

The Overture,

And whole of the Music in

THE KNIGHT  
OF  
SNOWDOWN,

A Grand Musical Drama,

As Performed with Enthusiastic Applause at

The New Theatre Royal,

Covent Garden,

Also at the

The Words by Tho. Morton, Esq.

Lyceum Theatre.

Composed & Arranged for the

PIANO FORTE,

BY

Henry R. Bishop.

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

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

Price 15/-

Ent. at Stat. Hall





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# Overture

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

Largo.

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

*p* *p*

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

Ped

*ff* *pp* *ff*

Ped

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

Knight of Snowdon



*pp*

*f p dim*

**Allegro  
a la  
Chasse**

*pp*

*Clar:*

*Bugle*

*Clar:*

*Bugle dol*

*cres* *mf*

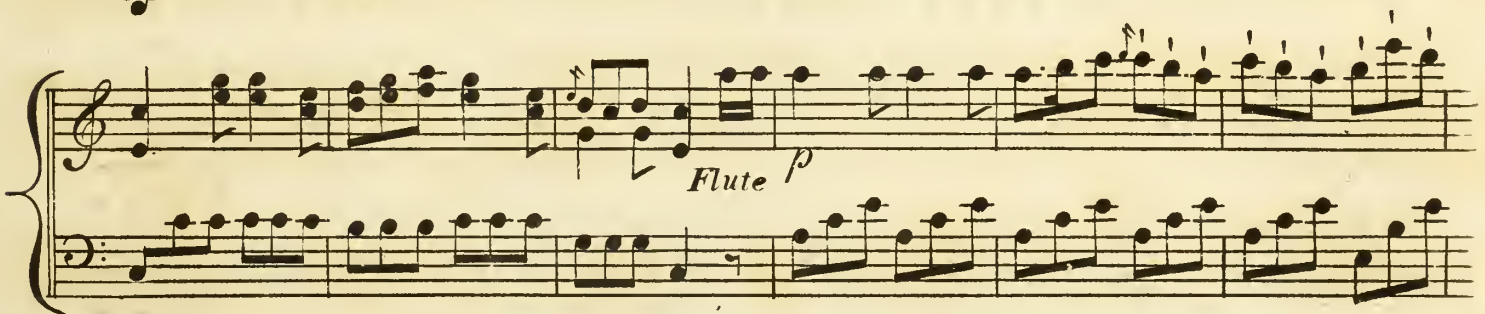
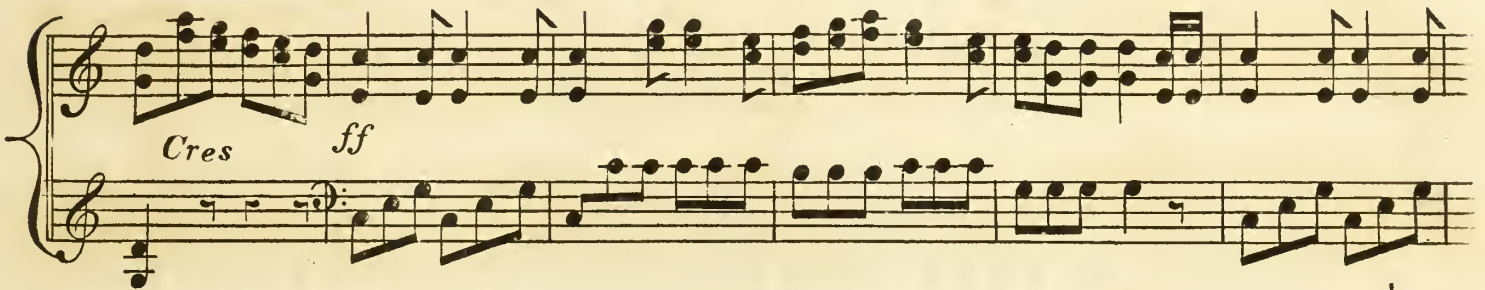
*cres* *f*

*f* *ff*  
*piu presto*

*Clar:*  
*Corni:*

Knight of Snowdoun







The musical score is arranged in four systems, each containing a grand staff with a treble and bass clef. The first system features a melodic line in the treble clef with dynamics *f* and *p*, and a dense chordal accompaniment in the bass clef. The second system continues the melody with dynamics *f*, *p*, and *cres*. The third system includes a melodic line with a *p* dynamic and a bass line with *8<sup>a</sup>* markings. The fourth system features a melodic line with a *rf* dynamic and a bass line with *8<sup>a</sup>* markings and a *rf* dynamic. The score is written in a key with one flat and a 2/4 time signature.

Knight of Snowdown

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, showing a crescendo leading to a fortissimo section. Dynamic markings include *cres*, *f*, and *ff*.

Fourth system of musical notation, featuring a complex texture with many beamed notes and chords in both staves.

Fifth system of musical notation, including a section for Clarinet. The Clarinet part is marked *p* and *f*. Triplet markings (*3*) are present in both staves.

Sixth system of musical notation, including a section for Bugle. The Bugle part is marked *p*. The system concludes with a final cadence.

Knight of Snowdon



*cres f*

*loco ff Bugle*

(Solo: Oboe, M<sup>r</sup> W. Parker, Accompanied on the Harp by M<sup>r</sup> Nicholson.) (Scotch Air.)

