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Laureat of the Institute of France,
Corresponding Member of the Academy of Fine Arts at Geneva,
Professor in the International Academy of Music.

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5. If ye then be risen with Christ	Ascensiontide.
6. Eye hath not seen, nor ear heard	Whitsuntide.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1885.

SIR HENRY BISHOP'S OPERAS

By F. CORDER.

THE name of Sir Henry Bishop, though a household word in the ears of all English lovers of music, is not associated by the present generation with any kind of stage entertainment, save that one or two of his most hackneyed songs are occasionally dragged into feeble operettas, where their undying freshness and vigour present only a too glaring contrast to the flaccidity of their surroundings. We all know "Bid me discourse," "Tell me, my heart," "Should he upbraid," and I fancy that a few of my readers must have heard "Home, sweet Home" and "My pretty Jane." Thanks to the admirable cheap editions of Messrs. Novello, nearly the whole of the contents of Sir Henry Bishop's nine volumes of collected Glee and Choruses are not only extant but in the highest degree popular in the present day. But his operas? Why, these are his operas, or at least, the best and largest portion of them.

I suppose that most of my readers are aware that until about half a century ago opera in England meant nothing more nor less than a farce or melodrama with just so many songs and choruses stuck in as the piece would bear without being absolutely killed by them. Owing to this pleasing and artistic method of procedure the only chance of immortality for a work was for one of the two component parts, play or music, to be very good and the other very bad; the two elements were utterly incongruous and could not survive together to a more enlightened age. Such invertebrate pieces as "The Quaker," "The Waterman," and "No Song, no Supper," have lived through their music, while the "Forest of Bondy," "The Miller and his Men," and many other excellent plays have been completely divested of their unnecessary music, and enjoyed long lives as melo-dramas pure and simple. This is another proof of the truth of Wagner's oft-made assertion that the old form of opera—a play with incidental music—is an incongruity and an anomaly. Music and drama may be excellent separately, but it is just when they are excellent separately that they refuse to unite, and, when forced into conjunction, are both inartistic and unsuccessful.

To begin with a few biographical details, it may here be stated that Henry Bishop was born in London on November 18, 1786, and died at the age of over 68, on April 30, 1855. His first production was an operetta, played at Margate in 1804, and his last an ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853, scarcely a subject which "yearned for musical expression," but it procured him his degree of Mus. Doc., a distinction which doubtless cheered his last days.

Bishop's works for the stage, consisting of ballets, operas of various calibre, and arrangements, testify to his industry, being about ninety in number. The following is a complete chronological list:—
1804, *Angelina* (Operetta). 1806, *Tamerlan* and *Bajazet* (Ballet), *Narcisse et les Graces* (Ballet), *Love in a Tub* (Ballet), *Caractacus* (Opera). 1808, *The Mysterious Bride*. 1809, *The Circassian Bride*, *Mora's Love*, *The Vintagers*. 1810, *The Maniac*, or

* Referring to the remarks upon this air in THE MUSICAL TIMES of November there is little doubt that it is Bishop's very own, all family resemblances notwithstanding. It was only called "A Sicilian air" to fill a gap in a volume of national music edited by him

1826

April 28.

To-morrow is the first performance of my so called rival's opera; *Aladdin*. I am very curious to hear it. Bishop is certainly a man of talent, but without any originality of invention. I wish him the best success; we all have room in the world.

God bless you, my dearly beloved. How often do I count days, hours, minutes to our meeting again. We have been separated before, and surely have always dearly loved each other, but *this longing* now is indescribable.

April 30.

Yesterday was an interesting day; the first representation of my so called rival's opera, *Aladdin*. It was so crowded, that hardly any tickets could be got. But one of the proprietors offered me his box and even made me a call. We all dined at home, and then drove to Drury Lane. I had hardly entered the box and been seen, when the whole house rose and received me with the greatest enthusiasm. This, in a different theatre, on this day, showed the love of the nation, and it affected and rejoiced me very much.

The Overture, and the whole of the Music in

A L A D D I N

OR THE WONDERFUL LAMP.

A Fairy Opera.

IN THREE ACTS

Performed at the

Theatre Royal Drury Lane,

COMPOSED BY

HENRY R. BISHOP.

Composer to the Theatre Royal Drury Lane

AND

Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta. Hall.

P.L.M.6

London, Printed by Goulding & Dalmaine,

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HRB

c

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Allen A. Brown

Aug 14, 1894

I Dedicate

This Opera

To

My Dear Mother!

Henry R. Bishop.

London, June 1826.

First system of handwritten text or musical notation.

Second system of handwritten text or musical notation.

Third system of handwritten text or musical notation.

Fourth system of handwritten text or musical notation.

Fifth system of handwritten text or musical notation.

Sixth system of handwritten text or musical notation.

Seventh system of handwritten text or musical notation.

OVERTURE.

H. R. Bishop

ADAGIO

sostenuto

Corni

legati

tremolo

simili

L.H.

mf

simili

f

cres:

gus

cres:

ff

ff

Ov: Aladdin.

2 *All^o con fuoco*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by rapid sixteenth-note passages, while the bass clef provides a steady accompaniment of chords and eighth notes.

The second system continues the piece. It features a *cres:* (crescendo) marking at the beginning of the treble staff, followed by *mf* (mezzo-forte) and *p* (piano) markings. The treble staff contains a complex melodic line with many slurs and ties, while the bass staff continues with a rhythmic accompaniment.

The third system shows the continuation of the musical piece. The treble staff has a very active melodic line with frequent slurs and ties, and the bass staff provides a consistent harmonic and rhythmic support.

The fourth system continues the musical development. The treble staff's melody remains highly active and intricate, with the bass staff maintaining its accompaniment role.

The fifth system includes dynamic markings of *cres:*, *mf*, and *cres: f* (crescendo fortissimo). The treble staff's melody becomes even more intense and complex, while the bass staff's accompaniment also shows some rhythmic variation.

The sixth and final system on this page begins with a *ff* (fortissimo) dynamic marking. The treble staff continues with its rapid, slurred melodic lines, and the bass staff provides a powerful accompaniment.

Ov: Aladdin

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a harmonic accompaniment with a *ff* dynamic marking.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *ff* dynamic marking in the bass clef.

Fifth system of musical notation, characterized by dense chordal textures in both staves, with a *ff* dynamic marking in the bass clef and a *p* dynamic marking in the treble clef.

Sixth system of musical notation, featuring a *ff* dynamic marking in the bass clef.

Ov: Aladdin

First system of musical notation. The upper staff features a melodic line with sixteenth-note runs and is marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff accompaniment includes some sixteenth-note patterns.

Third system of musical notation. The upper staff has a more active melodic line. The lower staff accompaniment features a steady sixteenth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated.

Fourth system of musical notation. The upper staff continues with a melodic line. The lower staff accompaniment is marked with a crescendo (*cres:*) and a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff accompaniment continues with a sixteenth-note accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with grace notes. The lower staff accompaniment includes some sixteenth-note patterns.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the left hand.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand features a more active bass line with eighth notes. A dynamic marking of *p* is present in the left hand.

Third system of musical notation. The right hand has a dense texture of sixteenth notes. The left hand has a steady bass line. A dynamic marking of *cres:* is present in the right hand.

Fourth system of musical notation. The right hand features a complex rhythmic pattern with many sixteenth notes. The left hand has a bass line with some rests. Dynamic markings include *f* in the left hand, *cres:* in the right hand, and *ff* at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady bass line with chords. A fermata is placed over a note in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. A fermata is placed over a note in the right hand. A finger number '6' is written above the final note in both hands.

Ov: Aladdin

The musical score consists of eight systems of piano accompaniment. Each system is written for two staves (treble and bass clef). The first system is marked *tremolo* and *p*. The second system is marked *f*. The third system is marked *ff*. The fourth system contains sixteenth-note passages in the right hand, marked *rf* and *p*. The fifth system features sixteenth-note passages in the right hand, marked with a '6' (sixteenth notes) and *rf*. The sixth system includes *cres:* markings and dynamic changes to *mf* and *f*. The seventh system is marked *ff*. The eighth system concludes with a *Ort* marking in the bass staff.

Ov: Aladdin

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and dynamics including *f*, *rf*, and *f*. The lower staff contains a bass line with chords and dynamics including *f* and *rf*.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a sixteenth-note run and dynamics *ff* and *f ten:*. The lower staff contains a bass line with chords and dynamics *f ten:*. A '6' is written above the staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *f ten:*, *f ten:*, and *f*. The lower staff has a bass line with chords and dynamics *f ten:*, *f ten:*, and *f*. A 'cres:' marking is present.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a 'cres:' marking. The lower staff has a bass line with chords and dynamics *ff*.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a 'cres:' marking. The lower staff has a bass line with chords and dynamics *rf*.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *rf* and *rf*. The lower staff has a bass line with chords and dynamics *rf*.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *rf* and *rf*. The lower staff has a bass line with chords and dynamics *rf*.

The musical score consists of eight systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a *cres:* marking. The third system features *f* and *ff* dynamics. The fourth system contains sixteenth-note passages with '6' fingering. The fifth system is labeled 'L.H.' and shows a dense sixteenth-note texture. The sixth system is labeled 'R.H.' and includes *pp* and *ff* dynamics. The seventh system continues with sixteenth-note passages and '6' fingering. The eighth system concludes with a *ry* marking.

Ov: Aladdin

The musical score consists of six systems of staves. Each system typically has two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a measure number '6' above the treble staff. The notation includes various note values, rests, and ornaments. The fifth system is marked with the instruction 'Piu moto' above the treble staff. The sixth system features several measures with a '6' above the treble staff, indicating a sixteenth-note pattern. The organ part at the bottom of the sixth system is marked with 'Organo' and includes a 'Cresc.' (crescendo) marking.

Ov: Aladdin

HERE! ALADDIN, HERE!

Scena, sung by

M^r. Horn & Chorus of Boys,

In the Romantic Opera

The Poetry by **A L A D D I N** *George Swayne A. B.*

OR
The Wonderful Lamp;

at the Theatre Royal Drury Lane,

Composed by

HENRY R. BISHOP,

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

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PRESTO

clar: p

mf *f* *f* *f* *f* *f* *f* *f*

cres *ff*

p

dol

Where the date - tree is grow = = = ing. Here! A =

Here! A =

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are "Where the date - tree is grow = = = ing. Here! A =". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* and *p*.

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

ff *cres:*

ff *cres:*

cres:

The second system continues the vocal lines and piano accompaniment. The lyrics are "= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* and *cres:*.

ff Solo, Achmet.

= din - - - - - Come a =

= din - - - - -

ff *p* *dol:*

The third system begins with a *ff* dynamic and includes the instruction "Solo, Achmet.". The lyrics are "= din - - - - - Come a =". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ff*, *p*, and *dol:*.

= way to the rills Where the lo = = = tus is blow = = = ing!

hr *hr*

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "= way to the rills Where the lo = = = tus is blow = = = ing!". The piano accompaniment features a consistent rhythmic pattern. Dynamics include *hr*.

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

f

Malek.
 = = = = din - - - Come a = way to the hills Where the

= = = = = din - - -

p

Achmet
 date - tree is grow = = = ing! Come a = way to the rills

(Achmet and Malek)
 Where the lo = = = tus is - - blowing Here! A = = = laddin A = =

coro: Here! - - A = = = laddin A = =

Here! - - A = = = laddin A = =

eres: f

Aladdin

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

Unis.

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

(Mourad enters)

Andante
Sostenuto

mf p *f* *p* *legatissimo, f p f*

f *ten:* *p* *f* *p* *f* Clar. *f*

Mourad *ad lib:*

Largo Tempol^{mo}

dol:

Hail to thee, Is-pa-han - - King - - - of Ci-ties, - - - seat - - of
Colla Parte

a tempo *dol:*

ad lib. espres
end = = = = less of end = = = = less of end = less spring - - -
dol: *f*

And^{te} Cantabile, e Grazioso.

