano. *sotto voce*
Alto. or Soprano 2.
Tenore 1.
Tenore 2.
Basso.

Now by day's re -
Now by day's re -
Now by day's re -
Now by day's re -
Now by day's re -

Don John

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

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

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

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

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

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

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

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

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

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

1st time 2^d time

1st time 2^d time

Hark! Hark! I hear the wand'ers song, ...

Hark! Hark! I hear the wand'ers song, ...

Hark! Hark! I hear the wand'ers song, ...

Hark! Hark! I hear the wand'ers song, ...

Hark! Hark! I hear the wand'ers song, ...

f p f p f p f p

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

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

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

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

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

pp

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

Hark! Hark! It is the cry of fear

f p f p f p f p pp pp

cres *mf*

wolves howl a - round him storm is near

cres wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

wolves howl a - round him storm is near

cres f p pp

Musical score for the first system. It consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "storm is near storm". The music includes dynamic markings such as *f*, *ff*, and *p*. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the second system. It consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "is near wolves howl a round him storm is near, wolves". The music includes dynamic markings such as *f*, *p*, and *ff*. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Alleg^{to} Mod^o ma Vivace.

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

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

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

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

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

Alleg^{to} Mod^o ma Vivace.

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

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

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

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

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

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

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

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

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

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

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

pp

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

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

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

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

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

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

pp

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

bome bim bome Bell. bim bome Bell And

bome bim bome Bell. bim bome Bell And

bome bim bome Bell. bim bome Bell And

bome bim bome Bell. bim bome Bell And

f *f* *pp* *ff*

animato

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

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

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

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

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

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

home dis - plays His well known cot his home dis - plays

home dis - plays His well known cot his home dis - plays

home dis - plays His well known cot his home displays his home dis - plays

home dis - plays His well known cot his home dis - plays

home dis - plays His well known cot his home displays his home dis - plays

mf

p *pp* *cres*

When from the deep and dis - tant dell He hears the con - vents

When from the deep and dis - tant dell He hears the con - vents

When from the deep and dis - tant dell He hears the con - vents

When from the deep and dis - tant dell He hears the con - vents

When from the deep and dis - tant dell He hears the con - vents

p *pp*

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

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

bell Bim Bim bim bome bell Bim Bim bim bome bell

bell Bim Bim bim bome bell Bim Bim bim bome bell

bell Bim Bim bim bome bell Bim Bim bim bome bell

bell Bim Bim bim bome bell Bim Bim bim bome bell

bell Bim Bim bim bome bell Bim Bim bim bome bell

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

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

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

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

pp bim bome bell bim bome bell bim bome

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

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

dim p/3/5

Blow, blow ye gentle gales,

Sung by

MISS HALLANDE,

In the Operatic Drama called

Don John or the Two Violettas,

as Performed at the

Theatre Royal, Covent Garden,

Composed by

W. H. WARE,

Ent. Sta. Hall,

Pr. 2/

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

Andantino
Allegretto

The first system of music consists of two staves. The upper staff is for the voice, written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lower staff is for the piano accompaniment, written in a bass clef with the same key signature and time signature. The music begins with a series of eighth and sixteenth notes in the voice line, supported by chords in the piano.

The second system continues the musical piece. The vocal line features a melodic phrase with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Blow Blow, ye gen - - tle gales Blow

The third system includes the vocal line with the lyrics "Blow Blow, ye gen - - tle gales Blow" written below the notes. The piano accompaniment continues with chords and melodic fragments. The system concludes with a double bar line.

Blow ye gen - - tle gales

And waft us o'er to that blest shore where

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

Allegretto Spiritoso.

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

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

With merry merry merry merry pipe and Tabori With

loco.

merry merry merry merry pipe and Tabor Still cheer and sweeten

gva.

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

8

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

8

pipe and Tabor.

loco.