Andantino  
Scozzese

*mex f*



pp tr

fx fx

Smorz: Smorz:

tr ad lib tr pp

fx fx

(Solo. Clarinetto M<sup>r</sup> Hopkins.) f tr tr Subito



Allegro  
Vivace

pp

f

p

f p f p f p f p f p f

cres dim pp

ff



Flute Solo

8va  
*p*

*ff*

*loco*  
*p*  
Harp.

*loco*

8va

*loco*  
Smorz



pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a complex, rhythmic melody with many beamed notes. The bass clef part provides a steady accompaniment of quarter notes.

ff

Second system of musical notation, continuing the piece. The treble clef part has a similar complex melody. The bass clef part continues with quarter notes. A dynamic marking of *ff* is placed above the bass line.

Third system of musical notation, continuing the piece. The treble clef part has a similar complex melody. The bass clef part continues with quarter notes.

8va

*p* PRESTO *f*

Fourth system of musical notation, featuring a change in tempo and dynamics. The treble clef part has a complex melody with a dashed line above it labeled *8va*. The bass clef part continues with quarter notes. Dynamic markings *p*, *PRESTO*, and *f* are present.

*p* *f* *p*

Fifth system of musical notation, continuing the piece. The treble clef part has a complex melody with a dashed line above it. The bass clef part continues with quarter notes. Dynamic markings *p*, *f*, and *p* are present.

8<sup>va</sup> - - - - -  
cres ff

loco  
rf rf rf rf  
8<sup>va</sup> - - - - -

8<sup>va</sup> - - - - -  
rf rf



All young Men & Maidens  
DUET,

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

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

Price

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

Allegro  
con  
Spirito

WOMAN

All young men and maids to my standard draw nigh For



ALICE

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

*p*

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

*fp* *f*

list you by pressing. Now your manual perform From your

*p* *f* *p*

Knight of Snowdoun.

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

*f* *p*

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

*p*

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

*f*



*a tempo*

pen\_sion of arms, Hark the little wily conqueror beckons us to come, The

*pp*

pipe is his Trumpet; The Ta\_bor his drum Then

*f* *p* *f*

march march march to Cupid's Re\_vielle.

march march to Cupid's Re\_vielle.

*p* *f*

march , march march to Cu\_pid's Re\_vielle, to

march march to Cu\_pid's Re\_vielle, to

*p* *mf*

Cu\_pid's to Cu\_pid's Re\_vielle. to Cu\_pid's to Cu\_pid's Re\_vielle.

Cu\_pid's to Cu\_pid's Re\_vielle. to Cu\_pid's to Cu\_pid's Re\_vielle.

-viellie.

-viellie.

*f* *rf*



The shield of my honour de--

Should a Knight with in\_si\_dious arts you assail

*p*

feats their avail .

But should a true lover, lay siege to your

*f* *p*

*smorz* *ad lib*

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

breast

*mf* *p* *smorz*

Knight of Snowdoun .

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

*mf* *f* *p*

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

*f* *p*

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

*cres*



*ad lib* *smorz*

\_vives ev'\_ry sense, and gives courage a -- new For none fights so  
 \_vives ev'\_ry sense, and gives courage a -- new

*f*

*ad lib* *tr*  
 well as the man that loves true. Hark the lit\_tle wi\_ly conqueror

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

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

*f* *p* *f*

Then march march march to Cupid's Reviellie . march

march march to Cupid's Reviellie . march

*p* *f* *p*

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

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

*mf*

Cupid's to Cupid's Reviellie .

Cupid's to Cupid's Reviellie .

*f* *rf*



# Hospitality

Recitative & Air.

In the Opera of

## THE KNIGHT OF SNOWDOWN,

Composed by

Henry R. Bishop.

Price 1/6.

Ent. Sta. Hall.

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

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

ANDANTE.

HARP.  
or  
Piano Forte

Rec.<sup>VO</sup>  
ad lib:

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

ANDANTE CON MOTO

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

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

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

*Smorz.*

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

bon-ny O, In

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

*for.*



2<sup>d</sup> Verse.

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

*Cres.* *for.*

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

*pica.*

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

*dol.*

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

*Smorz.*

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

*pia*

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

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

*for*

Norman's bow'r so bonny O

*for*



# NOW TRAMP, TRAMP, O'ER MOSS AND FELL, <sup>27</sup>

Chorus of Highlanders

With Solo, Sung by M<sup>rs</sup> Dickons,

The Music Composed by

## HENRY R. BISHOP.

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

MODERATO

*pia. e Stacc.*

*pia.*

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

**ALTO & TENORE**  
*pia.*  
**CORO.** Now tramp, Now tramp, tramp O'er moss & fell, tramp, Now tramp

**BASSO**  
*pia.*  
Now tramp, Now tramp, tramp O'er moss & fell, tramp, Now tramp

**PIANO**  
**FORTE**

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

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



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

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

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

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

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

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

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

swell proud - - - ly swell

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

swell proud - - - ly swell

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

swell proud - - - ly swell Clan

*for.*  
 Clan Alpines' cry is win or die, Clan  
 Clan Alpines' cry is win or die, Clan  
 Alpines' cry . . . . . is win or die, . . . . .