Oboe

hr

Cantabile

I greet thee,

dol: *ff* *p*

Aladdin

land - - as Lovers greet, Who after years of absence

meet, Who af-ter years - - - of absence meet - -

espress: *slent?*

f Oboe

I greet thee, land - - -

tr *tr*

(The Owl)

as Lovers greet, Who af-ter years - - of absence

(The Cuckoo)

meet! Who af-ter

espress:

(The Woodpecker) (The Nightingale) *mf*

years - - of ab = sence meet I hail thee,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'years', followed by a series of eighth notes for 'of ab = sence meet'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

land as Pilgrims hail, The Pro = = phets tomb and Mec = = = ca's

The second system continues the vocal line with 'land as Pilgrims hail, The Pro = = phets tomb and Mec = = = ca's'. The piano accompaniment features a more complex rhythmic pattern with some chords. Dynamics include *f* and *pp*.

vale The Prophets tomb - - - - - and Mecca's vale!

The third system has the vocal line ending with 'vale The Prophets tomb - - - - - and Mecca's vale!'. The piano accompaniment includes a section marked 'Thunder' with a *pp* dynamic. Dynamics include *f* and *ff*.

All hail! - - - All hail! - - -

The fourth system features the vocal line with 'All hail! - - - All hail! - - -'. The piano accompaniment has a driving eighth-note pattern. Dynamics include *f*, *cres*, *mf*, and *p*.

I greet thee, land as Lovers greet

The fifth system begins with the vocal line 'I greet thee, land as Lovers greet'. The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* and *hr*.

who after years - - of absence meet - -

who af = ter years of absence meet, who

loco

cres:

af = = = = ter years of ab = = = = = sence of - -

mf

cres:

f

absence meet !

Prestissimo

f

ten:

Achmet and Malek.

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

f.f

Aladdin

First system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "din" and "Come a=" below them. The bottom two staves are piano accompaniment, with dynamic markings *rf* and *f*.

Second system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "= way to the woods - - - a = = way to the floods - -" below them. The bottom two staves are piano accompaniment.

Third system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "- - Come a = = way to the woods - - - a = = way to the" below them. The bottom two staves are piano accompaniment.

pp
Come, come away A = lād = din, Come to the woods! A =

pp
Come, come away A = lād = din, Come to the woods! A =

pp
Come, come away A = lād = din, Come to the woods! A =

way, away A = = lāddin, a = way to the floods!

way, away A = = lāddin, a = way to the floods!

way, away A = = lāddin, a = way to the floods! *espress:*

I greet thee land! as

rf *soave e grazioso*

Lo = = = vers greet, Who - - - af = ter years - - - who

rf

af = = ter years of ab = = = sence meet, who - - after years - - - who

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

scherzoso

ad lib.

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

af = ter years of ab = = = sence meet

Piano accompaniment staff with grand staff notation, dynamic marking *mf*.

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

I greet - - - - - thee,

Piano accompaniment staff with grand staff notation, dynamic marking *pp*.

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

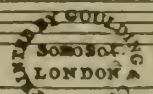
Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

land - - - - -

Piano accompaniment staff with grand staff notation, dynamic marking *pp*, and the label *Corni*.

Piano accompaniment staff with grand staff notation, dynamic marking *ff*.

Aladdin



ARE YOU ANGRY MOTHER?

Sung by Miss Stephens.

The Poetry by G. Soane A.B.

Composed by H. R. Bishop.

ALLEGRETTO
con moto, un poco

mf

ALADDIN.

Are you an = gry Mother? Mother! No! no no! no

p

no! Should I sad and peevish grow? No! no no! no

Aladdin

no! When I see our sky so bright

And our fields so warm with light, Mother!

ten:

Oh! I feel as I had wings. And the heart within me sings.

pp

Then, It may be I'm too gay - But for-give me, Mother pray:

Espress^o

mf *p* *dol:*

Be - - not angry, Mother - Mother with your Boy,

dol:

Slen^o

One cross look will mar his joy! - Be not an-gry Mother with your

Boy.

mf *f*

Is it my fault, Mother - Mother -

p

My fault that my heart Sometimes plays too wild a part

too wild a part! Oft when I have tried to

be Grave as age could fancy me;

ten:

Stepping with a sober pace, looking with a sober face,

p/p

Still my heart is wild-ly gay Spite - - - of all I do or

say ! Yet , no an-ger, Mother - Mother, with your

mf *espress: dol:*

dol:

Boy! One cross look will mar his joy, Be not

Espress:molto *Slend?* *pp*

an-gry, Mother, with your Boy!

f *.f*

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DOCTOR! DOCTOR!

QUARTET.

Sung in the Romantic Opera of

ALADDIN

or the Wonderful Lamp,

Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

The Poetry by

Geo. Swayne, A.B.



End, St. Hall,

Price

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Zeenab.

Doctor! Doctor! Man of

Haggi.

Doctor! Doctor! Man of

PIANO

FORTE.

copper! Man of copper! Ho!-----

copper! Man of copper! Ho!----- Look out on your friends be-

on your friends be- low.

low on your friends be- low.

mf

p

System 1: Two vocal staves (Soprano and Alto) and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

System 2: Two vocal staves and piano accompaniment. The vocal lines contain the lyrics: "Hassan" and "Tis Haggi". The piano accompaniment continues with its rhythmic pattern.

System 3: Two vocal staves and piano accompaniment. The vocal lines contain the lyrics: "I! tis I! tis I!". The piano accompaniment includes a dynamic marking of *mf*.

System 4: Two vocal staves and piano accompaniment. The vocal lines contain the lyrics: "Abnah" and "Haggi". The piano accompaniment continues with its rhythmic pattern.

I! tis I! tis I! Come

I! tis I! tis I!

mf *ten*

ten

out, and you shall hear That which told, will touch you near.

pp *f*

which told will touch you near.

which told will touch you near.

f

f p f f f f

f *ten* *p*

f *ten*

Aladdin

Abnah
Was de great Schah's life de-pend-ing? *Hassan*
Do the great Schah's pans want mend-ing?

Zeenab *p e* *lentando*
Tis not that tis not that. But it is- it is- come near.
Haggi
Tis not that tis not that. But it is- it is- come near.
pp *sosten*

Abanh *Zeenab*
Was can das be? let me hear. *A*
Hassan *Haggi*
What can that be? let me here. *A*
stent. *p e colla voce*

rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A
rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A
A
A
f *f*

rich purse has fall'n to A - lad - - - - - din. A - laddin! -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin. A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

sp *f* *fz* *fz*

A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - ladd - - - - - din! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

fz *fz* *fz* *fz* *fz* *fz*

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din. A - lad - - - - - din! has fall'n to A - lad - - - - - din!

fz *cres* *fz* *ff* *pp* *dim*

Aladdin

ANDANTE CON MOTO

Abnah

May you habi palsies, fe - vers! gout!

Zeenab

Out, knave! out! out! out! out!

Hassan

Haggi

May you be mar - ried! Out, knave! out! out! out!

PRESTO

Hassan

A time may come shall amp - ly

pay The scorn we must en - dure to - day, The scorn we

Aladdin

must en-dure ----- we must en-dure to-day .

A purse has fall'n to A-lad - - - din! A-laddin! A-laddin! A-lad - - - din! A

A purse has fall'n to A-lad - - - din! A-laddin! A-laddin! A-lad - - - din!

A purse has fall'n to A-lad - - - din! A-laddin! A-laddin! A-lad - - - din!

----- we must en-dure to-day -----

rich purse has fall'n to A lad din! A-lad - - - - - din!

A-lad - - - - - din!

A-lad - - - - - din!

A time may come -----

A time will
A time will
Ein time may come sal am - - ply pay Die scorn Ich
shall am - - ply pay A time may

come for me to pay The wish you so kind - - - ly
come for me to pay The wish you so kind - - - ly
must en - dure to day Die scorn Ich must en -
come shall am - - - - ply pay The scorn we must en -

send - - - So kind - - ly send to day A
send - - - So kind - - ly send to day A
- dure - - - Ich must en - dure to day - - -
- dure to day we must en - dure to day - - - The

cres *f* *ff*

purse has fall'n to A - - lad - - - - din!

purse has fall'n to A - - lad - - - - din!

Ich must en - dure to

scorn The scorn we must en - dure to

A - - lad - din! A - lad - din! A - - lad - - - - din! A

A - - lad - din! A - lad - din! A - - lad - - - - din!

day - - - - Ich must en - dure to - day.

day - - - - we must en - dure to - day.

ff ten *f* *f ten* *pp*

rich purse as fall'n to A - - lad - - - - din! A - - lad - - - - din!

A - - lad - - - - din!

A - - lad - - - - din!

Hassan
sotto voce

time ----- may come ----- shall am ----- ply

pay The scorn we must ----- en - dure to day

time may come shall am ----- ply pay ----- shall

am ----- ply pay ----- The scorn ----- we -----

pp *cres*

----- must ----- en - dure ----- to

f

f

A time will come for me to pay the wish you kind

A time will come for me to pay the wish you kind

Ein time may come shall am -- ply pay Die scorn Die scorn

day A time may come shall am -- ply pay the scorn the scorn

ff

f^{ten}

ly kind -- ly send to day A time will come for me to

ly kind -- ly send to day A time will come for me to

Ich much en - dure to day Ein time may come shall am -- ply

we much en - dure to day A time may come shall am -- ply

pay The wish you kind -- ly kind -- ly send to day a

pay The wish you kind -- ly kind -- ly send to day

pay Die scorn Die scorn -- Ich must en dure to day

pay The scorn the scorn -- we must en dure to day

f^{ten}

time will come A time will come A time ----- A time will

A time will come A time will

Ein time may come Ein time may

A time may come A time may

ff

come. -----

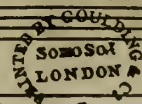
come. -----

come. -----

come. -----

ff

Aladdin



THE RING! THE LITTLE GOLDEN RING!

Sung by

Miss Povey

The Poetry by G. Soane A. B.

Composed by H. R. Bishop

MODERATO,

ma Brillante,

e piu tosto

FIVACE.

mf p

(Mourad Speaks) Hark! that sound tells that the Genius of the Ring

Clar: Flauto

is near us! In drawing off her Symbol, my rude touch without my

will has summon'd her.

dim: souve

Aladdin

UNDA.

The Ring! the Ring! the Ring! The lit - tle gol - den

pp

Ring! The little golden Ring! Mightier than Sage or King, Is

dol:

he who wears the Ring, The Ring! the Ring! the Ring! The little gol - den

Ring! Mightier than Sage or King, Is he who wears the Ring! The

dol:

Grazioso

little golden Ring! Mightier than Sage or King Mightier than

Stacc:

scherz: dol:

Sage or King Is he who wears the Ring! the Ring, the Ring!

p pp

Mightier than Sage or King - - - Mightier than Sage or King, Is

Vio: mf cres:

he who wears - - - the Ring. Mourad.

Away! we need thee not!

f p

Segue Subito.

L'istesso Tempo

You have no pow=er to bid me a= = way, You have no

pp marcato

pow=er to bid me stay: Ev'ry link be= = tween us is

Espress molto

pp ten:

bro= ken, You have givn to him _ _ _ the to=ken! the Symbol I o= =

= bey _ _ the Sym= bol I o= = bey I o= bey I o= =bey! The

p pp

Symbol I o = = bey.

ff

Scherzoso

The Ring! the Ring! the Ring! The little golden Ring!

p

Mightier than Sage or King - Is he who wears the Ring! the little golden

Ring The Ring the Ring the Ring - - the little golden

Ring the little golden Ring, Mightier than Sage or King Is he who

mf *f*

wears the Ring *dol.* The Ring the Ring the Ring - - The little golden

p

Ring - - the little golden Ring Mightier than Sage or

f ten:

King! Is he who wears who wears - - the Ring!

f *p* *f*

Aladdin ^x_x In Private Performance the Song should end here.