2d Verse
Tempo 1^{mo}

Flow flow thou syl - - vry stream Flow

flow thou syl - - vry stream

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

sun - - - shine

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

Allegretto Spiritoso

reign Where Shepherds play and trip away with merry merry

gva Harmonica loco 8 loco

merry merry pipe and Tabor with merry merry merry merry

pipe and Ta-bor Still cheer and sweeten Labour with the

gva-

pipe and Ta_bor Still cheer and sweeten Labour with the

8

pipe and Ta_bor Still cheer and sweeten Labour with the

8

merry merry pipe and Ta_bor with merry pipe and

8

pipe and
loco

Tabor

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

Sung in the Operatic Drama, called,

DON JOHN or the TWO VIOLETTAS,

at the
Theatre Royal, Covent Garden,

Composed by

W. H. WARE.

Ent. Sta. Hall,

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

PIANO
FORTE

mf
LEGATI

SOLO Mr PYNE.

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

p

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

f tr

By the

f f

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

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

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

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

ray Playing on each silv'ry wave

ray Playing on each silv'ry wave

Solo

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

may our

may our

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

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

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

WATER MUSIC.

Allegretto
Affettuoso

p dol

The first system of the piano introduction consists of two staves. The treble clef staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It contains a series of eighth-note chords and single notes. The bass clef staff begins with a bass clef, the same key signature, and 3/8 time signature, featuring a melodic line of eighth notes.

The second system of the piano introduction continues the musical themes from the first system, ending with a double bar line.

The vocal introduction consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The lyrics are: "Row cheerly row cheerly row And as each oar".

The second system of the vocal introduction continues the lyrics: "Row cheerly row cheerly row And as each oar".

The third system of the vocal introduction continues the lyrics: "Pull nearer shore sing ye - O ye ye - O till e - - cho".

The third system of the piano introduction continues the accompaniment for the vocal parts, ending with a double bar line.

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

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

mf Answer'd on the Stage
 - O ye ye - O ye ye - O ye ye - O O'er the wa - ter
 - O ye ye - O ye ye - O ye ye - O O'er the wa - ter
 - O ye ye - O ye ye - O ye ye - O O'er the wa - ter

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

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

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

hark hark resounds the tuneful tuneful oar hark the boatmans

hark hark resounds the tuneful tuneful oar hark the boatmans

hark hark resounds the tuneful tuneful oar hark the boatmans

song we hear hark the boatmans song we hear Now our comrades gain the

song we hear hark the boatmans song we hear Now our comrades gain the

song we hear hark the boatmans song we hear Now our comrades gain the

f

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

Allegro Moderato con Spirito

Water Party Enter

f

SOLO M^r PYNE

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

p

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

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

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

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

f CORO

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

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

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

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

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

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

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

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

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

thee we'll follow follow follow follow follow follow thee

thee we'll follow follow follow follow follow follow thee

thee we'll follow follow follow follow follow follow thee

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

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

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

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

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

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

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "fol - - low thee we'll fol - - low thee fol - low thee to." written below each staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand.

vic - tory

vic - tory

vic - tory

The second system continues the vocal and piano parts. The lyrics "vic - tory" are written below the vocal staves. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

The third system shows the piano accompaniment concluding the piece. It features a final cadence with a double bar line at the end of the system.

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

AS SUNG BY

MISS HALLANDE,

In the Operatic Drama, called

Don John or the Two Violettas,

AT THE

Theatre Royal Covent Garden

Selected & Composed

BY

W. H. WARE.

Ent. Sta. Hall,

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VOCE

With Love my heart is beating Re -

PIANO
FORTE

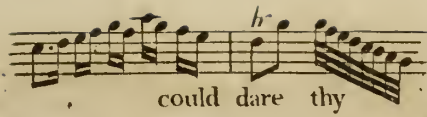
-sponsive to my sighs A - las there's no re - treating The winged arrow flies Then

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

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

captive must o_bey

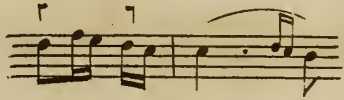
Could deeds my heart dis_cover And constant truth pre_vail 'Twould prove no other



could dare thy

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

ad lib



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



whose love de-light . . and glory

affet^o

in

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

ad lib

thee .

Far from his native Mountain's torn.

Sung by

Miss Stephens,

(with a Cadenza Concertante)

In the Operatic Drama called

DON JOHN

OR

The Two Violettas.

at the Theatre Royal, Covent Garden. *RR*

Composed by

HENRY R. BISHOP

Ent. Sta. Hall.