The first system of the musical score consists of three staves. The top two staves are vocal lines, both starting with the dynamic marking *for.* and the lyrics "Clan Alpines' cry is win or die, Clan". The bottom staff is a piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Alpines' cry is win or die, Clan Alpines' cry is win or die, is win or  
 Alpines' cry is win or die, Clan Alpines' cry is win or die, is win or  
 . . . . . Clan Alpines' cry is win or die, is win or

*ff*

The second system of the musical score continues the vocal and piano parts. It features three staves. The top two staves are vocal lines with lyrics: "Alpines' cry is win or die, Clan Alpines' cry is win or die, is win or" and "Alpines' cry is win or die, Clan Alpines' cry is win or die, is win or". The bottom staff is a piano accompaniment, starting with the dynamic marking *ff*. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.



*p* ALICE:

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

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

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

*pp*

*pp*

*pp*

*pp*

*Cres.* *for.*

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

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

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

*for.*  
*for.*

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

*for.*  
*for.*

The Knight of Snowdoun.



o'er

*pp*

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

*pp*

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

*for.* *pp*

my Nor man wave

*for.*

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

*for.*

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

*for.*

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

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

die is win or die, is win or

die is win or die, is win or

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

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

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

wave!

wave!      Gitar - - - dian Spi - - rits      Guar - - - dian

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

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

*for* *for* *for*



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

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

Vic-to-ry Vic-to-ry

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

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

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

o'er my Nor-man wave,

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

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

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



*Piu Presto.*  
*pia*

sound; The batterdground, returns the sound, Clans Al-pines cry is win or

sound; The batterdground, returns the sound, Clans Al-pines cry is win or

sound; The batterdground, returns the sound, Clans Al-pines cry is win or

*pia.*

*pia.*

*pia.*

*pia. e Stacc.*

*Piu Presto.*

*Cres.*

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

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

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

*Cres.*

*Cres.*

*Cres.*

*Cres.*



o'er my Nor-man

my Nor-man wave o'er my Nor-man wave o'er my

cry is win or die, is win is win or die, is win is

cry is win or die, is win is win or die, is win is

cry is win or die, is win is win or die, is win is

Nor-man o'er my Nor-man o'er my Nor-man wave.

win or die, is win or die, is win or die.

win or die, is win or die, is win or die.

win or die, is win or die, is win or die.

The Knight of Sorrow.



# WHAT HO CHANSMAN HO!

39

Finale to the first Act, Sung by

*Mrs. Dickens, M<sup>rs</sup>. Blanchard, M<sup>r</sup>. Norris*

And Chorus of Highlanders.

The Music Composed by

**HENRY R. BISHOP.**

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

(When the Highlanders wind round  
the Mountain)

ALLEGRO MA

NON TROPPO

Oboe

*P.* Ped:

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of several systems of staves. The first system includes a piano accompaniment with a treble and bass clef, and an Oboe part. The piano part begins with a dynamic marking of *P.* and a pedaling instruction. The Oboe part is marked with a *mf* dynamic. The score continues with multiple systems of piano accompaniment, each with a treble and bass clef. The piano part features various dynamics, including *mf* and *ff*. The Oboe part continues with melodic lines and rests. The score concludes with a final system of piano accompaniment, marked with a *ff* dynamic.

The Knight of Snowdon



1st Soldier. (Mr. Norris)

Oboe What ho! Clansman ho! what ho! Clansman

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "What ho! Clansman ho! what ho! Clansman". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the musical score. The vocal line has the lyrics "ho! The times a-wry to whine & sigh to whine and sigh Pray". The piano accompaniment includes a dynamic marking of *for* (forte) in the right hand.

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

The third system shows the vocal line with lyrics "looks it like a Soldier bold. In dalliance soft his arms to fold No! Comrade No!". The piano accompaniment has a dynamic marking of *P.* (piano) in the left hand and *ur.* (urto) in the right hand.

(NORMAN)  
No! Comrade No. Why ho! Clansman ho! why ho! Clansman

The fourth system is marked "(NORMAN)". The vocal line has lyrics "No! Comrade No. Why ho! Clansman ho! why ho! Clansman". The piano accompaniment includes dynamic markings of *for* and *P. Flute.*

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

The fifth system continues with the vocal line lyrics "ho! No times a miss to snatch a kiss to snatch a kiss loco. Pray". The piano accompaniment has a dynamic marking of *for*.



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

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

(ALICE)

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

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

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



Piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

ALLEGRO  
ALLA  
MARCIA

(ALICE)

Wind Inst<sup>s</sup> only

Now

*pp*

First system of the march. It includes a vocal line for Alice, a piano accompaniment, and a section for wind instruments. The piano part is marked *pp*. The key signature is one sharp and the time signature is common time.

(Alice)

(Normal)

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

Second system of the march. It features a vocal line for Alice with lyrics, a piano accompaniment, and a section for wind instruments. The key signature is one sharp and the time signature is common time.

(Alice Solo)

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

Third system of the march. It features a solo vocal line for Alice with lyrics, a piano accompaniment, and a section for wind instruments. The key signature is one sharp and the time signature is common time.

