

The Overture.

Songs, Duets, Scenes & Choruses,

In the Musical Play of

GUY MANNERING

OR

The Gipsy's Prophecy;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

Composed & Arranged

for the

Piano Forte.

BY

Thos. Attwood

AND

& M. Braham, Composed by H.R. Bishop.

HENRY R. BISHOP,

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

Sold at Sta. Hall.

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Overture
(alla Scozzese)

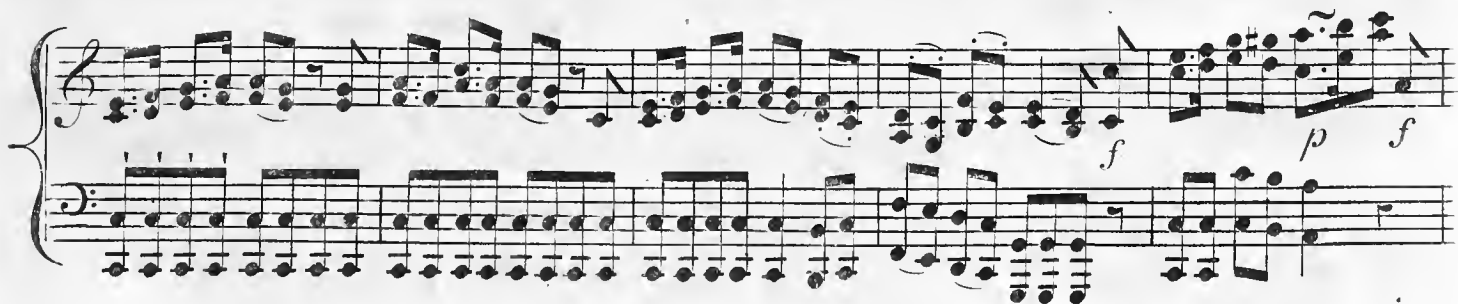
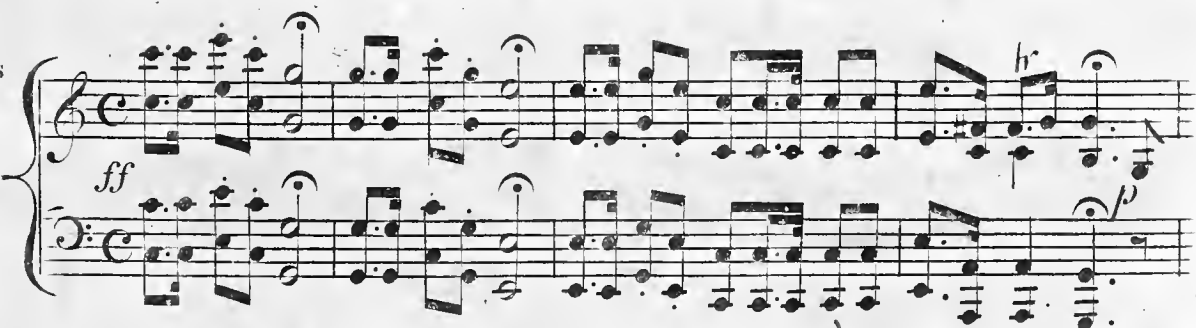
TA
GUY MANNERING
or the
Gipsy's Prophecy.

at the
Theatre Royal Covent Garden.
Composed Selected & Arranged
BY
HENRY R. BISHOP.

Ent. Sta. Hall *Composer & Director of the Music to the Theatre Royal Covent Garden.* *Pr. 2/ -*

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

$\text{♩} = 56$ of Maelzel's
Metronome.
ADAGIO.



First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth notes. A dynamic marking *Cres* is present above the first few notes of the upper staff.

Second system of musical notation, continuing the piece with similar melodic and bass line patterns.

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

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, with a focus on rhythmic patterns in both staves.

Sixth system of musical notation, marked with a dynamic of *ff* (fortissimo) in the lower staff.

Seventh system of musical notation, concluding the piece with a final melodic flourish in the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *dim p* is present in the right-hand part.

Second system of musical notation. The right-hand part features a melodic line with a *pp* dynamic marking. The left-hand part has a dense accompaniment of sixteenth notes. A *Cres* (Crescendo) marking is placed above the right-hand part.

Third system of musical notation. The right-hand part begins with a *f* (forte) dynamic marking. The left-hand part continues with a rhythmic accompaniment. An *8va* (octave) marking is visible above the right-hand part.

Fourth system of musical notation. The right-hand part is marked *loco* (ad libitum). The left-hand part features a series of chords with a dynamic marking of *f f f f p*.

Fifth system of musical notation. The right-hand part has a *f* dynamic marking. The left-hand part continues with a rhythmic accompaniment.

Sixth system of musical notation. The right-hand part features a melodic line with a *f* dynamic marking. The left-hand part has a rhythmic accompaniment.

Seventh system of musical notation. The right-hand part features a melodic line with a *f* dynamic marking. The left-hand part has a rhythmic accompaniment. The system concludes with a double bar line and the instruction *Segue Subit*.

$\text{♩} = 60$
LARGHETTO
CANTABILE

Musical notation for the first system of the LARGHETTO section. It consists of two staves (treble and bass clef) with a 9/8 time signature. The music is marked with a piano (*p*) dynamic and includes a *Dol* (dolce) marking. Dynamic markings *f* and *p* are also present.Musical notation for the second system of the LARGHETTO section. It consists of two staves. Dynamic markings include *p Dol*, *ff Cres*, *f*, *p*, and *pp*.Musical notation for the third system of the LARGHETTO section. It consists of two staves. A dynamic marking of *f* is present.Musical notation for the fourth system of the LARGHETTO section. It consists of two staves. A dynamic marking of *ff* is present. The system concludes with a double bar line and a 2/4 time signature change.