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

Pr 2/

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

Andante
Larghetto

ff e Marcato

p *mf*

f *cres* *ff* *pp* V S

SECOND VIOLETTA

rf

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *cres* (crescendo) marking is present in the piano part towards the end of the system.

sosten

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

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *pp* (pianissimo) at the beginning, *mf* (mezzo-forte) in the middle, and *p* (piano) towards the end. A *cres* marking is also present in the piano part.

espres

All^o non tanto

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

The third system features a vocal line with a triplet of eighth notes marked *espres*. The piano accompaniment includes dynamic markings of *pp*, *f* (forte), *ff* (fortissimo), *p*, and *pp*. The system concludes with a double bar line and a common time signature (C).

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

The fourth system continues the vocal and piano parts. The piano accompaniment starts with a *pp* dynamic marking and maintains a consistent eighth-note accompaniment throughout the system.

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "mingled grief and dread The fatal con - - - vents spire the". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings such as *cres*, *f*, and *p*.

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

8

Flauto.

The second system continues the vocal line with lyrics "bird on fear-less rapid wing flies to the ver-dant grove". A measure rest of 8 measures is indicated. The piano accompaniment includes a section for Flauto (Flute) and features triplet markings (3) over groups of notes.

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

8

rf

The third system continues the vocal line with lyrics "There with his happy happy mate to sing the joys of mu-tual love the". A measure rest of 8 measures is indicated. The piano accompaniment includes a section for Flauto and features a dynamic marking of *rf* (ritardando and forte).

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

loco *tr*

The fourth system concludes the vocal line with lyrics "joys of mu-tual love The joys of mu-tual love". A measure rest of 8 measures is indicated. The piano accompaniment includes a section for Flauto and features dynamic markings of *loco* and *tr* (trill).

h.

So youthful maidens doom'd to,

cres *mf* *pp*

8

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

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

cres *mf* Clar: Flauto..

8 8

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

loco *loco*

8

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

8
cres
loco
f f f f f f

*CADENZA Concertante vide all Fine

love the joys the joys of mu - tual love

f
cres
ff ff

* CADENZA Concertante H. R. B.

VOCE joy

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

f animato un poco mf 3 slentando

Flauto f Fagotto mf Clar: slentando

mf *slentando*

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

p Flauto Oboe & Clar:
Corni

or

f *p* *cres* *f* *ff*

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

Clar: Oboe Flauto Corni
Clar

tr *of* Love.

Tutti *ff*

Fagotto

From * to * may be omitted.

Tell me have ye seen a Toy,

SUNG BY

MISS STEPHENS,

In the Operatic Drama call'd

Don John or the Two Chiolettas,

as Performed at the

Theatre Royal Covent Garden,

Selected Composed & Adapted by

W. H. WARE.

Ent. Sta. Holl.

Pr. 1/6

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

Allegretto
Affettuoso

The piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto' and the mood is 'Affettuoso'.

Tell me have ye seen a Toy call'd Love

The first line of the song features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are 'Tell me have ye seen a Toy call'd Love'. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte).

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

The second line of the song continues the vocal line and piano accompaniment. The lyrics are 'a little boy Arm'd with arrows wanton blind cruel now and then as kind cruel now and'. The piano part continues with similar accompaniment and dynamic markings.

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

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

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

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

rose la rose d'a mour, gva

ff

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

loco

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

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

tr *tr* *tr*

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

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

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

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

"So distant lands repairing"
THE
Celebrated Savoyard Duet.

Sung by
MISS STEPHENS & MISS HALLANDE.

In the Operatic Drama

Called

DON JOHN or the Two VIOLETTAS.

at the
Theatre Royal Covent Garden.

Composed by

HENRYR. BISHOP

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

RB

Ent. Sta. Hall,

Pr. 2/6.

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

ALLEGRO

BRILLANTE.

Don John.

Animato.

2^d Violetta.

Musical staff for the 2nd Violetta, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

1st Violetta.

Musical staff for the 1st Violetta, showing a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *rf* (ritardando forte) and *p* (piano).

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

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

Piano accompaniment for the second system, continuing the musical texture from the first system. Dynamics include *pp* (pianissimo).

love..

To distant lands re=pairing, O'er

love..

To distant lands re=pairing, O'er

Piano accompaniment for the third system, featuring a more complex and active accompaniment with *ff* (fortissimo) dynamics in the right hand and *rf* (ritardando forte) and *p* (piano) in the left hand.