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

*for* *p* *for* *p* Clar:

Fag:

The Knight of Snowdon

Fourth system of the march. It features a vocal line with lyrics, a piano accompaniment, and a section for wind instruments. The key signature is one sharp and the time signature is common time.



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

Oboe

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

by your

by your

Cres.

Al: *for* Chieftains for = bid *Nor* By your Chieftains for = bid By your Chieftains for =

*for* *P.*



CORO: ALTO & TENORE

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

BASSO

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

*P* *ff*

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

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

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

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

8 loco



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

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

*P.* *PP.*

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

(Alice & Norman)

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'De = = lay by your Chieftain's for = = bid De = ='. The piano accompaniment starts with a treble clef and a key signature of one flat (B-flat). It includes a piano (*p*) dynamic marking and a first ending bracket marked with the number '8'. The lyrics 'hid His fa - - - vor we bind if the Doug - - -' are written below the vocal line.

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

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

loco

The second system continues the musical score. The vocal line has the lyrics '= = lay De = = lay by your Chieftain's for = = bid - - - De = = lay by your' and '= = las we find And per = = chance in that Cave he lies hid - - -'. The piano accompaniment features a piano (*p*) dynamic marking, a first ending bracket marked '8', and a 'loco' instruction. A piano (*pp*) dynamic marking appears at the end of the system.

Alice Solo

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

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

The third system is labeled 'Alice Solo'. The vocal line contains the lyrics 'Chieftain's for = = bid De = = lay by your Chief tain's for = =' and 'And per = = chance in that Cave he lies hid And per = ='. The piano accompaniment continues with a piano (*pp*) dynamic marking.



= bid

= bid

= chance in that Cave he lies hid

Cres.

ALICE.

Fell Sprites abound 'Tis haunted ground

Well enter here Let them appear Well

ff Flautop sf P f

Norman & Alice

Fell Sprites abound Fell Sprites abound 'tis haunted ground 'tis haunted ground

enter here well enter here well enter Let

P f P



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

Alice *Largo*

(Ellen within the Cave)

*All<sup>o</sup> molto*

Coro

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

*All<sup>o</sup> molto*

*pp*

*Largo*

will in mer = = = cy spare

Coro: *Piu Moderato*.

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

P. F. *pp* *Stacc:*



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

sounds Those aw-ful sounds a = = gain      And ra = = = ther  
 aw = = = = = ful sou. a = gain      And ra = = = ther

*for*

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



Gob = lins Cave. the Gob - - - lins Cave

Gob = lins Cave the Gob - - lins Cave

*ff* Ped.

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

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

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

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

Coro. *P* Away Away from Fiend and

Away Away from Fiend and



== well

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

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

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

*PP*

A = way

== way a = way from Fiend and Spell

== way A = way from Fiend and Spell

== way a = way from Fiend and Spell

Tromba 1  
Tromba 2

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

Second system of musical notation, including vocal lines and piano accompaniment.

*for* (Norman. col Tenore.)  
a-way from Fiend and Spell  
*for*  
a-way from Fiend and Spell  
*for*  
*P Clar:*  
*Fag:*

Third system of musical notation, including vocal lines and piano accompaniment.

*for*  
from Fiend and Spell, away a-way away a --  
a-way from Fiend and Spell away a-way away a --  
a-way from Fiend and Spell away a-way away a --  
*for*  
*Piu Presto*



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

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

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



Accelerando

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

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

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

spell from fiend and spell

spell from fiend and spell

spell from fiend and spell

8

8

Bis

loco

Bis



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

Andantino  
Grazioso

*Dolce*

dim:

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

Allegro  
Vivace

*f*

*rf*

*rf*

Da Capo à piacere.

DO AS COMPANY DO,  
*Sung by M<sup>r</sup> Liston,*

In the Grand Musical Drama of the

*KNIGHT OF SNOWDOWN,*

*As Performed at the New Theatre Royal Covent Garden,*

Composed by

*M<sup>r</sup> R. Bishop.*

*Ent. at Sta. Hall*

*Price 1/6*

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

ALLEGRO  
MA NON  
TROPPO

M<sup>o</sup> LOON

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



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

*rf*

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

*piu. mf P*

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

*Smorz.*

guiling! dimpling! smiling! And do as Company do

*for* Oboe

do as Company do — as Company do.

*for*

2d Verse

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

*p* *rf*

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

*rf* *mf*

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

*P* *mf* *p* *for* *P*

The Knight of Snowdoun



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


teazing nudging squeezing. And do as Company do

Oboe

do as Company do — as Company do.

for

2

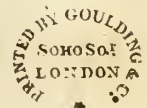
To the Parliament House in London fine Town  
 I went to hear Oratory,  
 And as soon as a Man in a Chair had sat down  
  
 They places They places did cry.



3

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

The Knight of Snowdown.



ISABEL

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

*pia* *for*

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

*sp* *sp* *sp*

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

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

*ad lib*

Oboe *for*



SECOND VERSE

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

*pia* *fp*

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

*fp* *fp* *fp*

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

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

*ad lib* *hr.* *hr.* *hr.* *Oboe* *for*

THIRD VERSE

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

*pia* *fp*

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

*fp* *fp* *fp*

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

ad lib

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

Oboe *for*



To Woo his Mate, <sup>63</sup>

The Favorite Duet,

Sung in the Opera of

THE KNIGHT OF SNOWDOWN,

at the Theatre Royal, Covent Garden,

(Composed by

HENRY R. BISHOP,

Ent. Sta. Hall,

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

Price 2<sup>s</sup>/

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

(Flute, behind the Scenes.)