$\text{♩} = 108$
ALLEGRETTO
MODERATO

Musical notation for the first system of the ALLEGRETTO section. It consists of two staves with a 2/4 time signature. The music is marked with a piano (*p*) dynamic and includes a *Cres* (crescendo) marking.Musical notation for the second system of the ALLEGRETTO section. It consists of two staves. A dynamic marking of *p* is present. A fermata is placed over the eighth measure of the top staff.Musical notation for the third system of the ALLEGRETTO section. It consists of two staves. The marking *leco* (legno) is written above the top staff, and *Solo* is written below the bottom staff.

$\text{♩} = 50$
 ANDANTINO
 ESPRESSIVO

Solo Violino

$\text{♩} = 152.$
ALLEGRO

VIVACE.

The musical score consists of seven systems of staves. The first system includes a treble clef staff with a violin line and a bass clef staff with a piano accompaniment. The tempo is marked ALLEGRO VIVACE with a quarter note equal to 152. The first system is marked with a piano (*p*) dynamic and includes an 8-measure rest. The second system features a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system is marked with fortissimo (*ff*). The fifth system includes a piano (*p*) dynamic and a crescendo (*cres*) marking. The sixth system includes a *loco* marking. The seventh system concludes with a double bar line and the word FINE.

THE WINDS WHISTLE COLD

Glee

For Three Voices

Viz. Alto, Tenor & Bass

in the
Musical Play
Called

GUY MANNERING

or the
Gipsy's Prophecy

the Words by

Performed at the

D. Terry, Esq^r.

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

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

Ent. Sta. Hall

Pr 2/6

London Published by Goulding, D'Almeida, Potter & Co. 20, Shoe Square, & to be had at 7, Westmorland Str. Dublin.

$\text{♩} = 69$

ALLEGRO

MODERATO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a forte (f) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It features the same two-staff arrangement. The dynamics increase to fortissimo (ff). The melodic line in the upper staff continues with similar rhythmic patterns, and the accompaniment in the lower staff maintains its harmonic support.

Guy Mannering

* Original Key E $\text{♩} = 69$ (This Glee may be had arranged for Two Sopranos & a Bass, with appropriate words.)

ALTO.

The winds whistle cold, and the stars glimmer red, The flocks are in

TENORE.

The winds whistle cold, and the stars glimmer red, The flocks are in

BASSO.

The winds whistle cold, and the stars glimmer red, The flocks are in

PIANO
FORTE.

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

red, The flocks are in fold, and the cattle in shed --! The

red, The flocks are in fold, and the cattle in shed --! The

red, The flocks are in fold, the cattle in shed --! The

CHORUS

flocks are in fold, and the cattle in shed! The winds whistle cold, and the
 flocks are in fold, and the cattle in shed! The winds whistle cold, and the
 flocks are in fold, and the cattle in shed! The winds whistle cold, and the

stars glimmer red, The flocks are in fold, and the cattle in
 stars glimmer red, The flocks are in fold, and the cattle in
 stars glimmer red, The flocks are in fold, and the cattle in

shed; The winds whistle cold, and the stars glimmer red, The
 shed; The winds whistle cold, and the stars glimmer red, The
 shed; The winds whistle cold, and the stars glimmer red, The

pp f pp

flocks are in fold, and the cattle in shed! The flocks are in fold and the

flocks are in fold, and the cattle in shed! The flocks are in fold and the

flocks are in fold, the cattle in shed! The flocks are in fold and the

pp f cres pp

cattle in shed - -

cattle in shed - - SOLO.

cattle in shed - - When the hoar frost was chill upon moorland and

pp

SOLO.

When the hoar frost was

SOLO. p

When the hoar frost was

hill, And was fringing the Forest bough, and was fringing the Forest bough - - -

cres chill upon moorland and hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres chill upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

cres upon hill And was fringing the Forest bough *pp* Our Fathers wou'd

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonnybrown *cal?*

trowl the bonny brown bowl the bonny bonny brown bowl the bonny brown *cal?*

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonny brown *cal?*

CHORUS

pp bowl And so will we do now and so will we do now and so will we and

pp bowl And so will we do now and so will we do now and so will we and

pp bowl And so will we do now and so will we do now and so will we and

ppp

so will we and so will we do now, Jolly hearts - - - - - And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

pp *f* *pp* *pp* *mf* *pp*

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now!

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now! SOLO

now Jolly hearts - - - - - And so will we do now! Gaffer Winter may

f *ff* *ff* *p*

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

seize upon milk in the pail, - - - - - 'twill be long ere he freeze the bold bold

pp *f* *pp* *mf*

brandy the brandy and ale,
brandy the brandy and ale,
brandy the brandy and ale, For our Fathers our Fathers so bold, They laugh'd at the

For they dol
For they dol
cold, When Boreas was bending his brow, When Boreas was bending his brow! -

quaff'd mighty Ale and they told a blythe tale, they told they told a blythe tale And
quaff'd mighty Ale and they told a blythe tale, they told a blythe -- tale And
and they told a blythe tale, they told they told a blythe tale And

so will we do now and so will we do now and so will we and so will we and so will we do
 so will we do now and so will we do now and so will we and so will we and so will we do
 so will we do now and so will we do now and so will we and so will we and so will we do

now Jolly hearts - - - - - And so will we do now Jolly hearts Jolly hearts Jolly
 now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts Jolly hearts Jolly
 now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts -

hearts; And so will we do now.
 hearts; And so will we do now.
 And so will we do now.

8- FINE

LORD HENRY

Sung by

Miss Matthews

the Words by

Guy Mannering

in the Musical Play of

D. Terry Esq.

or the Gipsy's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

Composed by

F. A T T W O O D.

Pr: 1/6

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

ALLEGRETTO

First system of piano introduction, featuring treble and bass staves with a 3/4 time signature and a key signature of one flat. Dynamics include *p* and *mf*.