Slentando.

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

mf *pp*

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

ff *p*

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

pp *p*

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

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

war and battle rag = ing
 The distant drum we

dol.
 Each others fears as=suaging, we'll seek a Cottage near. Each others fears as=
dol.
 hear, Each others fears as=suaging, we'll seek a Cottage near. Each others fears as=
pp *cres.*

Slentando.
 = suaging we'll seek a Cottage near, we'll seek a Cottage near.
 = suaging we'll seek a Cottage near, we'll seek a Cottage near.
mf *pp* *dol.*

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

Scherzoso.

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

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

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

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

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

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

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

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

Scherzoso.

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

pp

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

cres. *f* *cres.* *f*

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

pp *f* *f* *fp*

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

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

fp

The first system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

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

fp fp fp fp fp fp fp

The second system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The dynamics are marked as *fp* (fortissimo piano) throughout the system.

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

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

mf cres. f f ff

The third system of music consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The dynamics are marked as *mf* (mezzo-forte), *cres.* (crescendo), *f* (forte), *f* (forte), and *ff* (fortissimo).

PEACE INVITING

Sung by

Miss Stephens

In the Operatic Drama called

Don John or the Two Violettas.

Theatre Royal Covent Garden JRB

Composed by

HENRY BISHOP

Theatre Royal Covent Garden Price 2/6

Composer & Director of the Music to the

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

Allegro

ff

Tromba Solo. *mf*

rf

rf

mf

rf

hr

hr

cres

ff

Original Key, D.

SECOND VIOLETTA

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'P' and a quarter note 'e', followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a single-line bass line in the left hand. A dynamic marking of *pp* is present at the start of the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs and a final note with a sharp sign. The piano accompaniment continues with chords and a bass line.

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

The third system shows the vocal line with a slur over the first part and a fermata over the final note. The piano accompaniment continues with chords and a bass line.

The warrior seeks his

The fourth system shows the vocal line with a half note 'T' and a quarter note 'e', followed by a series of eighth and quarter notes. The piano accompaniment features a dynamic marking of *ff* at the beginning and *pp* later in the system.

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

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

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

War re - - turning Dan - ger spurning

mf Tromba *cres* *mf*

Still in the Cause I'll ard - ent

mf Tromba *pp* *cres*

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

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

fp *fp*

or of

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

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

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

f *ff* *pp*

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

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

tr

hear my play - ful strain The

ff

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note 'w', followed by a quarter note 'a', a quarter note 'r', a quarter note 'i', and a quarter note 'o', then a half note 'r'. The piano accompaniment starts with a *pp* dynamic marking and consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'p', a quarter note 'l', a quarter note 'a', a quarter note 'y', a quarter note 'f', and a quarter note 'u', then a half note 'l'. The piano accompaniment continues with similar chordal textures.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 's', a quarter note 't', a quarter note 'r', a quarter note 'a', a quarter note 'i', and a quarter note 'n', then a half note 'n'. The piano accompaniment continues with similar chordal textures.

play - - ful strain my play

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'p', a quarter note 'l', a quarter note 'a', a quarter note 'y', a quarter note 'f', and a quarter note 'u', then a half note 'l'. The piano accompaniment continues with similar chordal textures. The system ends with a double bar line. There are trill markings (*tr*) above the final notes of the vocal line.

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

Musical notation for the second system, continuing the melody and piano accompaniment. A first ending bracket labeled "1st time" covers the final measures, which include a triplet.

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal line has lyrics "ful strain my ful". Dynamic markings include "hr", "cres", "f", "p", and "cres".

Musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal line has lyrics "play ful strain". Dynamic markings include "f", "ff", and "cres".

The little Birds that blithely sing.
Sung by

MISS FLATTAYDE

In the Operatic Drama call'd

Don John or the Two Violettas.

at the
Theatre Royal Covent Garden

Composed by

HENRY R. BISHOP

Composer & Director of the Music to

the Theatre Royal Covent Garden

Pr. 2/

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

HRB

ALLEGRO

ANIMATO.

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

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

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

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

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

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

war = = ble, war = = = = = ble, Go - - - - pretty pretty pretty pretty

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

First system of musical notation. The vocal line (treble clef) features notes with accents and dynamic markings *ppp*. The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a bass line. A dynamic marking *fp* is present in the piano part.