(Clarinet, behind the Scenes.)

ANDANTE  
CON MOVO

Flute

Clar:

Corni.

dim

ALICE

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

ISABELL

The

Flute

Good

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

Violonc: legato. Clar:

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

By booming By booming booming from the plasy sedge.

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

Flute.

8<sup>a</sup>---

morrow, Good morrow! Good morrow gives from

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

Clar: *p* *cres*



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

*f* *P*

Flageolet

No  
 Is answer'd by the Abbey Bell . . . . .

*pp* *ff*

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

*p* Flute Clar:

ALLEGRO CON SPIRITO

*dol*  
While on the

*f*

*p*

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

*dol*

While on the breeze is sweetly borne,

- loo and the merry ton'd Horn.

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



*dol*

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

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

*dol*

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

loo and the merry ton'd horn.

*f* *f*

And the merry the merry ton'd horn . . . . .

*Corni*

The hun - ters hol -

The hun - ters hol -

*p*

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

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

*cres fp fp fp*

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

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

*f p*



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

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

*fp fp f*

This system contains the first two systems of music. It features two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a B-flat major key signature and contain the lyrics 'merry the merry the merry ton'd horn the merry ton'd'. The piano accompaniment includes dynamic markings *fp*, *fp*, and *f*.

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

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

*ff*

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'horn, the merry ton'd horn the merry ton'd horn . . . . .'. The piano accompaniment includes a dynamic marking *ff*.

This system contains the fifth and sixth systems of music. It is primarily piano accompaniment, with the vocal staves containing rests. The piano part continues with rhythmic patterns and concludes with a double bar line.

GALLANT LICHENEN,

sung by Mr. Durouset & Mr. Finney,

And Chorus of Highlanders,

RODERICK VICH ALPINE,

The Music Composed by

HENRY R. BISHOP.

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

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

LARGO

Musical notation for the first system, featuring a piano (p) dynamic marking. The notation is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a series of chords and then moves into a more melodic line.

Tromba.

Musical notation for the second system, featuring a Tromba part. The notation is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a series of chords and then moves into a more melodic line.

The Knight of Snowdon



WARDER

Gal - lant Liege - men shall we fear, The

*con Energia*

*Fag:*

*dol*

LIEUTENANT

rough and Sa - - - - - vage Moun - - - - - tain - - - - - eer No! we'll

*Vio:*

WARDER.

swear we'll swear that we'll dare and quell the . . . . .

*8va*

*fp*

12

savage the savage Moun - - - - - tain - - - - - eer.

*fp*

*f*

*p*

*LEUT!*

Blow War-der bold! the Re-bel Chief de-

*Allegro*

*p* *fp*

...fy . . . . .

*f* *tromba* *p*

*WARDER*

Comrades be-hold I wave our Banner high . . . . .

*fp* *f*

...

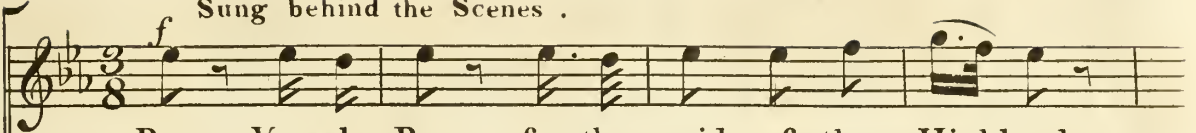
*Bugle*



CHORUS of HIGHLANDERS.

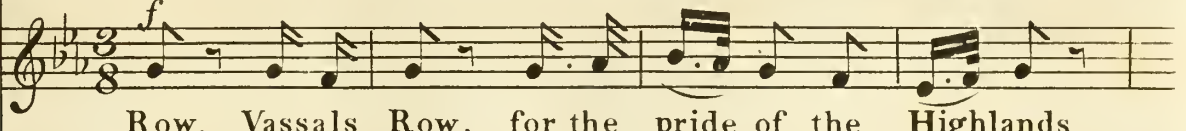
Sung behind the Scenes .

First Soprano .



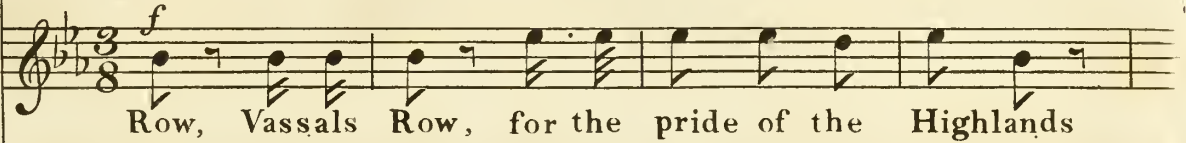
Row, Vassals Row, for the pride of the Highlands

Second Soprano or  
Alto an 8<sup>va</sup> higher.