Second system of piano accompaniment, continuing the treble and bass staves with a dynamic marking of *f*.

In ancient times in Britain's

Third system showing the vocal line and piano accompaniment. The vocal line begins with the lyrics "In ancient times in Britain's". Dynamics include *p*.

Isle, Lord Hen = ry well was known;

No Knight in

Fourth system showing the vocal line and piano accompaniment. The vocal line continues with the lyrics "Isle, Lord Hen = ry well was known; No Knight in".

all the land more fam'd or more deserv'd re = nown. His heart was

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "all the land more fam'd or more deserv'd re = nown. His heart was". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part is characterized by dense, rhythmic chordal textures.

all on Honour bent He ne'er could stoop to Love, no Lady in the land had pow'r His

The second system continues the vocal line with the lyrics "all on Honour bent He ne'er could stoop to Love, no Lady in the land had pow'r His". The piano accompaniment continues with similar dense textures. A dynamic marking of *sf* (sforzando) is placed below the piano part towards the end of the system.

frozen heart to move his heart to move his heart to move

The third system features the lyrics "frozen heart to move his heart to move his heart to move". The piano accompaniment continues with dense textures. A dynamic marking of *sf* is present at the bottom right of the piano part.

his heart his heart his heart to

The fourth system contains the lyrics "his heart his heart his heart to". The piano accompaniment continues with dense textures. Dynamic markings of *sf* and *f* are visible in the piano part.

move his heart to move . . . his heart to move

f

2^d VERSE.

Yet in that bosom deem'd so stern, The

p

kindest feelings dwelt; Her tender tale, when Pi = ty told, It

never fail'd to melt. But for no idle passion form'd, His

ad lib:

a tempo

high heroic mood

Glory's sublimer charms alone With lovers' ardour wood with anour.

ad lib:

wood - - - with ardour wood

with ar = = = =

sf

sf

= = = = = = = = = = = = dour wood with ardour wood with ar=dour

f

f

wood - - - with ar = = dour wood.

The Fox jumpt over the parson's Gate

Quintetto

(finale to the first Act)

Sung by

MISS STEPHENS MISS MATTHEWS

M. Liston M. Norris & M. Tinney

the Words by

Guy Mannerling

D. Terry Esq.

or the GIPSEY'S PROPHECY

Theatre Royal Covent Garden

Composed by

HENRY R. BISHOP.

No. 2/6

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

ALLEGRETTO
MODERATO
UN POCO
ANDANTE.

Introduction for piano. The score is in 2/4 time with a tempo marking of 92. It features a treble and bass clef. The treble clef part starts with a forte (f) dynamic and includes a clarinet part (Clar:) marked piano (p). The bass clef part also starts with a forte (f) dynamic.

Sampson.
(M^r Liston)

The Fox jumpt o=ver the Parson's Gate, And stole his

Musical score for the first line of lyrics. It includes a vocal line and piano accompaniment. The piano part has dynamics of forte (f), fortissimo (rf), and piano (p).

Poultry from under his nose O ho quoth the Parson who popt out his pate A good fat hen and away she

Musical score for the second line of lyrics. It includes a vocal line and piano accompaniment.

Miss Mannering
(Miss Matthews)

goes. *dol* *Calm* La = dy calm your troubled breast Be = neath our

dol *pp* *dol*

This system contains the first line of music. The vocal line begins with a *dol* marking and the lyrics 'goes. Calm La = dy calm your troubled breast Be = neath our'. The piano accompaniment features a *dol* marking and a *pp* dynamic.

roof of Friendship rest, Beneath our roof our roof of Friend = ship

This system contains the second line of music. The vocal line continues with the lyrics 'roof of Friendship rest, Beneath our roof our roof of Friend = ship'.

rest, There say what most - - may soothe. There say what most may soothe your

This system contains the third line of music. The vocal line continues with the lyrics 'rest, There say what most - - may soothe. There say what most may soothe your'.

Sampson.
woes "A good fat hen, A good fat hen. A good fat hen and away she goes.

smorz.

This system contains the fourth line of music. The vocal line begins with the name 'Sampson.' followed by the lyrics 'woes "A good fat hen, A good fat hen. A good fat hen and away she goes.' The piano accompaniment concludes with a *smorz.* marking.

Miss Bertram.
(Miss Stephens)

$\text{♩} = 63.$

ALLEGRO
MODERATO

Friendship thou canst balm impart, To the wounded,

suffring heart A mourner to thy roof -- to thy roof -- I fly; And

then should si - lent tears intrude, The gleam of glist'ning gratitude shall

light the drops shall light the drops in sorrows eye! -- Then a = =

cres *p*

Miss Mann

Miss Manner ♪

Farmer Harrow,
(Mr Norris)

Farmer Flail,
(Mr Tinney)

= way with old care, let the dullard go drown, Mirth and pleasure lifes short rosy

Then a=way, let the dullard go drown, Mirth and pleasure lifes short rosy

Then a=way, let the dullard go drown, Mirth and pleasure lifes short rosy

moments should crown, For what gain or what good eer from sorrow a = rose?

moments should crown, For what gain or what good eer from sorrow a = rose? A

moments should crown, For what gain or what good eer from sorrow a = rose?