(Mourad speaks) Then bid her hence

Aladdin. (Alad:) Oh! that were pity! such a lovely vision. (Mourad) Thou shalt see

fairer, boy. (Alad:) Oh! never! never! (Mour:) Bid her depart I say-

And yet it needs not! For as I speak she melts away in air.

morendo

Aladdin

PRINTED BY GOULDING & SONS LTD LONDON

SCENA, Sung by
Mr. Horn.

The Poetry by

A L A D D I N

Gio. Socrate, A. B.

or the Wonderful Lamp;
at the
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Composed by

HRB

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ANDANTE *corni*

Mourad

Ge-nius of flame! That I may not name;

Thou that sleepest! Where earth is deepest! Thou that fly - - est

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* and *f*. A *glia* marking is present above the vocal line.

Where clouds are high - - est Cre - a - - tor and des - -

The second system continues the vocal line with a half note G4, quarter notes A4, B4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment continues with similar patterns. Dynamics include *f* and *p*. A *lucio* marking is present above the vocal line.

- troy - - - - er In the hands of thy em - -

The third system continues the vocal line with a half note G4, quarter notes A4, B4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment continues with similar patterns. The dynamic is *mf*.

- ploy - - - - er! I call thee by the

The fourth system continues the vocal line with a half note G4, quarter notes A4, B4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment continues with similar patterns. The dynamic is *mf*.

spell thou know'st full

The fifth system continues the vocal line with a half note G4, quarter notes A4, B4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment continues with similar patterns. The dynamic is *pp*.

well I call thee by the

The first system of music features a vocal line in G major with a treble clef and a key signature of one sharp. The lyrics are "well I call thee by the". The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of eighth notes and a left-hand part with a simpler accompaniment of quarter notes.

spell thou know'st thou

The second system continues the vocal line with the lyrics "spell thou know'st thou". The piano accompaniment includes a *cres* (crescendo) marking in the right hand.

know'st full well

The third system continues the vocal line with the lyrics "know'st full well". The piano accompaniment includes *mf* (mezzo-forte) and *f* (forte) markings.

The fourth system is primarily piano accompaniment. It features a *fff* (fortissimo) marking in the left hand and a *p* (piano) marking in the right hand.

Aladdin. What

The fifth system features a vocal line with the lyrics "Aladdin. What". The piano accompaniment includes *cres*, *mf*, *f*, and *p* markings.

Aladdin

light! And what an aw - - - ful peal! what light! what

CORO. Genii of Fire (in-

light! and what an aw - ful peal! We are here!
 We are here!
 We are here!

Piano
Forte

decres pp
ff

visible)

(Mourad

We are here! I see ye not And yet I feel
 We are here!
 We are here!

p f p cres

CORO

I feel that ye are near! Canst see the wind? And yet thine ear
 Canst see the wind? And yet thine ear
 Canst see the wind? And yet thine ear

f f corni

Aladdin

Ethereal essence Ethereal essence

well knows its presence

well knows its presence

well knows its presence

f p cres

I am I am thy Master! **SOLI**

1 Master, and slave! Whom we

2 Master, and slave! Whom we

3 Master, and slave! Whom we

p

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

know what thou wouldst crave .

know what thou wouldst crave .

know what thou wouldst crave .

Loud Thunder

Allegro Non tanto

p

Mourad

Triumph! Now then des - cend! How tears?

cres *f* *p*

(sarcastically)

tears, And a troubled eye? Poor child!

soave a tempo

Poor child A - - lad - - - din fears A -

Aladdin

- lad - - din fears! Is it trans - - port, Is it

mf *f* *f* *p*

fear, Dims mine eye Dims mine eye and

fills . . . mine ear Mother! Mother!

slent? *And^{te} Esp?*

slent?

Mother! where art thou? Thinking of thy poor boy now? Mother!

pp

Mother! Mother! where art thou

Tempo Imo

cres *mf*

No No A -

cres *f* *p* *mf*

-lad - din A - - lad - - din cannot trem - - ble though a thou - sand forms as -

p *mf* *f* *p*

- sem - - - ble In you' ca - verns deep and drear . . . Still A - lad - din A -

cres *f* *p*

laddin A - lad - din cannot fear. A - - lad - - - - - din can - - - -

cres *f* *f* *mf*

- - - - - not - fear

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

T R I O .

Astra.
Beautiful are the fields of day, yet we have

Mellora.
Beautiful are the fields of day, yet we have

Corrella.
Beautiful are the fields of day, yet we have

Grazioso e Semplice un poco Allegretto

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp the Lamp is won! the Lamp is won!

Lamp the Lamp is won the Lamp is won!

Lamp the Lamp is won the Lamp is won!

Aladdin

segue subito

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 SOHO SQUARE
 LONDON

Aye go into the tomb. Sealed is thy doom,

f *f* *All? ff*

Andante Ocean may give up the dead From its soft bed, The

P *f* *All? f*

firm earth never What once it

f

holds it holds for e - - - ver.

f *f*

*Allegro
con fuoco
ma non
Troppo
Presto*

ff

ff

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the musical score. The vocal line has the lyrics "Mourad" above the first measure and "The hour is" above the next two measures. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The third system features the lyrics "come! the prize is mine the hour the hour is come! the". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

The fourth system has the lyrics "prize is mine The hour The hour is". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

The fifth system concludes the page with the lyrics "come! the prize the prize is mine.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

Piu lento

And shows not Heav'n nor Earth nor earth a sign E'en

stars ere this have fled their sphere To warn a King that death was near E'en

Tempo mo *Marcato*

stars have fled their sphere E'en stars have fled their sphere To warn a

King that death was near.

dol ed espress Piu lento

The stars o'er Earth and

O - - - cean light The sea - - - man's bark the pilgrims

Tempo Imo

flight . The sea - - - man's bark the pil - - - grims

flight . But Oh the

Lamp more bright than they Through earth and o - - cean thro'

ocean shows a way thro' earth and ocean shows a

way shows a way Then tho' Heav'n nor earth in_

tr

cres *mf* *f*

cline Triumph! triumph! tri - - - umph! the Lamp is mine

gva *ff*

Triumph! triumph! tri - - - - - umph the Lamp is mine

f *ff* *strepitoso*

Triumph! the Lamp is mine the Lamp is mine the Lamp is mine the Lamp the

Lamp the Lamp is mine the Lamp is mine.

ten *ff*

quasi

THE MAGIC GARDENS.

ANDANTE
ESPRESSIVO

ff *p*

(Aladdin descends.)

mf *cres* *pp*

Crystal is not clearer.

ANDANTINO
con moto e
GRAZIOSO

dol
4 Flauti

Sound on! take my soul with you.

L'ISTESSO
TEMPO

dol *dim*

Aladdin

As though you'd best keep from me

UN POCO

ALLEGRO

f Oboe
ff
Fag.^{ti}

I shouldnot like to venture
Aladdin climbs up the Figure

UN POCO

ALLEGRO

f
p
f

ff

He seizes the Lamp

The Figure sinks
f

A few of the fruit first

ALLEGRETTO

Aladdin

Alad: Tis here-but, help me out. *Mour:*
The lamp first boy. *Alad:* Tis in my

vest; but I'm so loaded Uncle, I cant get at it now. *Mour:* The Lamp I say;
Alad: Well, help me out then. *Mour:* Once again the Lamp. *Alad:* And once again

I tell you, help me up and you shall have it-not till then, *Mour:* Then Perish!

ALLEGRO

MODERATO

Aladdin

Here! Here! Here!

Q U A R T E T T.

Sung by

Miss Stephens, Miss Subitt, Miss Southwell & Miss Gould.

In the Romantic Opera of

A L A D D I N

OR

The Wonderful Lamp,

at the

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Andantino
con moto
e Soave.

Aladdin

Istra

Mellora

Corella

Here - - -

Here - - -

Here - - -

Here - - -

pp legati

Slaves of the Lamp, we're ready to o = bey, Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

dol:

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

= bey! we're ready_ we're ready to o = bey! we're ready_ we're ready to o = bey!

dol:

dol:

dol:

ALADDIN,

espress:

How beautiful! the light Falls from each wing in showers --

Like dew - drops - - - from the flowers, When winds when

winds are loud, And ev'ry face is bright - As skies without a cloud.

Mellora Thro' Earth, Air, or Sea?

Is it to fly? *Corella*
Or to dive?

Aladdin

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

mf

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

p

ALADDIN.

Fair things - Fair things of day, Bear me - Bear me a way,

soave

Where I may look up on - - - the Sun up on the

pp

Sun!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

rf p

ice, When cold winds cold = = = = est bite, In end = less northern

ice, When cold winds bite, In end = less northern

ice, When cold winds cold = = = = est bite,

done, Ere a drop can turn to ice 'Tis done!

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

'Tis done! 'tis done! - - -

done! 'tis done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done!

done! 'tis done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done! - - -

morendo. *p legati*

pp *ppp*

slen? *dim:*



Neumahal! Neumahal!

CHORUS,

Sung in the Romantic Opera,

A L A D D I N

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,



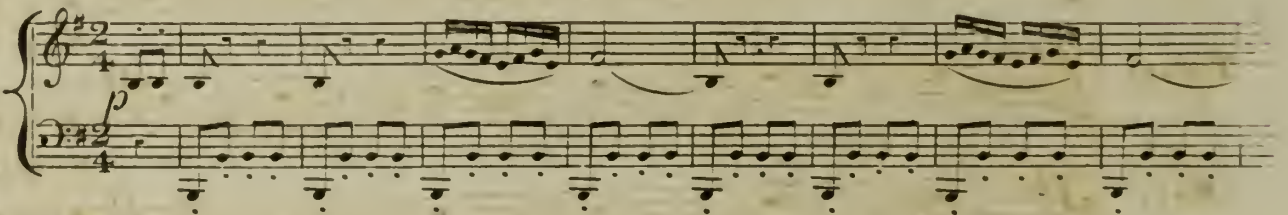
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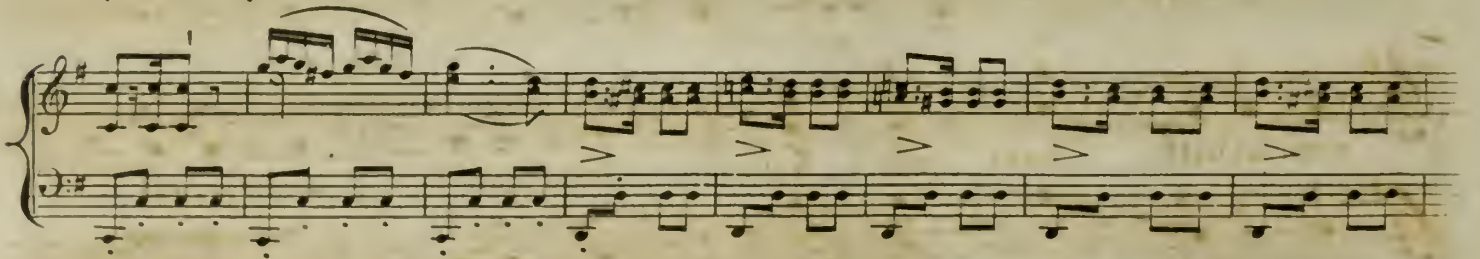
*Allegro
Marziale*



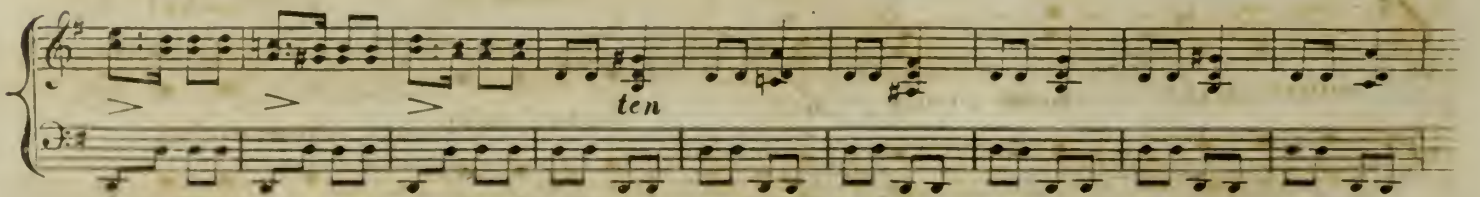
Musical notation for the first system, featuring a piano (*p*) dynamic marking.