Second system of musical notation. The vocal line includes dynamic markings *ff* and *ppp*. The piano accompaniment features a right-hand part with triplets and dynamic markings *fp*, *ppp*, and *f*. The left-hand part continues the bass line. An alternative line for the vocal part is indicated by "or" above the staff.

Third system of musical notation. The vocal line includes dynamic markings *ppp* and *fff*. The piano accompaniment features a right-hand part with dynamic markings *fp* and *fp*. The left-hand part continues the bass line.

Fourth system of musical notation. The vocal line includes dynamic markings *ppp* and *tr*. The piano accompaniment features a right-hand part with dynamic markings *ppp* and *pp*, and a left-hand part with triplets. The word "Go" is written below the vocal line.

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

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

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

75
See, O See, how every Tree.

DUETTO

Sung by
Miss Stephens & Miss Halland.

In the Operatic Drama called

DON JOHN OF THE TWO VIOLETTAS.

AT THE
Theatre Royal, Covent Garden.
Composed by

HENRY R. BISHOP,

FR

Ent. Sta. Hall,

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

Pr. 2/6.

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

2^d Violetta

ANDANTE

CON MOTO

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

ff *pp* *legati.*

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

hr

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

mf *pp*

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

fp *f* *p* *pp*

ad lib: *fr* *1st Violetta.*

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

f *cres.* *ff* *pp legati.*

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

rf

fr

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

mf *pp* *cres.*

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

All^o Animato.

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

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

All^o Animato.

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

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

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

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

Don John.

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

res.

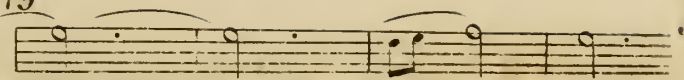
mf *f* *p*

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

Stacc.

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

or



Musical score system 1, featuring a vocal line and a piano accompaniment with a treble and bass clef.

Musical score system 2, including lyrics: "sures? What are all the Senses pleasures, when the" and "What are all the Senses pleasures, when the". It includes dynamic markings: *cres.*, *mf*, *p*, and *fp*.

Musical score system 3, including lyrics: "mind has lost its trea = = sures? when the mind. when the mind has lost its" and "mind has lost its trea = = sures? when the mind. when the mind has lost its". It includes dynamic markings: *fp*, *fp*, *ff*, and *cres.*

Scherzoso.

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

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

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

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

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

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

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

cres. *fp*

the mind has lost its treasures has

the mind has lost its treasures has

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

lost has lost its treasures has lost its treasures has

lost has lost its treasures has lost its treasures has

fp *fp* *f e accelerando.*

lost its treasures its treasures.

lost its treasures its treasures.

cres. *ff* *ff*

Don John.

SOUND AROUND, Grand Finale

Sung by
Miss Stephens Miss Hallande &c. &c.

In the Operatic Drama, called
DON JOHN or the TWO VIOLETTAS,
at the Theatre Royal, Covent Garden.

Composed by Mozart.

FRB

Adapted to the English Stage, by

HENRY R. BISHOP

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

Ent. Sho. Hall.

Pi: 2/

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

SECOND VIOLETTA
con anima

Sound

a round The song of joy the song of

Don John

FIRST VIOLETTA
con anima

Lorenzo
Salanio

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

Thurio

Sound around

CORO

Sound around

lr

SECOND VIOLETTA

song of joy the song of joy - sound around the song of joy the song of

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

sound a - round

lr

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

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

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

joy Triumph
 joy Triumph

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

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

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

now pro - claim - - - - - ing

now pro - claim - - - - - ing

now pro - claim - - - - - ing

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

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

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

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

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

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

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

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

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

Triumph now pro - claim - -

Triumph now pro - claim - -

ing Ne - ver more shall care an - noy shall care shall care an - -

ing Ne - ver more shall care an - noy shall care shall care an - -

ing Ne - ver more shall care an - noy shall care an - -

ing Triumph now pro - -

ing Triumph now pro - -

-- noy shall care an _ noy shall care shall care an --
 -- noy shall care an _ noy shall care an -- noy
 -- noy

-- claim -- ing
 -- claim -- ing

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