(Sampson)

good fat Hen, and a = -way she goes A good fat Hen, and a = -way she goes

Miss Bertram. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Miss Maunering. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Sampson. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Farmer Harrow. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

Farmer Flail. *f* Let's re=joyce! It doth beseem us Let's re=joyce! It doth beseem us lets re=

f ALL: SPIRITOSO.

jovial *ff* Exul=temus Ex-ul = temus! Hence, ye sor=did and litigious Hence ye

jovial *ff* Exul=temus Ex-ul = temus!

jovial *f* Exul=temus! *ff* Exul=temus Ex-ul = temus!

jovial *ff* Exul=temus Ex-ul = temus!

jovial *ff* Exul=temus Ex-ul = temus!

p *ff* *pp*

sor = = did and li = = tigious Hence op pres = = sion hence op = =
 Hence op pres = = sion hence op = =
 Pro = = digious!
 Hence op pres = = sion hence op = = =
 Hence op pres = = sion hence op = = =

= = pres = = sion hence - - Hence - - - - - op = pression
 = = pres = = sion hence - - Hence op = = pression op = pression
 Pro = = di = gious! Ex = ul = temus Ex = ul = = te = =
 = = pres = = sion hence - - Hence op = = pression op = pression
 = = pres = = sion hence - - Hence op = = pression op = pression

Hence! Hence op = pres = sion Hence op = pres = sion
 Hence! Hence op = pres = sion Hence op = pres = sion
 = = mus. Pro = digious!
 Hence! Hence op = pres = sion Hence op = pres = sion
 Hence! Hence op = pres = sion Hence op = pres = sion

Hence! Hence op = pres = sion Hence! hence op = pression
 Hence! Hence op = pres = sion Hence op = pres = sion Hence! hence op = pression
 (Speaking)
 Prodigious! Ex-ul = temus Ex-ul = te = mus Pro = digious
 Hence! Hence op = pres = sion Hence op = pres = sion Hence op = pression
 Hence! Hence op = pres = sion Hence op = pres = sion Hence op = pression

Hence Hence Hence Op=pression Hence Hence Hence

Hence Hence Hence Op=pression Hence Hence Hence

Ex=ul=temus Prodigious Ex=ul=temus

Hence Hence Hence Op=pression Hence Hence Hence

Hence Hence Hence Op=pression Hence Hence Hence

The musical score consists of two systems. The first system includes five vocal staves and a grand staff (treble and bass clefs). The lyrics are: "Hence Hence Hence Op=pression Hence Hence Hence", "Hence Hence Hence Op=pression Hence Hence Hence", "Ex=ul=temus Prodigious Ex=ul=temus", "Hence Hence Hence Op=pression Hence Hence Hence", and "Hence Hence Hence Op=pression Hence Hence Hence". The second system contains five empty vocal staves and a grand staff with musical notation.

Oh! tell me Love the Dearest hour!
Duett
Sung by

MISS MATTHEWS & M^{rs} SINCLAIR

in the
Musical Play
OF

GUY MANNERING

the Words by

OR
The Gipsy's Prophecy

D. Terry, Esq^r.

at the

Theatre Royal, Covent Garden.

Composed by

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

Ent. Sto. Hall.

Pr 1/6

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

$\text{♩} = 80$
Harp, or Piano-Forte.
ANDANTINO.
GRAZIOSO.

Julia.

Oh! tell me love, the dearest hour The parted anxious Lo = = ver knows When

pas=sion, with en = chanting pow'r, A = cross the faithful mem'ry throws Its

LARGO.
sof = test brightest flame?

Henry.
tempo *mo*
sof = test brightest flame? 'Tis when he sings on some lone shore, Where

Dol Cres


Ec=ho's vo=cals spi = rits thron; Whose aë = ry voices o'er and o'er, On

LARGO.
dear - lov'd thril=ling name .

still and moonlight Lake pro=long The dear-lov'd thrilling name .

Soave mf tempo *mo*

TEMPO 1^{mo}
dol espress

Julia . 


When sor=row strikes her keenest dart, When Fortune's darkest

Henry . 


When sor=row strikes her keenest dart, When Fortune's darkest



pp *f* *p*

 *f* *pp* *dol*

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho


 *f* *pp* *dol*

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho

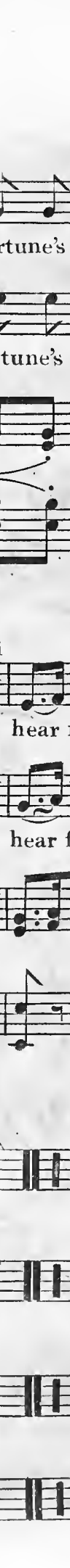


mf *pp* *dol*

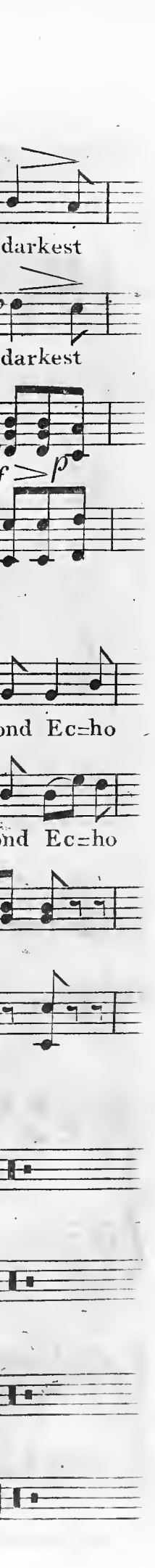
LARGO

 *ff*

wak'd by love Our bo=soms faith pro=claim .

 *ff*

wak'd by love Our bo=soms faith pro=claim .



Calando *LARGO* *ff* tempo 1^{mo}

"Be mine Dear Maid"
SUNG BY
Mr. Sinclair

In the Musical Play of

GUY MANNERING

OR THE

The Words by

Gipsy's Prophecy.

D. Terry Esq.

at the Theatre Royal, Covent Garden

Composed by

HENRY R. BUSHOP.

Pr. 1/6

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

$\text{♩} = 100$. Maelzel's Metronome.

ALLEGRETTO

MODERATO

Flauto

Armonica.

loco

Guy Mannering.