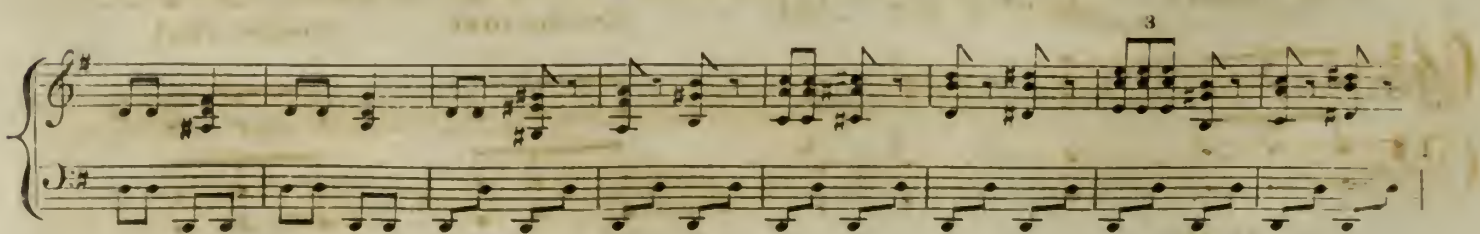
Musical notation for the second system, featuring a *trombe* instrument marking.



Musical notation for the third system, featuring a *ten* instrument marking.



Musical notation for the fourth system, featuring a *ten* instrument marking.



Musical notation for the fifth system, featuring a triplet (*3*) marking.

3 3 3
cres *mf* *ten* *cres*
f *ff*
8va

CORO

Soprano *ff* Nourmahal!
 Alto *ff* Nourmahal!
 Tenore *ff* Nourmahal!
 Bass *ff* Nourmahal!
 Piano Forte *ff*

nourmahal! nour ma hal nourmahal nourmahal
 nourmahal! nour ma hal nourmahal nourmahal
 nourmahal! nour ma hal nourmahal nourmahal
 nourmahal! nour ma hal nourmahal nourmahal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

Persia's fair - est nourmahal nour - ma - hal

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

nourmahal nourma - hal Persias rarest

Persias fairest.

Persias fairest.

Persias fairest.

Persias fairest.

ff
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the
 Stars when they're brightest in the sky Are but the

type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the
 type of her brighter eye; of her brighter eye; but the

type of her brighter eye . . . *rf* Nourma - - hal
 type of her brighter eye . . . *rf* Nourma - - hal
 type of her brighter eye . . . *rf* Nourma - - hal
 type of her brighter eye . . . *rf* Nourma - - hal

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

Nourma - - hal Nourma - - hal *pp* At that word not an

pp

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

eye must look out at that word not an eye must look out

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp not a step be heard not a step be heard

ppp sempre

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

ppp

Glancing by stealth or flinging a shad o'er the veil'd march of

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

ten *f* *cres*

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff Nourmahal! nourmahal *ff* nourmahal nourmahal

ff nourmahal nourmahal Per-sias fair-est nourmahal

nourmahal nourmahal

ff nourmahal nourmahal Per-sias fair-est nourmahal

nour - - mahal nourmahal nour

nourmahal Per-sias ra-rest

f nourmahal nourmahal

nourmahal Per-sias ra-rest

- - mahal nourmahal

ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal
ff Nourmahal nourmahal

nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal
nour - ma - hal nour - ma - hal nourmahal

nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal
nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *ff* *ff*

ff *ff* *ff*

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

A Hundred, the noblest wait on her Throne.

Romance

Sung by

MIS STEPHENS & MISS JOHNSON,

In the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

The Poetry by

George Swayne A.B.

Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

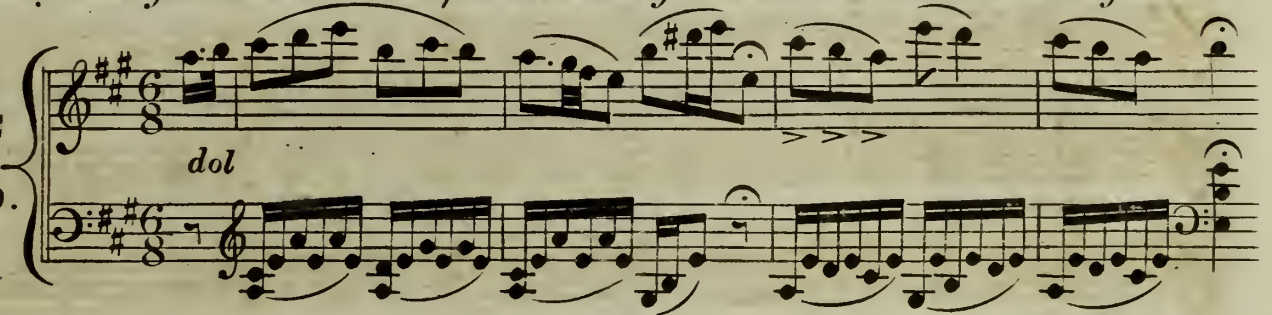
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Ent. Sta. Hall,

Price 1/6

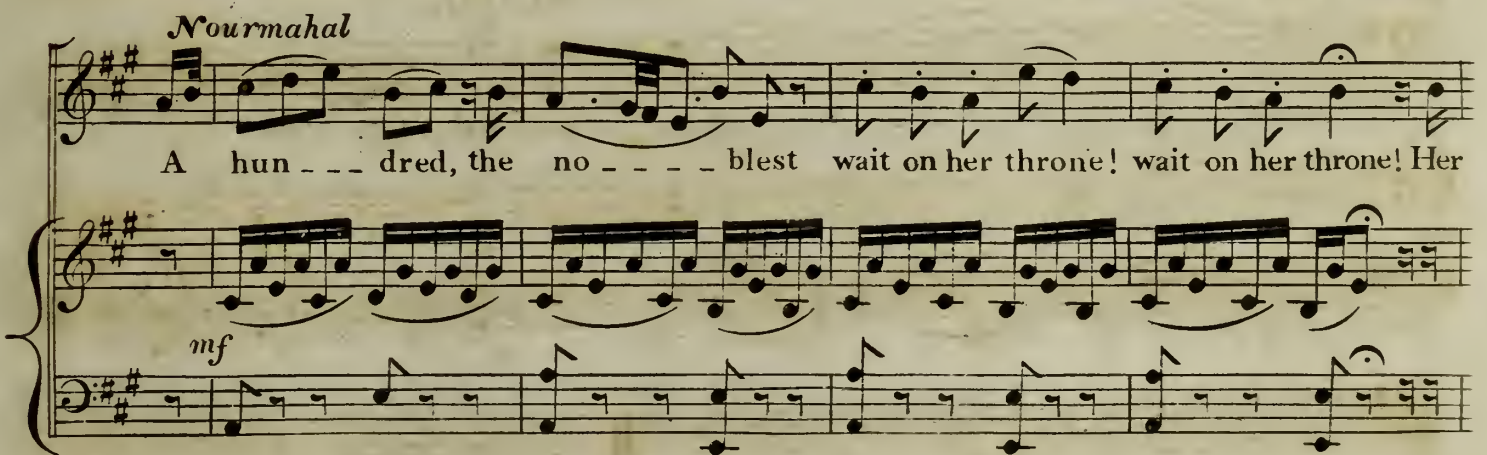
Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music, London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE
ESPRESSIVO.



dol

Nourmahal



A hun - - - dred, the no - - - blest wait on her throne! wait on her throne! Her

mf



crown... is of gold... and gold is her zone gold her zone!

scherzoso

Pastorale

Yet dearer.. to her the de - - - - sert

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with a rest, followed by a melodic phrase. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *p* and *pp*.

wild, . . with him . . . she loves tho' a pea - - - sant child

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes marked with a '3'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

Aladdin
dol

. . . . tho' a pea - - - sant child Yet dear - - er to her . . . the

The third system continues the vocal and piano parts. The vocal line has a triplet of eighth notes marked with a '3'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

de - - - - sert wild, . . with him . . . she loves tho' a pea - - - sant

The fourth system continues the vocal and piano parts. The vocal line has a triplet of eighth notes marked with a '3'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

child tho' a pea - - - sant child

mf *pp*

Nourmahal

A hun - - dred the fair - - - est wait on that maid wait on that maid, And

mf

And^{to} Espress^o

or she com -

when . . . she commands she must be obey'd be obey'd; *Pastorale*

scherzoso

Yet dear - er to her . . . as a slave . . . to bow . . . to

pp

espress

him . . . she loves . . . to him . . . she loves . . . Than her

ff (Aladdin)

free . . . dom now . . . yet dearer . . . to her as a

espres

slave . . . to bow . . . to him she loves to him . . . she

f *ff*

loves . . . than her free . . . dom now . . .

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SONO SOT
LONDON

MARCH OF THE ROYAL SLAVES

Nour: — Would'st let a man look on my face? on, on,

ALLEGRO
MARZIALE

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of several systems of staves. The first system includes piano (p) and forte (ff) markings, and dynamic markings of *rf* (ritardando forte) and *ff*. The second system continues the piano part with a *dim:* (diminuendo) marking. The third system introduces the horns with the label *Corni* and *pp* (pianissimo) markings. The fourth system continues the piano part. The fifth system features a *dim:* marking. The sixth system concludes with a *dim:* marking and the name *Aladdin* written below the piano staff.

Sail! gentle. Master;

FINALE TO FIRST ACT.

Sung by
Miss Stephens. Miss Carey.

Miss Cullett. Miss Gould. Miss Culhert.

In the Romantic Opera

The Poet by **A L A D D I N** *George Steane, A. B.*

or the Wonderful Lamp;

at the
Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP,

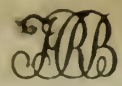
Esq. St. Hill.

Priest

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ANDANTE
GRAZIOSO

4 Corni

Speaking

Un poco piu moto.

mf

(The 3 Genii bow assentingly)

Aladdin

Astra
The Ring! the Ring! the Ring! Our Sis-ter of the

Mellora
The Ring! the Ring! the Ring! Our Sis-ter of the

Corella
The Ring! the Ring! Our Sis-ter of the

Slentando

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

dol: legati

Piu tosto
Vivace

mf *p*

cres: *f* *f* (*Unda appears*)

Andantino
con moto

Unda

Hail! gentle Mas-ter, Lord all powerful! Lo! in our might we bend be-

= fore thy call - Leaving our world so bright, - so glorious. Where

day, and life, and joy, are end = = = less all!

Soave
Astra

Where life and joy are end = less all! Where life and joy are end = less all!

Mellora

Where life and joy are end = less all! Where life and joy are end = less all!

Corella

Where life and joy are end = less all! Where life and joy are end = less all!

soave

Astra, col Soprano 1° Mellora, col Soprano 2° Corella, col Alto - di Coro.

Soprano 1^{mo}
Soprano 2^{do}
Alto
Tenore
Basso

ff
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Hail! gentle Mas = = = ter! Lord! - - all power = ful

ff
Lo! in our might we bend be = fore thy call! Leaving our world so

ff
Lo! in our might we bend be = fore thy call! Leaving our world so

ff
Lo! in our might we bend be = fore thy call! Leaving our world so

ff
Lo! in our might we bend be = fore - - thy call! Leaving our world so

ff
Lo! in our might we bend before thy call! Leaving our world so

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

Aladdin, to Unda

espress.