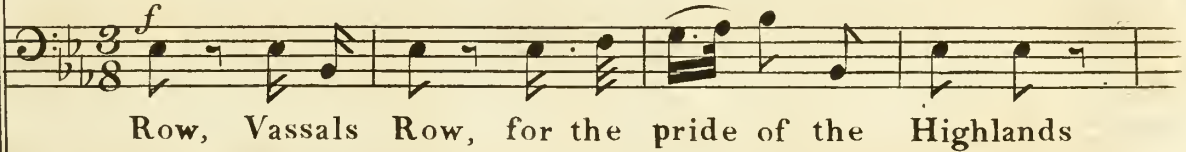
Row, Vassals Row, for the pride of the Highlands

TENORE .



Row, Vassals Row, for the pride of the Highlands

BASSO .



Row, Vassals Row, for the pride of the Highlands

Clarinetts Horns  
and Bassoons .

Andantino



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

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

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

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

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

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

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

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

*f*

Loudly should then ring from each Glen RODERICK RODERICK

Loudly should then ring from each Glen RODERICK RODERICK

Loudly should then ring from each Glen RODERICK RODERICK

Loudly should then ring from each Glen RODERICK RODERICK

*f*

*ff*



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

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

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

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

*p*

*dim*

DHU HO IE - - ROE IE - - ROE

DHU HO IE - - ROE . . . . .

DHU HO IE - - ROE . . . . .

DHU HO IE - - ROE IE - - ROE

*dim*

*tromba*

*dim*

*piu lento*

Knight of Snowdoun.

*LIEUT.*  
Soldiers prepare

*WARDER*  
Beware be\_ware . . . .

*ff*

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

*2do*  
Loudly should then ring from each glen

*Tenore*  
*f*  
Loudly should then ring from each glen

*Basso*  
*f*  
Loudly should then ring from each glen

*Lieut.*  
Soldiers pre - pare Soldiers pre -

*p*

Knight of Snowdoun.



*f* Roderick Roderick Roderick Vich Alpine Dhu ho ie-roe *p*

*f* Roderick Roderick Roderick Vich Alpine Dhu ho ie-roe ie- *p*

*f* Roderick Roderick Roderick Vich Alpine Dhu ho ie-roe . . . *p*

pare . . . . .

*f* *p* *dim*

... Dhu ho ie-roe ie-roe.

roe. Dhu ho ie-roe

... Dhu ho ie-roe ie-roe.

*dim*

WARTER

Nearer & nearer as they bear

*Allegro molto*

*pp* *cres*

Spears & Helmits flash in Air

*f*

The Pi - - - - broch roars . . . . the troops

*ff* *rf*

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

Knight of Snowdown.



rage . . . . Hark Hark Hark Hark Hark

tromba

Hark Clan Al - - - pine gains the Prize . . . . All

LIEUT.<sup>t</sup>

*f* *p*

hope is lost Our Cap - - - - - tive dies . . . . All hope

*f* *p* *f* *rf*

is lost, our Cap - - - - - tive dies . . . .

*rf* *p Allegretto*

Coro

*pp*

Swell Swell the

*pp*

Swell Swell the

*f*

Notes of triumph Swell Swell Swell the Notes of triumph Swell

Notes of triumph Swell Swell Swell the Notes of triumph Swell

*rf*

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

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

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

Knight of Snowdon



(Entering.)

o'er the foe he triumphs o'er the foe *s.f.* Ro\_ derick Vich Alpine  
*f*

o'er the foe he triumphs o'er the foe Ro\_ derick Vich Alpine  
 8 *loco*  
*s. ff*

Ro\_ derick Vich Alpine Dhu ho ie\_ roe Dhu ho ie\_ roe

Ro\_ derick Vich Alpine Dhu ho ie\_ roe Dhu ho ie\_ roe

Dhu ho ie\_ roe

Dhu ho ie\_ roe

M A R C H

WHEEY THE YOUNG DOUGLAS AND HIGHLANDERS ENTER FROM THE PRISON.

(The Subject taken from a North Highland Air.)

Allegro  
un poco  
Agitato.

The first system of 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 piano-piano (*pp*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble clef staff has a flat key signature (B-flat) indicated by a 'b' symbol. The music maintains the same rhythmic patterns as the first system, with the treble clef carrying the primary melodic line.

The third system shows a dynamic increase. The treble clef staff has a flat key signature. The music is marked with a crescendo (*cres*) leading to a forte (*f*) dynamic. The melodic line in the treble clef becomes more active with sixteenth-note runs.

The fourth system continues with the same key signature and dynamics. It features a repeat sign at the end of the system, indicating a return to a previous section of the music.

The fifth system concludes the piece. It features a final repeat sign, marking the end of the musical composition.



M A R C H

WHEN RODERICK IS LED OFF A PRISONER.

Spiritoso.

*f* *rf* *rf* *rf*

*rf* *rf* *rf*

*rf* *rf*

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

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

Knight of Snowdon

A HIGHLAND MARCH.

Allegro  
alla  
Marcia.

*mf*

*p*

*cres ff*

(End of the 2<sup>d</sup> Act.)



*When wedded joys.*

**BRAVURA,**

*in the Musical Drama of*

**The Knight of Snowdown,**

*composed by*

**HENRY R. BISHOP.**

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

*Price 2 -*

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

**Allegro**  
**Brillante.**

*f con anima*

*ten: ten*

*p e con delicatezza*

*cres f*

**Knight of Snowdown**

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

8va - loco. Smorz. Espressivo

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is marked with '8va' (octave) and 'loco.' (ad libitum). The piano part is marked 'Smorz' (ritardando) and 'Espressivo'.