*Original Key C.

Henry Bertram.

Be mine, dear Maid, This faithful heart, Can never prove un = true; 'Twere ea = sier far from

8

p Armonica

life to part, Than cease to live for you! Then turn thee not a = =

loco

f

p

8

= way my love; Oh! turn thee not a = = way; For by the light of truth I swear! To

cres

f

love thee, night and day, love! To love thee, night and day, love! To love thee night and

loco

mf

p

8

dol. Scherzoso.

rf

day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

day, love! To love thee, night and day, love!

loco

2^d VERSE.

The Lak shall first for = get to sing, When mom unfolds the East, E'er I, by change, or

p Armonica

coldness, wring Thy fond confiding breast!

loco

Then tum thee not a =

= way my love; Oh! turn thee not a = way; For by the light of truth I swear! To

8

cres f

dol. Scheroso. *rf*

love thee, night and day, love! To love thee, night and day, love! To love thee, night and

loco 8

mf

day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

rf *ff*

day, love! To love thee, night and day, love!

f *ff* *loco*

So Young & Gallant Knight

Sung by

M^r STINCLAIR

Guy Mannering

or the Gipsy's Prophecy at the

Theatre Royal, Covent Garden

the Words by

Composed by

D. Terry Esq.

HENRY R. BISHOP

Pr. 7/6.

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

$\text{♩} = 132.$

ALLEGRETTO

MODERATO

The piano introduction consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting with a piano (*p*) dynamic and featuring a melodic line with various articulations. The lower staff is in bass clef with a 4/4 time signature, providing a rhythmic accompaniment with chords and eighth notes. Dynamics range from *p* to *ff*.

(Henry Bertram.)

At Battle cry, or Beauty's sigh The Soldier feels de = =

The first system of the vocal piece features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are "At Battle cry, or Beauty's sigh The Soldier feels de = =". The piano part includes a *p* dynamic marking.

dol

= = light, At Beauty's sigh, or Battle cry The Soldier feels de = light

The second system continues the vocal piece. The lyrics are "= = light, At Beauty's sigh, or Battle cry The Soldier feels de = light". The piano part includes dynamic markings for *f*, *rf*, *p*, and *mf*. A *dol* (dolente) marking is present above the first note of the vocal line.

Guy Mannering.

* Original Key Eb.

With ten = = der lay, - Or

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics "With ten = = der lay, - Or". The piano accompaniment includes dynamic markings of *p*, *f*, *ff*, and *p*.

da = = = ring deed, He wins of Love, or Fame the meed, of Fame the

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "da = = = ring deed, He wins of Love, or Fame the meed, of Fame the". The piano accompaniment continues with various rhythmic patterns and dynamics.

meed A young and gallant Knight, A young and gal = = lant Knight At

The third system shows the vocal line and piano accompaniment. The vocal line includes the lyrics "meed A young and gallant Knight, A young and gal = = lant Knight At" and a *dol* marking above the final note. The piano accompaniment features a *pp* dynamic marking.

ad lib: Beauty's sigh, Or Battle cry! A young and gal-lant Knight!

The fourth system concludes the page with a vocal line and piano accompaniment. The vocal line is marked "ad lib:" and contains the lyrics "Beauty's sigh, Or Battle cry! A young and gal-lant Knight!". The piano accompaniment includes dynamic markings of *ff*, *mf*, and *f*.

f In fiery In fiery field, *f* The

p *f* *p*

foemen the foemen yield. Be = neath Be = = neath his fal = = = chion

cres *f*

8 - - -

dol *adlib:* *Largo.*

bright! . . . Then wel = = = come . . . Then wel = = = come

p *Largo. p* Clar: Corni
Fag:

Tempo mo

Then wel = = come in . . his lau = = rel'd pride To La = = dy's

pp Corni

Tempo mo

bow'r at Eve he'll glide at Eve at Eve he'll glide A

Calando

young and gallant Knight A young and gal = = lant Knight At Battle cry At

pp *f* *ad lib:* *ppp* *rf*

Beauty's sigh at Battle cry! or Beauty's sigh - - - - - A young and gallant

ff *ppp* *cres* *f*

Knight .

ff

THE CHOUGH & CROW TO ROOST ARE GONE
the Celebrated
Gipsy Glee & Chorus?

Sung by
Mast^r. Williams, M^{rs}. Sterling & M^{rs}. Sigman's

in the Musical Play of
Guy Mannering

or the Gipsy's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

the Words by Joanna Baillie, the Music Composed by

Henry R. Bishop.

Pr. 3^s.

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

ANDANTE
LARGHETTO

♩ = 66.
p

Solo (Mast^r. Williams) 1st Soprano.

The Chough and Crow to roost are gone, The Owl sits on the
pp

tree, The hush'd wind wails with feeble moan, Like Infant Cha-ri-ty

Guy Mannering

* This Glee may be had, Arranged by M^r. Bishop, for three Voices.

Like - - In - = fant Cha = ri = ty Clar: The

L.H.

wild fire dances dances on the fen, The wild fire dances on the fen The

stacc.

red star sheds its ray, - The red star sheds its ray, The red star sheds its ray, Up =

mf *p*

= rouse ye then, My merry merry men, It is our opening day; Up = = rouse ye then, my

CHORUS.

Soprano. *ff* merry merry men, It is our op'ning day. *ff* Up = rouse ye then my merry merry men It

Alto. *ff* Up = rouse ye then my merry merry men It

Tenore. *ff* Up = rouse ye then my merry merry men It

Basso. *ff* Up = rouse ye then my merry merry men It

p is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

p is our op'ning day. Up = rouse ye then my merry merry men It is our op'ning day It

p is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

p is our op'ning day Up = rouse ye then my merry merry men It is our op'ning day It

High from my La-dy's bow'r; High - - from my Lady's bow'r; Be = wilder'd hinds with

shorten'd ken shrink on their mur-ky way shrink on their mur-ky way: Shrink

Soprano 1^{ma}

Soprano 2^{da}

Alto.