Fair child of day! Than fairest day more bright! Hail! Hail!

fades ev'ry shade of deepest night, at thy mag-ni-ficent and

soave

wond'rous light Fair child of day! than fairest day more bright!

soave *Clar:*

ten: cres:

Hail! Hail! fades ev'ry shade of deep = = est night, at

thy - - - mag = ni = fi = cent and wond' = = = rous light!

mf p f

Astra, col Soprano 1º Mellora, col Soprano 2º Corella, col Alto - Di Coro.

Aladdin

<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent

ff

Aladdin

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deep=est night At

and wondrous light, Fades ev'ry shade of deepest night At

thy mag=ni=fi=cent and wond'rous light thy

thy mag=ni=fi=cent and wond'rous light at thy mag=

thy mag=ni=fi=cent and wondrous light at thy mag=

thy mag=ni=fi=cent and wond'rous light at thy mag=

thy mag=ni=fi=cent and wond'rous light at thy mag=

thy mag=ni=fi=cent and wondrous light at thy mag=

wond' = = = rous light thy wond' = = rous light - - - thy
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and
 ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and

ff ff ff ff ff ff

wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.
 wond' = = = = rous light.

F A I R Y M A R C H

In Aladdin, or the Wonderful Lamp.

Composed by Henry. R. Bishop.

Allegro
Brillante,
ma non
troppo Presto.

Risoluto

The first system of music features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte dynamic 'f' for the horns and a fortissimo 'ff' dynamic. The notation includes eighth and sixteenth notes, rests, and bar lines.

The second system continues the musical piece with similar notation, including treble and bass staves with eighth and sixteenth notes and rests.

The third system shows a key signature change to one flat (B-flat major). The notation continues with treble and bass staves, maintaining the rhythmic patterns of eighth and sixteenth notes.

The fourth system concludes with a double bar line. The notation includes treble and bass staves with eighth and sixteenth notes.

The fifth system features a fortissimo 'ff' dynamic and includes triplet markings over groups of three notes in both the treble and bass staves.

The sixth system ends with a tenor clef and a repeat sign. The notation includes treble and bass staves with eighth and sixteenth notes.

Aladdin

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

End of Act 1st

The Sun is o'er the Mountain

Sung by

Miss Johnson,

in the Romantic Opera of

ALADDIN

or

THE WONDERFUL LAMP,

The Poetry by

George Sauer A.B.

at the Theatre Royal, Drury Lane,

Composed by

HRB

HENRY R. BISHOP,

Lat. Ste. Hall.

Price 1/6.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

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ANDANTE
CON MOTO.

NOURMAHAL.

The sun is o'er the Moun-tain, - Where is my love? I've

Aladdin

waited by the foun-tain,- Where is my love? Oh! haste thee, dear, Oh!

haste thee, dear; For all, all that's fair, seems fair = = est here.

The Sun is brighter shining - Where is my love? The fawn by brooks re-

= cli = ning - Where is my love? Oh! haste thee, dear, Oh! haste thee,

dear, For all all that's fair seems fair = = = est here.

The ev'ning shades are falling, - Where is my love? The Nightingale is

call = ing, Where is my love? Oh! haste thee, dear! Oh! haste thee,

dear! For all once fair, seems droop = = = ing here.

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SOMERSET
LONDON

Sister! I have loved thee well!

Sung by

M^r. Sinclair,

in the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the

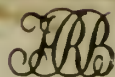
Theatre Royal Drury Lane!

Composed by

The Poetry by

George Searc AB.

HENRY R. BISHOP.



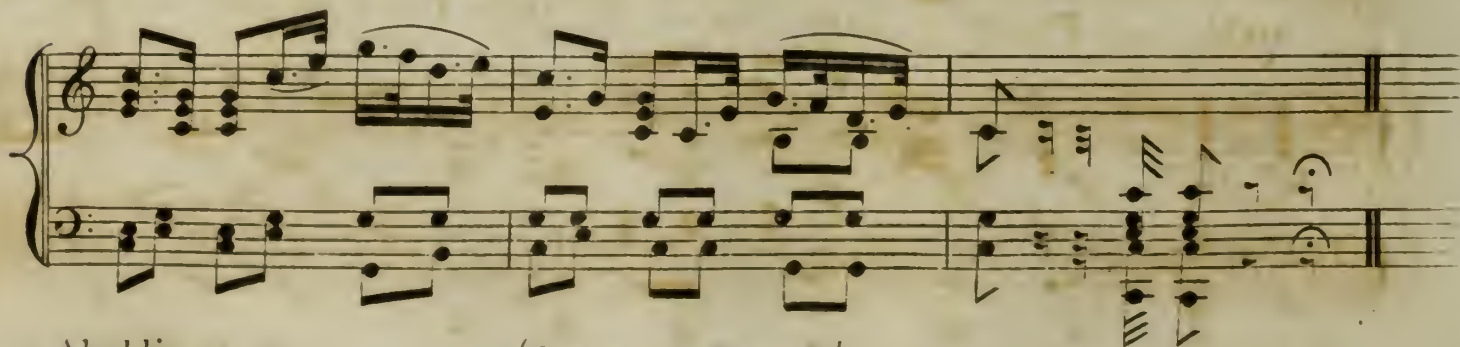
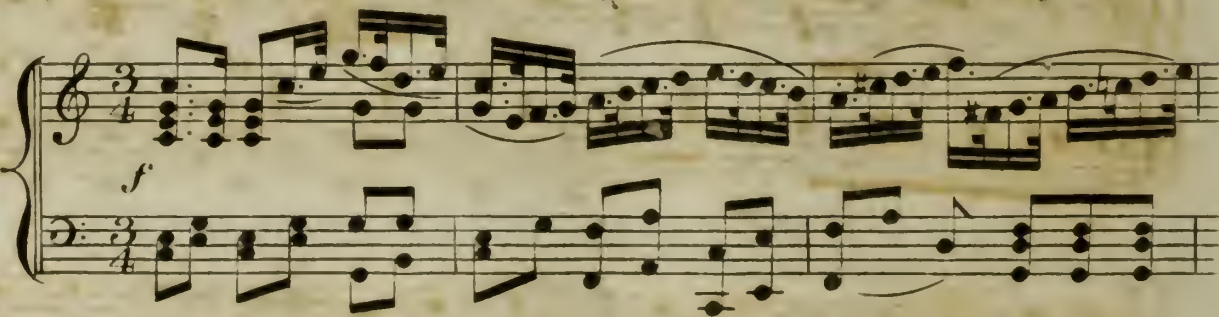
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Ent. Sta Hall.

Pr. 1/6

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ANDANTINO
con Moto e
MAESTOSO.



Aladdin

(Original Key, E \flat .)

The SCHAH.

Sis-ter I have lov'd thee well, More than poet's verse can

tell, - When it sings with gol-den tongue,

And the Harp with gold is strung - - Yet, though dear to me as

sight, Though I prize thee as the light; Check me not, or find too

Aladdin

late, Warmest love can keenest hate, warmest love can warmest

hate..

Beauty's eye is ne'er so bright, As when mildness lends it

light; Beauty's voice is ne'er so sweet

As when love and du=ty meet - - - Sis=ter tho' I've lov'd thee

legati *f*

Tenderly

well, More than poet's verse can tell, Check me not or find too

f *p*

late, Warmest love can keenest hate warmest love can warm=est

f *p* *f* *Corn*

hate.

ff *f*

Aladdin

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1st time *p* = Are the creatures mad! —

2^d — *f* = The King too, comes: Yes! hark, — the Royal Trumpets

(behind Scenes)

ANDANTINO

E

MARZIALE

4 Trombe

— I hardly think so

Go back to Song, Schah

Andantino
con moto e
Maestoso.

ff *rf*

f *f.f* *ten:*

Allegro

pp

pp

Aladdin

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef contains a complex accompaniment with sixteenth-note patterns and a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6' above it.

Second system of musical notation. Treble clef with a key signature of one flat. The bass clef contains a complex accompaniment with a piano-piano (*pp*) dynamic marking. A triplet of sixteenth notes is marked with a '3' above it.

Third system of musical notation. Treble clef with a key signature of one flat. The bass clef contains a complex accompaniment with a *Piu moto* tempo marking and a forte (*f*) dynamic marking. A sixteenth-note chord is marked with a '6' above it.

Fourth system of musical notation. Treble clef with a key signature of one flat. The bass clef contains a complex accompaniment with a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6' above it. The system ends with a double bar line.

Fifth system of musical notation. Treble clef with a key signature of one flat. The bass clef contains a complex accompaniment with a forte (*ff*) dynamic marking. A sixteenth-note chord is marked with a '6' above it. The system ends with a double bar line.

Aladdin

At thy spell Master, we appear,

TRIO,

Sung by Miss Lubitt, Miss Gould & Miss Southwell,

In the Romantic Opera

The Poetry by

ALADDIN

George Swayne A.B.

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

COMPOSED BY

HRB

HENRY R. BISHOP,

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music

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Un poco
Allegretto
ma non troppo

p e legati

Musical notation for the piano introduction, consisting of two staves in 6/8 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Un poco Allegretto ma non troppo' and the dynamics are 'p e legati'.

Musical notation for the piano accompaniment, consisting of two staves in 6/8 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is 'Un poco Allegretto ma non troppo'.

Astra

Mellora

Corella

At thy spell Master we ap - - pear

At thy spell we ap - - - pear

At thy spell we ap - - - pear

Allegretto

sp

Vocal and piano musical notation for the 'Trio' section. It features three vocal parts: Astra (soprano), Mellora (alto), and Corella (tenor). The piano accompaniment is at the bottom. The tempo is 'Allegretto' and the dynamics are 'sp'. The lyrics are: 'At thy spell Master we ap - - pear', 'At thy spell we ap - - - pear', and 'At thy spell we ap - - - pear'.

at thy spell Master we are here Master we are

here why hast thou call'd us in to day?

speak speak, and the Slaves of the Lamp O bey the slaves of the lamp o bey.

pp slentando

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Aladdin (speaks) "You know the secret wishes of my Heart".

The 3 Genii sink — as the Palace Rises.

legati

ALLEGRO
MODERATO
E MAESTOSO

p *cres*

cres

3 3 *p*

3 3 *p*

p

Dialogue

— my Sister — Brother .

FAIRY MARCH

Musical score for 'FAIRY MARCH' in 2/4 time, key of B-flat major. The score consists of four systems of grand staff notation (treble and bass clefs). The first system includes the instruction 'ff Corni' and 'ff'. The music features a rhythmic melody in the treble clef and a supporting bass line in the bass clef.

The Mufti unites Aladdin and Nourmahal

Tromboni &c:

ADAGIO

Musical score for 'The Mufti unites Aladdin and Nourmahal' in 3/4 time, key of B-flat major. The score is for Tromboni &c. and consists of three systems of grand staff notation. The first system includes the instruction 'ff ten' and 'f f ff'. The second system includes 'ff' and 'ff'. The third system includes 'tr' (trills) and 'tremolo' markings. The music is characterized by a slow, expressive melody in the treble clef and a bass line in the bass clef.

Aladdin

Tremble, ye Genii in your Spheres!

RECITATIVE & AIR,

Sung by

MR. HORN,

In the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the

Theatre Royal Drury Lane.

The Poetry by

Composed by

George Scane A.B.



HENRY R. BISHOP.