The second system continues the musical piece with similar notation and dynamics.

p fz fz

The third system includes dynamic markings of piano (*p*) and fortissimo (*fz*).

fz fz f

The fourth system includes dynamic markings of fortissimo (*fz*) and forte (*f*).

8va - loco tr tr Tutti. ff

The fifth system includes '8va - loco' markings, trills (*tr*), and a 'Tutti. ff' (Tutti fortissimo) marking.

tr

The sixth system concludes the piece with a trill (*tr*) marking.



(ALICE)

When wed

*p*

ded joys When wed

ded joys, When wed ded

*p*

*pp con delicatezza*

joys, When wed ded joys are nigh. Shall

Knight of Snowdoun

mo - - ments slow - - ly move . . . . .

*cres* *f*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long note followed by a triplet of eighth notes. The piano accompaniment (bottom two staves) starts with a treble clef and a key signature of one sharp. It includes a piano dynamic marking (*f*) and a crescendo (*cres*) marking. The piano part features a rhythmic accompaniment with eighth notes and chords.

(Scherzo)  
No, swift - - - ly

*dol*

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) has a treble clef and a key signature of one sharp. It includes the tempo marking "(Scherzo)" and the lyrics "No, swift - - - ly". The piano accompaniment (bottom two staves) has a treble clef and a key signature of one sharp. It includes a *dol* (dolando) marking and continues the rhythmic accompaniment from the previous system.

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

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) has a treble clef and a key signature of one sharp. It includes the lyrics "let them fly, No, swift - - - ly let them fly, When". The piano accompaniment (bottom two staves) has a treble clef and a key signature of one sharp. It continues the rhythmic accompaniment.

borne . . . . . on wings of

Detailed description: This system contains the seventh and eighth staves of music. The vocal line (top staff) has a treble clef and a key signature of one sharp. It includes the lyrics "borne . . . . . on wings of". The piano accompaniment (bottom two staves) has a treble clef and a key signature of one sharp. It continues the rhythmic accompaniment.



love . . . . .

On

On

wings . . . . . of love!

*p* *cres* *ff Tutti*

*Solo*

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

*dim* *dol*

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

*f*

youth and love may last . . . . .

*p* *Solo* *fx* *fx*

*fx* *fx*



rf . . . rf . . . rf . . . rf . . .

rf rf rf rf

Adagio . . . Tempo 1<sup>mo</sup>

Adagio Tempo 1<sup>mo</sup> f

tr tr tr tr

may . . . . . tr

tr tr tr tr

p cres f

last .

ff Tutti tr tr

# QUARTETTO,

## in the Musical Drama of The Knight of Snowdon,

Composed by

### HENRY R. BISHOP.

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

*Price*

*London. Printed by Goulding, Elmhurst, Potter & Co. 220, Soho St. & to be had at 7 Westmead St. Dublin.*

Andante

ALICE

ISABEL

Lovely Bridegroom Beauty's Pride, Now may all your

NORMAN

MURDOCH

PIANO

FORTE

Andante



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

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *p*. The key signature is one sharp (F#).

No he'll true and constant prove he'll con - stant  
 love      Bless'd with her you dearly      love you dear - - ly  
 will you from your Alice rove      will      you from your A - - - lice

The second system continues the musical score with vocal lines and piano accompaniment. The piano part includes dynamic markings *fp* and *f*. The key signature remains one sharp (F#).

Knight of Snowdoun

prove no he'll true and constant prove.  
 love Bless'd with her you dearly love.  
 rove.

ALICE.

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

ISABEL.

NORMAN.

MURDOCH.

Allegro  
Vivace



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

Go

Go

*f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Highland fair, But if her smiles a Rival win, why bring a Priest & lock them in. Go". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music is in a 2/4 time signature. The first vocal line ends with a fermata over the word "Go".

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

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

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps. The lyrics are "flirt about, & stut & stare; Coquette & court some highland fair, But if her smiles a". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music is in a 2/4 time signature. The first vocal line ends with a fermata over the word "a".

Rival win, why bring a Priest & lock them in

Rival win, why bring a Priest & lock them in

Rival win, why bring a Priest & lock them in

With rage Im boiling

*ff* *p*

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines, each with the lyrics "Rival win, why bring a Priest & lock them in". The bottom two staves are piano accompaniment. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *p* (piano). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

may you're to blame to

The Plot we're foiling is your own may you're to blame to

may you're to blame to

down love down.

*f* *f* *f*

*cres* *mf*

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines. The lyrics are: "may you're to blame to", "The Plot we're foiling is your own may you're to blame to", and "may you're to blame to". The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The key signature and time signature remain the same as in the first system.



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

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

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

*fp* *fp*

gentle wight . . . . .

gentle wight . . . . .

gentle wight

*f* *p*

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

This system contains the first vocal line and piano accompaniment. The vocal line begins with a series of dotted lines, followed by the lyrics. The piano accompaniment consists of a treble and bass clef with a key signature of three sharps (F#, C#, G#).