Tenore.

Basso.

Uprouse ye then, my merry merry men, It is our opning day; Up=
 on their murky way. Uprouse ye then, my merry merry men, It is our opning day; Up=

CHORUS

ff Uprouse ye then my merry merry men It is our opning day, Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It is our opning day, Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

ff Uprouse ye then my merry merry men It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opning day Up-rouse ye then, my merry merry men, It is our opning day It

is our opening day Uprouse ye then my merry merry men It is our opening day, It is our opening day.

is our opening day Uprouse ye then my merry merry men It is our opening day, It is our opening day.

is our opening day Uprouse ye then my merry merry men It is our opening day, It is our opening day.

is our opening day Uprouse ye then my merry merry men It is our opening day, It is our opening day.

is our opening day Uprouse ye then my merry merry men It is our opening day, It is our opening day Nor

cres ff pp

(M^r. Higman) Basso .

board nor gar = ner own we now Nor roof nor latch = ed door Nor

pp

roof nor latch = ed door Nor kind mate bound by ho = ly vow, To

dol Stacc.

dol

bléss a good mans store, A good mans store! Noon lulls us in a

gloo-my den, And night is grown our day: And night is grown our day! And

f

Solo. Soprano 1^{ma}

Solo. Soprano 2^{da}

Uprouse ye then, my merry merry men, and use it as ye may; Up =

Uprouse ye then, my merry merry men, and use it as ye may; Up =

night is grown our day. Uprouse ye then, my merry merry men, and use it as ye may; Up =

p *pp*

♩ = 50.

LARGO SOSTEN^{do}

CHOR^o Tutti

ff = rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

ff = rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

ff And use it as ye may!

ff And use it as ye may!

ff = rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

f

LARGO SOSTEN^{do}

Solo ALLEGRETTO ♩ = 126.

Solo *pp* Up=rouse ye then, my merry merry men, It is our opning day Uprouse ye then, my

Solo *p* Up=rouse ye then, It is our opning day Uprouse ye then, my

pp stacc.

ALLEGRETTO

CHO?

Tutti

merry merry men, It is our opening day! Up=rouse ye then, my merry merry men It

merry merry men, It is our opening day! Up=rouse ye then, my merry merry men It

Up=rouse ye then It

Up=rouse ye then It

merry merry men, It is our opening day! Up=rouse ye then It

pp

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

is our opening day Up=rouse ye then, my merry merry men, It is our opening

cres

Solo. *p*

day! Up=rouse ye then, Up=rouse ye then, my merry merry men, my merry merry

Solo. *p*

day! Up=rouse ye then, my merry merry

day!

day!

Solo. *p*

day! Up=rouse ye then, my merry merry

cres

men, Up=rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

cres

men, Up =rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

Up =

cres

men, Up =rouse ye then, Up=rouse ye then, my merry merry merry merry men.

cres

cres

Tutti

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'ning day! Up = rouse ye then, my

f

Tutti f Up = rouse ye then, It is our op'ning day! Up = rouse ye then, my

Up = rouse ye then, It is our op'ning day! Up = rouse ye then, my

merry merry men It is our op'ning day! It is our op'ning day, It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

merry merry men It is our op'ning day! It is It is It

is our op' = ning day - My merry merry merry merry merry merry men, It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It
 is our op' = ning day - It is It is It

pp

is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It
 is our op'ning day It is It is It is our op'ning day, It

ppp

Clar:

is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres
is It is It is our opning day - - - - - decres

Fag:

dim.

CALEDONIA, NATIVE LAND!

Sung

with the Highest Applause

BY

Mr. Sinclair

in the

Musical Play

OF

GUY MANNERING
(OR)
the Gipsy's Prophecy.

the Words by

D. Terry Esq.

at the Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

Ent. Sto. Hall.

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

Pr 7 6

London Published by Goulding, D'Almaine, Potter & Co. 20 Soho Square. & sold at 7 Westmoreland St. Dublin

The musical score is written for a piano and features three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass clef, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef and a key signature of one flat. The first few measures show a simple melody in the treble and a bass line with chords. A dynamic marking of *p* (piano) is placed below the first measure of the grand staff. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of *f* (forte) is placed below the grand staff in the middle section. The score ends with a double bar line.

$\text{♩} = 60$

ANDANTINO

ESPRESSIVO.

Guy Mannering

Henry Bertram.

Native Land! I'll love thee e=ver, Let me raise the wel= come

strain, Mine were banish'd feet that ne=ver Hop'd to press thy turf a=

= gain! Now these eyes illum'd with glad=ness, As they scan'd thy beauties

o'er, Neer a= gain shall melt in sad=ness; Parting to re=turn no

more! *dol* Ca=le=do=nia! native Land Native Land! *f* I'll love thee *hr*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word 'more!' followed by 'Ca=le=do=nia!' with a 'dol' (dolente) marking. The lyrics continue with 'native Land Native Land!' and 'I'll love thee'. The piano accompaniment includes dynamic markings of *pp*, *f*, and *pp*.

2^d Verse.
e=ver! Native Land! tho' fate may

The second system is labeled '2^d Verse.' and contains the lyrics 'e=ver!' and 'Native Land! tho' fate may'. The piano accompaniment features dynamic markings of *f*, *ff*, *p*, and *pp*.

ba=nish And command me far to part, *dol* Never can thy mem'ry

The third system of the score contains the lyrics 'ba=nish And command me far to part, Never can thy mem'ry'. A 'dol' marking is placed above the word 'Never'. The piano accompaniment includes a sharp sign (#) on the treble clef staff.

vanish From this glow=ing grate=ful heart! *hr* Let an

The fourth system contains the lyrics 'vanish From this glow=ing grate=ful heart! Let an'. The piano accompaniment features dynamic markings of *f* and *hr* (hairpins).