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ALLEGRO.

f Corno *f f* *p* tremolo *cres:* *f* *ff* Corni

ff ff ff tremolo *p*

ff *ff*

Aladdin

MOURAD.

mf

Trem = = ble ye Ge = nii in your

caves, Low hid be = neath the o = cean waves - - - - - *tremolo*

p *cres:* *ff*

mf

Trem = = ble ye Ge = nii of the Air, For soon my pow'r

Aladdin

my pow'r - - will reach you there!

f f f ff 3

rf 3

**ALLEGRO
VIVACE
STREPITOSO**

ff rf

ff

f p

Mine thou shalt be, Mine thou must, Mine thou

con spirito

shalt be, mine thou must, I'll not let thy powers rust, I will live as none be-

mf cres: f

= fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

cres: lr rf rf ten:

Yet my spirits never sink, Nor my weary eye = = lids wink, Nor my weary

mf cres f f f f

Pearls and diamonds they shall be, But as

pebbles of the sea, And the air that round me blows - the air that round me blows,

dol: sosten:
Breathe - - - but of the morning rose - - -

Soave e p *Clar.:* *Flauto* *Clar.:*

Corni

Breathe - - Breathe but of the rose - - -

tr *tr* *tr* *tr* *6* *6* *6* *6*

slen^o pp

Aladdin

Yet my spirits never sink, ne-ver, never, never sink,

No! Nor my wear = y eye = = lids wink, Nor my eye = lids

wink, Nor my weary eye = lids wink: I will ever youthful

Scherzoso

be, Sickness shall not come near me, Night and day the wine shall

espress:

flow, And the fair = = = est round me glow - - - - the fair = = = =

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'flow, And the fair = = = est round me glow - - - - the fair = = = ='. The piano accompaniment includes a *dol.* (dolente) marking and consists of chords and arpeggiated figures.

= = = = est round - - - me glow.

The second system continues the vocal line with the lyrics '= = = = est round - - - me glow.'. The piano accompaniment features a triplet of eighth notes in the right hand and includes dynamic markings of *espress.*, *ff*, and *rf*.

Mine thou shalt be, Mine thou must, Mine thou

The third system of music has the vocal line with lyrics 'Mine thou shalt be, Mine thou must, Mine thou'. The piano accompaniment is marked with *f* and features a more active bass line.

shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be=

The fourth system concludes the vocal line with lyrics 'shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be='. The piano accompaniment is marked with *mf* and includes an *8va* (octave) marking in the right hand.

fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

gva *loco h*

cres: *h* *rf* *rf* *ten:*

Yet my spirits never sink, Nor my weary eye = lids wink, Nor my weary

ff *mf* *cres:* *f* *f* *f* *f*

eye = lids wink; I will ever youthful be, Sickness shall not come

f *f* *f* *p*

near me, Night and day the wine shall flow, And the fairest round me

h

glow, Yet my spi = rits never sink, Nor my eye = = = = lids

wink, Yet my spi = = rits never sink, Nor my eye = = = = = lids

wink, No my spirits ne = = ver sink, never, never sink.

PRINTED BY GUTHRIE & CO. LTD.
SOMERSET
LONDON

Ere the Stars of Night arise.

D U E T.

Sung by

Miss Stephens & Miss Johnson,

in the Romantic Opera of

ALADDIN

The Poetry by

or the Wonderful Lamp,

George Soane A.B.

Theatre Royal Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price 2s.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTINO
un poco
ALLEGRO
ma
ESPRESSIVO.

Musical score for 4 Corni. f. with dynamics f, p, dol. Includes the word 'ten' at the beginning and end of the section.

Nourmahal

Vocal line for Nourmahal with lyrics: Ere . . . the stars . . . of
Piano accompaniment with dynamics f, p and marking *soave: e p/ sempre.*

Vocal line with lyrics: night . . . a - rise . . . Oh! . . . re - turn, re - turn . . . to
Piano accompaniment.

ALADDIN

me Yes'ere stars of night a__rise . . . yes'ere stars of

mf

tr tenderly (Nourmahal) tenderly (Aladdin) (Nourmahal)
 night a__rise, I'll return Oh! return I'll return Oh! return

(Nourmahal) Oh! re__turn to me Oh! re__turn or or
 (Aladdin) I'll return to thee I'll re__turn . . . to thee
 return to me

f *p* *pp*

(Nourmahal)
 No the days so long . . . so long

f *p*

... till night with, oh with the eve . . . re - turn - to me!

(Aladdin) Yes! with evenings purple light, . . . yes! with evenings purple light

(Nourmahal) *espress* Oh! return Oh! return Oh! re -
espress I'll return I'll return I'll return to

turn to me, Oh! re - turn return or to me
 thee I'll re - - turn to thee

piu animato

No no the days so long till

f *p*

eve, with, Oh! with the noon, re - turn to me,

mf

ardently

Yes! yes with noon . . . believe, with noon be - lieve believe

p *pp*

"New Lamp for Old!"

Quintetto & Chorus,

Sung by Miss Johnson, Mr. Hair &c. &c. &c.

In the Romantic Opera

The Poetry by ALADDIN George Swayne A.B.

OR The Wonderful Lamp; at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price

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BALLET of BAYADERES.

Larghetto
Grazioso

Soave, e legatissimo

The musical score consists of three systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system includes the tempo markings 'Larghetto' and 'Grazioso' on the left, and the performance instruction 'Soave, e legatissimo' in the center. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings.

Aladdin

MOURAD
(without)

PIANO

FORTE

f

New Lamps for old - - - !

colla parte

All^o Moderato

Nourmahal

New Lamps for old! New Lamps for old!

Mourad ad lib:

Zuleika

f

New Lamps for old - - !

I would he sold

colla voce

p

a tempo

Aladdin

Leila

rf new love for old! I would he sold new love for old! *rf*

The first system of music features a vocal line for Leila and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *rf* (ritardando forte). The lyrics are "new love for old! I would he sold new love for old!". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

f Now: New Lamps for old! New Lamps for old! Mesrou - Mesrou -
f Zul: New Lamps for old! New Lamps for old!
f Lei: New Lamps for old! New Lamps for old!

The second system of music contains three vocal parts and piano accompaniment. The vocal parts are for Now, Zul, and Lei, each with the lyrics "New Lamps for old! New Lamps for old!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It starts with a dynamic marking of *mf* (mezzo-forte) and includes markings for *f/p* (for piano) and *fp* (fortissimo piano) later in the system.

Go, call him in - Go call him in.

The third system of music continues the chorus with the lyrics "Go, call him in - Go call him in.". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. It includes dynamic markings of *fp* (fortissimo piano) and *f* (forte), as well as *cres.* (crescendo) markings.

Mesroutr

Allow the hum-blest of your Slaves - - - to say!

The fourth system of music features a vocal line for Mesroutr and piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Allow the hum-blest of your Slaves - - - to say!". The piano accompaniment is in a grand staff and includes dynamic markings of *rf* (ritardando forte).

Aladdin

Nour:

Mesroul, sotto voce

rf Say nothing, but o = bey - - - but o = bey obey. If this were

rf

f/p

p e stacc.

told If this were told - - - If this were told.

f

cres

f *p*

mf

Nour:
rf *Angrily*

Look Mesroul - - to yourself - - Mes = = = = = rour -

mf

rf

ff *tr. 3*

Mes = rour - - Look to yourself Mesroul look to your =

mf

rf

ff *tr. 3*

cres: *f* *f* *ff*

= self.

Mourad
ff
 New Lamps for old - - - -
hr
cres: f
p

Nourm: to Zuleika
 There
p
mf
p
pp

is a Lamp on yon = der shelf - Ea = = = = ten with rust,
All? Spiritoso
f
p

Aladdin

Dir= ty and old e= = nough to win the dear= = = est friend - the

friend of dirt and dust!

Mourad (as he enters) *New*

tremolo

Nourm:
(mimicking him)

Lamps for old ! Old

Mourad

Lamps for new ! New

Aladdin

Lamps for old - - - - - New - -

f *p* *f* *p* *p*

hr *hr* (Zuleika re-enters with
Lamps - - - - - for old!

mf *cres:* *fz* *f*

the Magic Lamp) Zuleika
Old

f *3* *3*

Lamps for new - - - - -

rf *ff* *ff* *ff*

Aladdin

Piu Moto
Corni

(Mourad snatches the

First system of musical notation for the Corni part. It consists of two staves (treble and bass clef) in common time. The music features a series of trills, each marked with a '3'. Dynamics range from piano (*p*) to fortissimo (*ff*).

Lamp, and throws off his disguise)

Nour: *ff*
Zule:
Leila:

Ah! - - - - -

Mes:

Ah! - - - - -

Second system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music features a series of chords and moving lines. Dynamics include fortissimo (*ff*).

Mourad (Triumphantly)

Vic-to-ria! Vic-to-ria! Vic-to-ria! The Lamp - - - is mine! Victoria Vic

Third system of musical notation, vocal line for Mourad. It consists of a single staff in treble clef, common time. The music features a series of notes and rests. Dynamics include fortissimo (*ff*).

- - to - - - - ria! The Lamp - - - is mine Vic-to-ria Vic-

Fourth system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music features a series of chords and moving lines.

Aladdin

Corni (The Palace begins to Ascend)

Allegro
Vivace,
ma non
troppo
Presto.

Mourad

To A = = fri = ca!

a = = way!

Aladdin

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is visible in the left hand.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. Dynamic markings include *p* and *f*.

Fourth system of musical notation. The right hand has a melodic line with a vocal-like quality. Above the staff, there are lyrics: "eres = cen = do". The left hand has a rhythmic accompaniment. Dynamic markings include *f*.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *rf* (ritardando fortissimo).

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *rf* and *ff*. The system ends with a double bar line.

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WHO FIRST WILL STRIKE THE DEER!

The Poetry by G. Soane A.B.

Composed by Henry R. Bishop.

Corni (The Huntsmen enter)

First system of musical notation for the horns, featuring a treble and bass clef with a 6/8 time signature and dynamic markings of *ff*.

Second system of musical notation, likely for the piano accompaniment, with treble and bass clefs and dynamic markings of *f* and *ff*.

Vocal staves for Alto, Tenore 1mo, Tenore 2do, and Basso. Each staff contains the lyrics: "Who first will strike the deer! 'Tis I where woods are".

Third system of musical notation, continuing the piano accompaniment with dynamic markings of *ff*.

Fourth system of musical notation, including vocal staves and piano accompaniment. The lyrics continue: "greenest; 'Tis I, by fountain clear, 'Tis I will strike the deer! Who".

Fifth system of musical notation, primarily piano accompaniment.

Aladdin

first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain

clear, 'Tis I will strike the deer! Then echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By
 clear, 'Tis I will strike the deer! Then echo, and echo, By

hill and lonely fell; Then echo echo By fount and
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy
 hill and lonely fell; Then echo and echo By fount and mos = sy

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

drear = i = ly creeps, O'er skies, and the flow'ret wear = i = ly sleeps.

drear = i = ly creeps, O'er skies, and the flow'ret the flow' = ret sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret wear = i = ly sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret the flow' = ret sleeps.

Ride on, ride merrily on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

Ride on, ride merrily on, ride on, ride on, ride on, ride

on ride on - - - - -

on ride on - - - - -

on ride on - - - - -

on ride on - - - - -

ff

SOLI.

dot:
(1st Huntsman) Who'll sing his dy=ing knell? 'Tis

dot:
2^d D^o Who'll sing his dy=ing knell? 'Tis

dot:
3^d D^o Who'll sing his dy=ing knell? 'Tis

dot:
(4th & 5th) Who'll sing his dy=ing knell? 'Tis

dim:

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By

brink of fountain well, I'll sing his dy-ing knell. *CORO* Then
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then echo the horn and
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then echo the horn and
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then

echo, and echo, By hill and lonely fell, Then echo, echo
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By
 echo, and echo, By hill and lonely fell, Then echo, and echo By

SOLI

By fount and dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows

CORO

drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then
 rest, rest, O'er skies, and the day star sleeps in the west. Then

echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows rest rest O'er skies and the day star Sleeps in the

west Ride on ride merrily on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

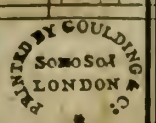
west Ride on,ride merrily on ride on ride on ride on ride

on ride on - - - -

on ride on - - - -

on ride on - - - -

on ride on - - - -



The Days of the Valley are o'er,

Sung by

Miss Stephens,

in the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the Theatre Royal Drury Lane,

The Poetry by

Composed by

George Soane A.B.