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

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

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

This system contains the second vocal line and piano accompaniment. It features three vocal lines, each with the same lyrics. The piano accompaniment continues with a treble and bass clef, maintaining the key signature of three sharps.



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

*mf*

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

Goodnight Good

Goodnight Good

say the words good night.

*f* *p*

(Laughing)

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

*p* *cres*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'night He cannot say the words good night Ha Ha Ha Ha He cannot' (repeated three times) and 'I cannot say the words good night I cannot say . . . . .'. The piano part includes dynamic markings *p* and *cres*.

(Laughing)

say the words Good night Ha Ha Ha Ha He cannot say the  
say the words Good night Ha Ha Ha Ha He cannot say the  
say the words Good night Ha Ha Ha Ha He cannot say the  
the words Good night I can not say . . . . . the

*f* *p* *cres*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'say the words Good night Ha Ha Ha Ha He cannot say the' (repeated three times) and 'the words Good night I can not say . . . . . the'. The piano part includes dynamic markings *f*, *p*, and *cres*.



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

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

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

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

*f*

Good night Good night.

Good night Good night.

Good night Good night.

Good night Good night.

*8<sup>va</sup>*

# King Arthur.

Sung by M<sup>r</sup>. BELLAMY,

in the Musical Drama of

## The Knight of Snowdon.

Composed by

HENRY R. BISHOP.

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

Price

London, Printed by Goubling & Co. 20, Soho Sq. & to be had at, 7, Westmorland Street, Dublin.

**Allegro**  
**Moderato**

(JOHN OF BRENT.)

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



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

*cres* *p*

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

*cres*

Largo

Tempo 1<sup>mo</sup>

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

*f* *p* *p*

*tr*

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

*cres* *p*

*tr*

8<sup>ve</sup>

Chorus

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

Then

*mf* *mf* *rf* *f*

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

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

*ff*

Marjorie's the word, and Sack is the liquor

Marjorie's the word, and Sack is the liquor

*rf*



SECOND VERSE

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

*p*

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

*dol*  
*cres*  
*p*

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

*Largo*  
*cres*  
*f*

sure us the bliss, Then whoop whoop bully boys, whoop whoop bully boys, Who'll

*Tempo 1<sup>mo</sup>*  
*p*

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

*p* *mf*

8<sup>ve</sup>

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

Then whoop whoop bully boys,

Chorus

*mf* *f*

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

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

*ff*

Sack is the liquor.

Sack is the liquor.

*f*



*Some southern Fair.*  
 Sung by M<sup>r</sup> LISTON,  
 in the Musical Drama of  
**The Knight of Snowdon,**  
 Composed by  
**HENRY R. BISHOP.**

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

*Price*

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**Allegretto..**

*f*

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked 'Allegretto..' and 'f' (forte). The melody in the treble staff is a series of eighth notes, while the bass staff provides a rhythmic accompaniment of eighth notes.

*(MAC LOON)*

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

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The key signature remains two flats, and the time signature is common time. The music is marked 'p' (piano). The lyrics are: "Some Southern fair, no doubt, will stare, With bosom pal-pi-tating; While".

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

The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The key signature remains two flats, and the time signature is common time. The lyrics are: "round I swing in Highland fling, & capers undulating, The land of cakes her fancy takes, Thinks".

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

*fz*

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

*f*

*SECOND VERSE*

Disputes abound where beauty's found, In

*p*

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



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

*fz*

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

Tura lura Laddie!

*f*

## 3

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

# FINALE

*Allegro Spiritoso*

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

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

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

*PIANO FORTE.* *f*

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

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

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



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

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

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

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

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

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

*loco*

*p* While joy - - ous we . . . . .

*p uniss.* While joy - - ous we the U - nion see of Loy - - al - ty and

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

*Tromba*

the U - - - nion see of Loyalty And

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

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

Liberty of Loyalty And Liberty Strike your Harps . . . . .

Liberty of Loyalty And Liberty Strike your Harps . . . . .

Liberty of Loyalty And Liberty Strike your Harps . . . . .

*loco*

*Harp ad lib:*

Detailed description: This is a musical score for a piece titled 'Knight of Snowdon'. It consists of three systems of music. The first system has three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'the U - - - nion see of Loyalty And' and 'Li - - ber - ty the U - - - nion see of Loyalty And'. The piano part features a rhythmic accompaniment with a forte (*f*) dynamic. The second system continues the vocal lines with lyrics 'Liberty of Loyalty And Liberty Strike your Harps . . . . .' and includes a piano accompaniment with a *loco* marking. The third system shows the vocal lines ending with a fermata and the piano accompaniment concluding with a *Harp ad lib:* instruction.



*f* sound your Trumpets sound

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

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

sound your Trumpets sound while joy-ous we

Trumpets sound your Trumpets sound . . . . .

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

while joy-ous we of Loy-alty and

of Loy-alty and

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

Li... berty of Loy... alty and Li... berty of Loy... alty of

Li... berty of Loy... alty and Li... berty of Loy... alty of

Li... berty of Loy... alty and Li... berty of Loy... alty of

8

Loy... al... ty and Li... ber... ty . . . . .

Loy... al... ty and Li... ber... ty . . . . .

Loy... al... ty and Li... ber... ty . . . . .

8

*rf*

*loco*