In = dian solstice burn me, Or the snows of Norway chill! Hither

still my heart I turn thee, Here! my Coun=try thou art still! Ca=le=

= do = nia ! na = tive Land Native Land! I'll love thee ever!

ff

The Love that's born of Gratitude,

AIR

(Sung by)

MISSES STEPHENS

in the

Musical Play

OF

GUY MANNERING

or the

the Words by

Gipsy's Prophecy,

D. Terry Esq.

Theatre Royal, Covent Garden,

composed by

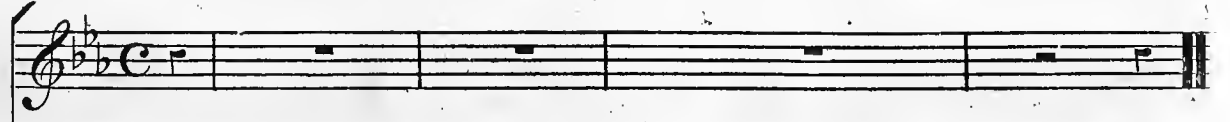
T. ATTWOOD.

Entire Hall

Pr 4/6

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

VOCE



ANDANTINO



Guy Mannering.

I fear you read my heart too well, in blush-ing cheek with

p *f*

tears be = dew'd, Ah! let those tears and blushes tell the love that's born of

Cres *p*

8

gra = = ti = = tude the love that's born of gra = = ti = = tude Ah!

ad lib: *f*

let those tears and blush = = es tell the love that's born of

a tempo ad lib: *Cres* 3

gra = ti = tude the love that's born of gra = = = ti = tude

f

p

2^d. VERSE.

The thoughts I trem = ble to, ex = press, O'er which my heart has

p *f*

dar'd to brood, Then, from my si = lence, pi = tyng guess The love that's born of

Cres

8

ad lib: at mpo

gra = ti = tude The love that's born of gra = = ti = tude Then, from my

f

ad lib:

3

si = = lence, pi = = tying guess the love that's born of gra = = = ti = tude the

Cres

tr

love... that's born of gra = = = = ti = tude

f *p*

Do let your hands assure the youth
Finale

Sung by

(M^r)

Miss Stephens. Miss. Matthews. Sinclair & Co.

IN THE

Musical Play

(GUY MANNERING)

OR
The Gipsy's Prophecy

Adapted to a Scotch. Air; & Arranged

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

Ent. Sta Hall

Pr. 1/6

London Printed by Goulding, D'Almaine, Pether & Co. 20, Soho Sq. & to be had at 7, Westmerland St. Dublin.

f = 96
ANDANTE
CON MOTO

Miss Mannering

Oh! let your hands assure the Youth There's nothing now to fear, For

pp

his return is little worth Un-less he's welcom'd here! For there's nae luck a =

=bout the house There's nae luck a = va! There's little pleasure in the house When your smiles are a = wa!

CHORUS

For there's nae luck a = bout the house Therer's nae luck a = va, There's little pleasure

f

For there's nae luck a = bout the house Therer's nae luck a = va, There's little pleasure

ff

in the house When your smiles are a = wa - - .

in the house When your smiles are a = wa - - .

Henry Bertram.

The Heir of Ellangowan's fate, Depends upon this night, If you deny him your support, He's

pp

neither right nor might. For there's nae luck a = bout the house, There's

nae luck a = va, There's little pleasure in the house When your smiles are awa.

64 CHORUS.

For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house when
For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house when

ff

8-

your smiles are a = wa - - -
your smiles are a = wa - - -

8- loco

8-

Miss Bertram.

Then welcome back the rightful Heir, To native halls and lands, There's right and might and

pp

music too In your approving hands, For there's nae luck about the house There's nae luck a=

CHORUS.

= va, There's little pleasure in the house, When -- your smiles are a = wa.. For there's

For there's

ff

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

8 - - -

♩ = 72
Allegro ma non molto

your smiles are a = wa. For there's nae luck a = bout the house, There's

your smiles are a = wa. For there's nae luck a = bout the house, There's

loco

Allegro ma non molto

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

8 - - - loco

= wa - - . when your smiles are a = wa . when your smiles are a = wa . when

= wa - - . when your smiles are a = wa . when your smiles are a = wa . when

your smiles are a = wa - - .

your smiles are a = wa - - .

FINE

All heretofore, Night & Day here!
(Ballad.)

(Sung by M^r. Braham)

In the Popular Comic Opera of
(Guy Mannering)
OR
The Gipsy's Prophecy.

as Performed at the
THEATRE ROYAL, COVENT GARDEN.

composed by
Henry R. Bishop.

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

2. 1/6 -

London Printed by Goulding Dalmaine Fetter & Co. 20. St. John's Street. To be had at 7. Westmorland Street Dublin.

$\text{♩} = 56$ of
Maelzel's Metron^e
ANDANTE
GRAZIOSO.

Henry Bertram.
espres

Guy Mannering

dol
 turn thee not a-way my love! Oh! turn thee not a-way my love! Oh! turn thee not a-

dol e legati
 way! For - - - - by the light of truth I swear! To love thee night and day love! For

fp fp pp dol

f ff Animato
 by the light of truth I swear! To love thee night and day love!

fp mf mf cres f

2^d Verse scherzoso
 The Lark shall first for-get - - to sing, When

ff p

morn unfolds the East; - - - - E'er I - - - by change, or

coldness wring Thy fond con = fi = ding breast! Then turn - - - - - thee not a =

Stacc:

= way my love! Oh! turn - - - - - thee not a = way my love! Oh! turn thee not a =

mf

= way! For - - - - - by the light of truth - I swear! To

love thee night and day love! For by the light of truth I swear! To

or
love - thee night and day love!

mf cres f ff

Should the preceding Verse be found too difficult for the Voice the following may be Substituted. H. R. B.