RRB

HENRY R. BISHOP,

Price 1/6.

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

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ANDANTE
LARGHETTO

Musical score for Horn (Corno) in G major, 2/4 time. The score consists of two staves. The upper staff is marked with a forte (f) dynamic. The lower staff is marked with a piano (p) dynamic. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

ALADDIN.

Musical score for the first line of lyrics: "The days of the valley are o'er, When Roses were". The score includes a vocal line and a piano accompaniment. The piano part is marked with forte (f) and piano (p) dynamics.

Musical score for the second line of lyrics: "twind round my door, I dwell in a palace instead, And a". The score includes a vocal line and a piano accompaniment.

Aladdin

di = a = dem cir = cles my head, Now a di = a = dem cir = cles my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "di = a = dem cir = cles my head, Now a di = a = dem cir = cles my". The piano accompaniment starts with a bass clef and the same key signature. Dynamic markings include *tr* (trill) above the first vocal note, *f* (forte) in the piano part, and *p* (piano) later in the system.

head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the

The second system continues the vocal line and piano accompaniment. The lyrics are "head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the". The piano accompaniment includes a *pp* (pianissimo) marking. The system concludes with the instruction *Espress:* (Espressivo).

days of the valley - the days of the val = ley are fled are

The third system continues the vocal line and piano accompaniment. The lyrics are "days of the valley - the days of the val = ley are fled are". The piano accompaniment includes a *pp* marking. The system concludes with the instruction *Slen^o* (Sleno).

fled. The days of the valley had hours, Of

The fourth system continues the vocal line and piano accompaniment. The lyrics are "fled. The days of the valley had hours, Of". The piano accompaniment includes dynamic markings *ff e ten:* (fortissimo e tenuto), *ff*, and *p*. The system concludes with a fermata over the final note.

plea = sure and hope in its bowrs, But life now flows on in delight, Like a

summer all joyous and bright; Now a di = a = dem cir = = cles my

head, Whose locks un = = brai = ded Play'd round it un = = sha = ded; But the

days of the valley: the days of the valley are fled are fled.

PRINTED BY GOULDING & CO
SOHO SQUARE
LONDON

THOU ART GONE!

Sung by

M^{rs}. *Wickham*

In the Romantic Opera of

The Poetry by

ALADDIN

Geo. Sauer, A.B.

or the Wonderful Lamp,
Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP,

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ALLEGRO
AGITATO
ma non
troppo Presto

The SCHAH.

Thou art gone! thou art gone! Fair = est!

rarest! dear = est one! Once my pleasure! now my pain!

Aladdin

now my pain! Thou art gone! art gone - - - for e = ver! for

ff ten p legati

e = ver, - for ever! I shall ne = ver see those dovelike eyes a = gain! I shall

pp

Larghetto Affettuoso

ne = = ver see those eyes a = = gain. Fare = well now - the

ova loco p e leg^o

pomp of pow = er! . Fare = = well now - - Love's mystic bow = er! -

Pomp and Love are vain = = ly spoken. When the heart, the heart, with

cres *fz* *fz* *p* *sost.*

grief with grief is broken. But he shall die - he shall

Tempo 1^{mo}

ff *mf*

die! - tho' in his veins - Per = = = = sia's noblest

cres. *p*

blood should spring He shall die! were he the son Of a

f *ff* *mf*

thou = = = = sand Kings - him = self a King Thou art gone for

f ten: *rf* *cres.* *ff* *ff* *ff* *ff* *p*

e = = ver - gone for ever! I shall ne = ver see those dove - like

Largh^{to}. Affet^o
 eyes - - a gain - Fare - well Spear and fal = chion

glancing, Fare = well steed thy gallant prancing, Pomp and

Love are vain = = = ly spo = ken When the heart - the heart with

grief with grief is broken.

Aladdin

RENTED BY GULDING &
 SON & CO
 LONDON

That Doom is Death,

FINALE TO ACT 2.

Sung by

Miss Stephens, Miss Tucker &c.

In the Romantic Opera

The Poetry by

ALADDIN, OR THE WONDERFUL LAMP;

George Swayne, A. B.

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

Est. Sta. Hall.

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*Allegro
Moderato
Maestoso*

Aladdin

The Schah!

That doom is death! It is not in the breath of

Aladdin > *espress* >

mor-tal man to change your fate! That doom that doom is

CORO
Soprano

death that doom is death

pp

Al - - - - - lah is

pp

Al - - - - - lah is

Tenore

pp

Al - - - - - lah is

Bassi

pp

Al - - - - - lah is

great... Al... lah is great... But,

great... Al... lah is great...

great... Al... lah is great...

great... Al... lah is great...

ff *f* *f* *f* *f*

Oh! to fall from such a height In to end-less night!

rf *p*

soave ed espress

Fair Nour... ma-hal, ... too, ... So beautiful! so ...

pp voave

CORO

true! Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

lah! is great! - - - - -

lah! is great! - - - - -

lah! is great! - - - - -

lah! is great! - - - - -

Corni

f *ff*

ff Al. lah! is

ff Al. lah! is

ff Al. lah! is

ff Al. lah! is

ff Al. lah! is

tremolo

great - - - - -

great - - - - -

great - - - - -

great - - - - -

great - - - - -

tremolo *cres* *rf*

Aladdin

Al... lah... is great... Al...
 Al...
 Al...
 Al...
 Al...

pp *dim* *pp*

lah! is great...
 lah! is great...
 lah! is great...
 lah! is great...
 lah! is great... The Muezzin (without) *ff*
 To

ppp CORO

Hark! from the min-aret high in air, The Mu-
 Hark! from the min-aret high in air, The Mu-
 Hark! from the min-aret high in air, The Mu-
 pray'r to pray'r Hark! from the min-aret high in air, The Mu-
 Hark! from the min-aret high in air, The Mu-

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r - - -

ez - - zin is call - - ing to eve - ning pray'r to

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r
The Muezzin

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r To

Piano accompaniment for the first system.

ppp CORO

Hark! from the min_aret high in air, The mu_etz - zin is call ing to

Hark! from the min_aret high in air, The mu_etz - zin is call ing to

Hark! from the min_aret high in air, The mu_etz - zin is call ing to

pray'r Hark! from the min_aret high in air, Hark!

Piano accompaniment for the second system, including *ppp legiti* and *dim* markings.

Aladdin (Joyfully)

eve - ning pray'r I

eve - ning pray'r

eve - ning pray'r The Muezzin

hark *p* To pray'r

Piano accompaniment for the third system, including *ff* and *f f f f* markings.

shall not I shall not die! ----- That

f ten ff ff f f f f

voice, call-ing man to pray'r For-bids -----

espress rf# pp souve

For-bids ----- me. to

f cres

des- pair.

Aladdin

to des- pair

ff CORO

Al lah!

Al lah!

Al lah!

Al lah!

ff

sostenuto

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, *ppp* Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

pp

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night, to pil__ low care! But night or day to thee we

giv'n us night to pil__ low care! to thee we

pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

pray Al... lah... I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

But night or day, to thee we pray! Al... lah! Il Al... lah!

Al... lah! Il Al... lah! Al... lah! Il Al... lah! Al... lah!

COBO

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!

ppp Al... lah! Il Al... lah! Al... lah!

Al... lah! Il Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

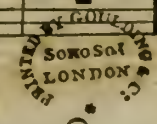
pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!

pppp Al... lah! Il Al... lah! Al... lah! Al... lah!



In my Power a Lady Weeps!

Sung by

Miss Stephens,

Accompanied on the VIOLA by **M^r. T. COOKE.**

in the Romantic Opera of

A L A D D I N

OR

THE WONDERFUL LAMP,

at the

Theatre Royal Drury Lane.

The Poetry by

Composed by

George Scane AB.

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Six Hats

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Viola Obligato

ANDANTINO

GRAZIOSO

With Passion, and Energy

Aladdin

Espress:

ff ten:

ALADDIN.

In my bow = er a La = = = dy weeps In my

Viola

mf ten:

cot an in = = = fant sleeps; 'Tis there oh! there,

I would be there, Or let me die in my des-

= = pair. On the hills where I should

f *dim.* *mf*

be Bro = = thers, Sis = = ters call for me! 'Tis there oh!

there I would be there Or let me die in

my des = pair. By the stream I

lov'd so well, Pines for me the young ga =

= zelle, 'Tis there oh! there I would be there

or let me die in my des = pair.

WHEN UNDA, THE GENIUS of the RING APPEARS.

Aladdin

— about my limbs a deadlier wreath! off! off!

MODERATO
ma
BRILLANTE

mf *p*

soave

Aladdin

It is night beneath the Sea,
(Sung by)

Miss Percy,

In the Romantic Opera.

The Poetry by

A L A D D I N

Geo. Searle, A. B.

or the Wonderful Lamp;

at the
Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

HB

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8va

ALLEGRO
SCHERZOSO

Flauti p

cres mf

Unda

It is, night beneath the sea, We were

loco

ab p stacc:

**** Original Key Ab**

dancing merrily mer_ri_ly Many as the sands of O - - cean,

Many as the leaves in mo - tion, When the zephyr the zephyr of the

spring Through the forest waves his wing: waves his wing It is

Playfully

night beneath the sea, We were dancing merrily merrily; Many as the sands of

Flute

O - cean, Ma - - - ny as the leaves in mo - tion, We were

f f f p

Grazioso

dancing merrily; merrily merrily dan - cing merrily merrily dan - cing

merrily merrily dan - cing we were dancing merrily

cres mf f

Yet at the voice of your spell, I have

p

espress

left the sprite I lov'd so well. And now, now, what are your wishes,

dol *p*

marcato

say? Slave of the Ring, I'm ready to o - - - bey. It is

pp

Playfully

night be - - - neath the sea; It is night be - neath the

a tempo

f ed animato

sea, We were dancing merrily merrily Many as the sands of

Fl: *pp* *cres* *mf*

mf
o - cean, Ma - ny as the leaves in motion We were dancing merrily

f f f p

Grazioso
mf
merrily merrily dan - cing merrily merrily dan - cing merrily merrily.

pp

dan - cing we were dancing mer - ri - ly.