2^d Verse.

The Lark shall first forget to sing, When morn unfolds the East; E'er

I by change, or coldness wring Thy fond confiding breast! Then turn thee not a-

= way my love! Oh! turn thee not away my love! Oh! turn thee not away! For - - -

by the light of truth I swear! To love thee night and day - love! For by the light of

truth I swear! To love thee night and day love!

Sweet Contents,

Sung by

M^r Braham,

In the Popular Comic Opera of

GUY MANNERING

or

The Gipsy's Prophecy.

as Performed at the

Theatre Royal, Covent Garden.

The Poetry, by T. Knight Esq.

Composed by

of Norton Hall, Lancashire.

Henry R. Bishop,

Ent. Sta. Hall.

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

Pr. 1/6.

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

Accompanied RECITATIVE.

ANDANTE

CON MOTO.

f *p* *ff* *p*

Corni

Guy Mannering.

Henry Bertram.

Say, if in Court or Ci=ty Sweet Sweet CONTENT do dwell! Sings she her tuneful

pp

ditty Within the mossy cell! Lives she up=on the Mountain! Dwells she be=

neath the Tree! Whose Branches shade the Fountain, Where hums the bu=sy Bee!

Piu Animato *Scherzoso*

Rests she with the Married! Or=with the so=cial Band! Walks she= or is she

cres *mf* *p* *pp*

Guy Mannering

carried! Dwells she on Sea or Land! on Sea or Land! on Sea or Land!

AIR.

ANDANTINO
ESPRESSIVO.

Cease sweet CONTENT to slander! More constant than the

Dove! She ne'er was given to wander From Home-born Peace and Love! Cease

sweet CONTENT to slander! More constant than the Dove! She

ne'er was gi-ven to wander From Homeborn Peace and Love - - -! From

h^r

cres

Home born Peace and Love - - -! From Home born Peace and Love - -! From

p *dim* *ritard:* *cres*

Home born Peace and Love - -! From Home born Peace and Love! From Home born

ff

p *dim* *ritard:* *f*

Peace and Love - - - -!

h^r

rf *rf* *ff*

Scots, wha hae wi' Wallace bled!

BRUCE'S
Address to his Army,
as Sung by

MR BRAHAM,

in the Popular Opera of

GUY MANNERING,

or *The Gipsy's Prophecy;*

Arranged for the

VOICE & PIANO FORTE,

BY

Henry R. Bishop.

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

LONDON,

Price 1/6

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

ANDANTE
CON
ENERGIA

f

Henry Bertram.

Scots, wha hae wi' Wal=lace bled,

ff *pp e stacc:*

Scots, whom Bruce has of=ten led, Welcome to your go = ry bed,

Or to Vic=to= ry! Now's the time, and now's the hour, See the front of

mf *p*

bat=tle lour, See approach proud Edward's pow'r, Chains and Sla = ve =

mf

= ry! Who would be a

2^d VERSE.

ff *pp e stacc:*

Scots wha hae

traitor Knave! Who would fill a cowards grave! Who so base as

be a Slave? Let him turn and flee! Who, for Scotland's King and Law,

mf *p*

Freedom's sword will strongly draw; Freeman stand, or freeman fa?

Let him on wi' me!

mf *ff* **VOLTA**

Scots wha hae

3^d VERSE. espres.

By oppressions woes and pains, By your Sons in ser-vile chains,

pp e stacc

cres

ff

We will drain our dearest veins, But they shall be free! Lay the proud U-

=sur-per low, Tyrants fall in ev'ry foe, Liberty's in ev'ry blow!

Let us do, or a dee!

mf

ff

FINE

Scots who hae

Sir Guy was a bold & hardy Knight.
Sung by
Miss Matthews

In the Popular Opera of
GUY MANNERING
OR

The Gipsy's Prophecy!

The Poetry by *D. Terry Esq.* Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the

Theatre Royal Covent Garden & Haymarket. 11:1/6

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

ALLEGRO.

$\text{♩} = 60.$ of
Maelzel's Metronome.

Julia.

Sir Guy was a bold and hardy knight, Of courage keen, and true, Oh! little car'd he for

1st *Largo* 2d

Beauty bright, But sung while the sword he drew; Sir drew!

Sir Guy

Piu Largo

"Let Fools be the theme of Love's light Story, I'll live and die - - a =

p colla voce *mf*

a Tempo *lmo*

= lone for Glory, I'll live and die a = lone, For Glory for Glory! I'll live and die,

f *pp* *lmo*

live and die a = lone for Glo = ry! for Glo = ry Glo = ry! A = = = lone for

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

Glory!

ff *rf*

Fair Ro-sa-lie shrunk from his scornful Eye, She lov'd, but lov'd in vain; He

pp

saw not her Tear, he heard not her sigh, But laugh'd as he sung the strain! Fair

Piu Largo

Rosalie shrunk from his scornful Eye, She lov'd but lov'd in vain, He saw not her

pp colla voce *f* *pp*

a Tempo 1^{mo}

Tear, he heard not her sigh, But laugh'd as he sung the strain!

Tempo 1^{mo} *f*

“Let Fools be the theme of Love’s light story, I’ll live and die -- a = lone for

p *mf*

Glory! I’ll live and die a = lone For Glory for Glory! I’ll live and die live and die a =

f *pp*

= lone for Glo = ry! for Glo = ry Glo = ry! A = = = lone for Glory!

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