ad lib

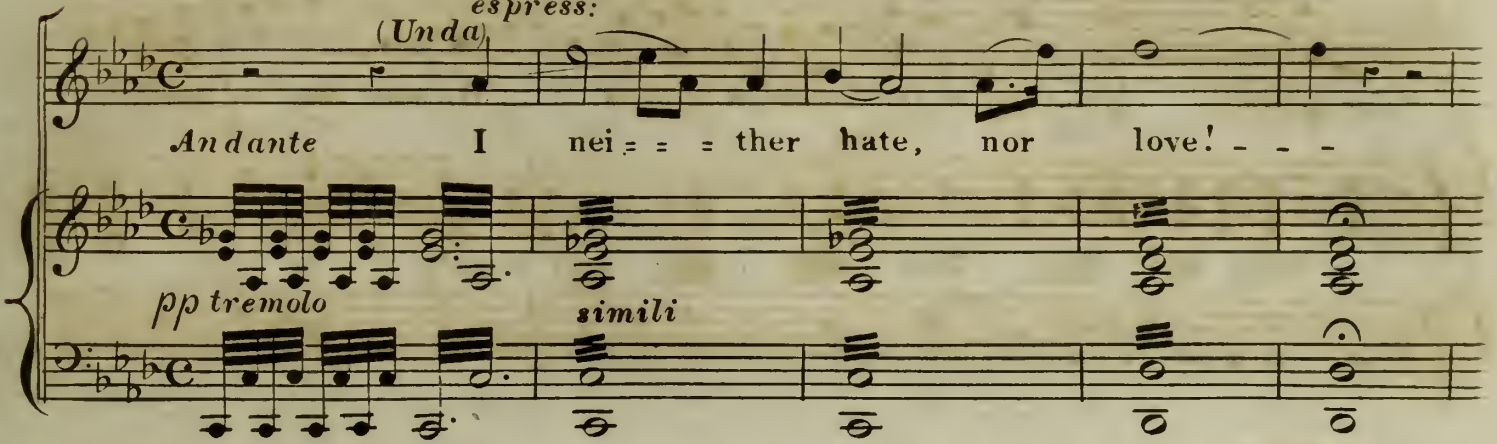
mf ff

f f

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LONDON

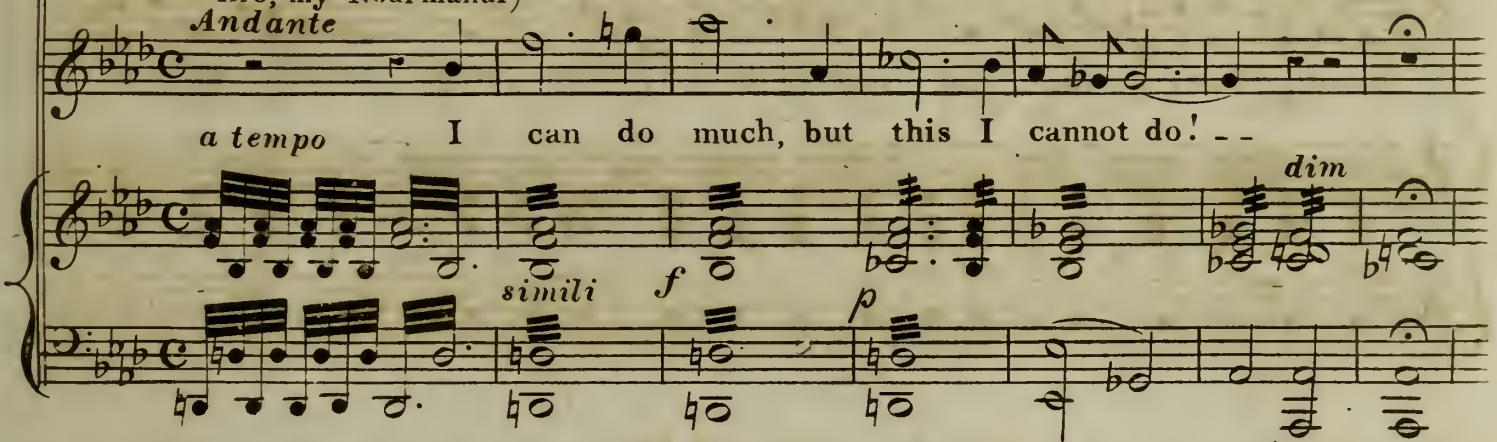
Fair thing of Light, If thou abhorrest evil — lovest good —

espress:
(*Unda*)
Andante I nei = = ther hate, nor love! - - -



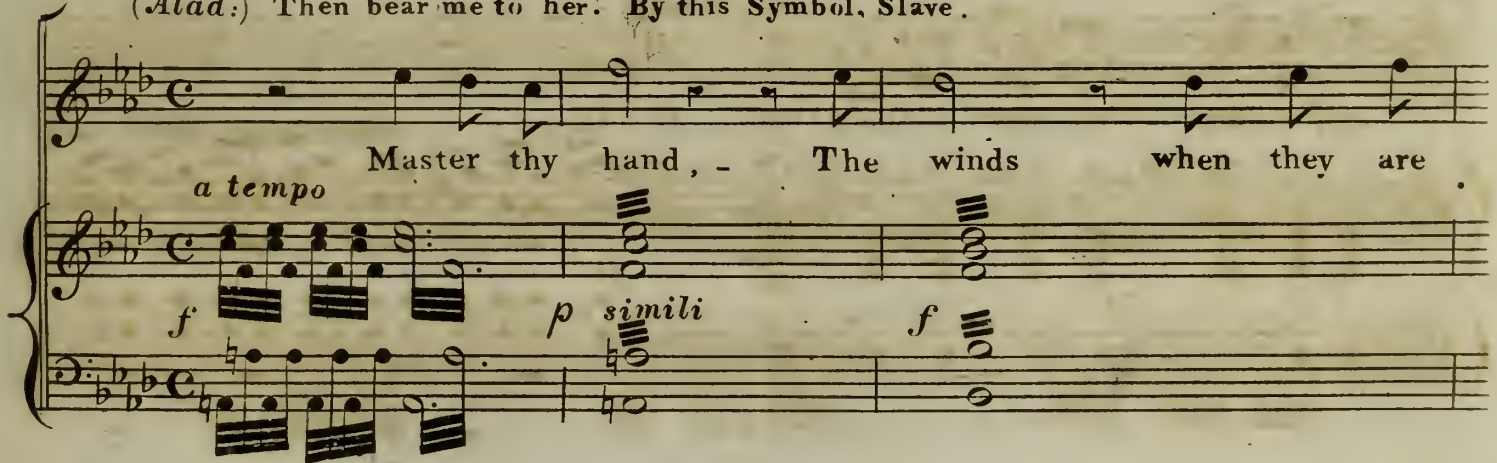
(*Alad:*) (Then, by this Ring, I do command thee - shade without a soul - Bring back my love, my life, my Nourmahal)

Andante
a tempo I can do much, but this I cannot do! - -

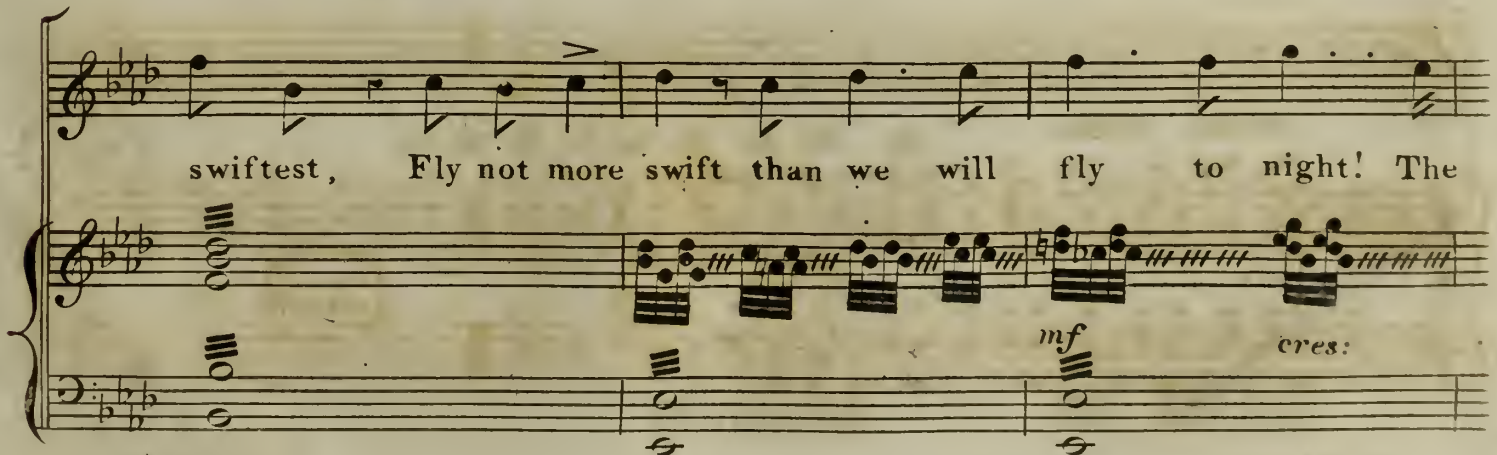


(*Alad:*) Then bear me to her! By this Symbol, Slave.

a tempo Master thy hand, - The winds when they are



swiftest, Fly not more swift than we will fly to night! The



Aladdin

Ring! the Ring! The little gol = den Ring! - - Mightier than sage or

f *p* *ppp* *simili* *f*

King is he who wears - - the Ring!

f

(They gradually disappear)

f *p*

cres. *f* *p*

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The Schah shall hear us

ALLA
MARCIA

ff 4 Trombe

Musical notation for 4 Trombe, featuring a treble and bass clef, a key signature of two flats, and a common time signature. The music consists of rhythmic patterns with accents and slurs.

Musical notation featuring triplets (marked with '3') in both the treble and bass staves. The key signature remains two flats and the time signature is common time.

Musical notation concluding with a double bar line. The key signature remains two flats and the time signature is common time.

Aladdin

My Nanny, my noble God!

Sung by

MR SINCLAIR,

The Poet by

A L A D D I N

George Searle A.B.

or the Wonderful Lamp,

at the Theatre Royal, Drury Lane.

Composed by

HRB

HENRY R. BISHOP.

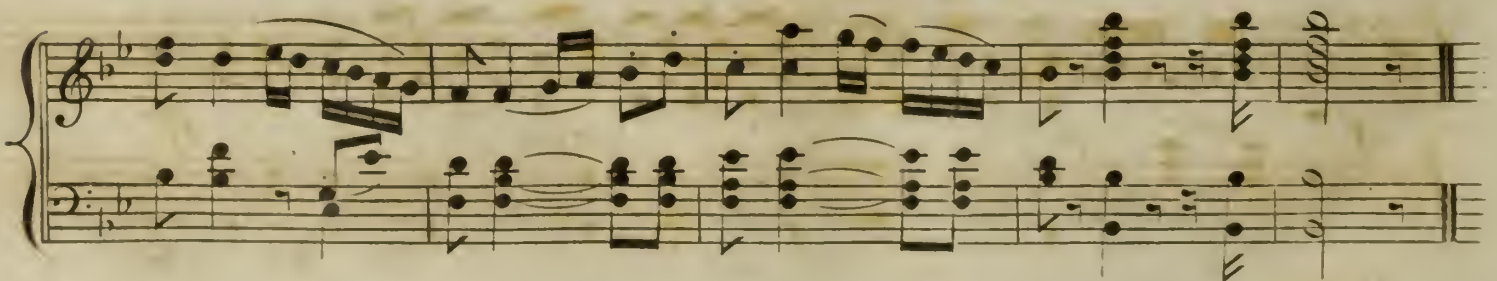
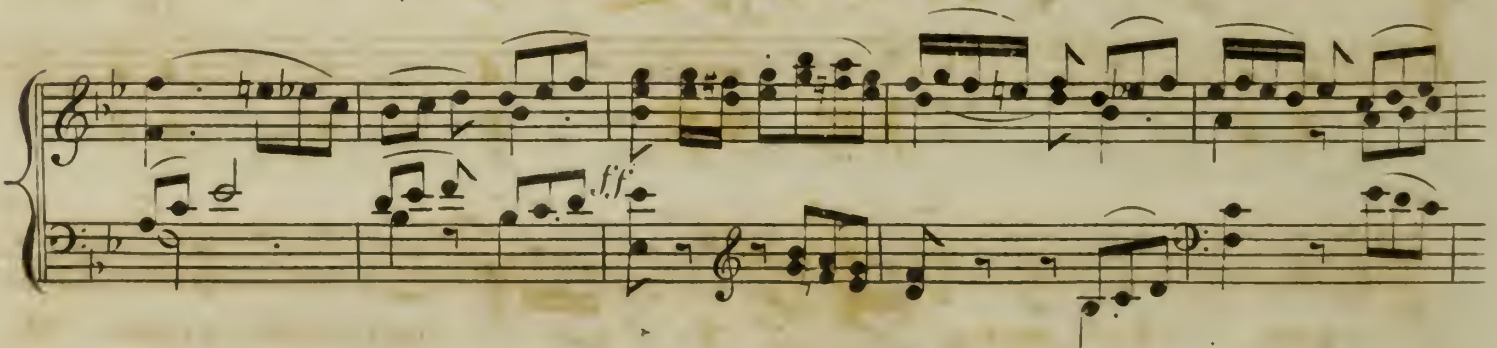
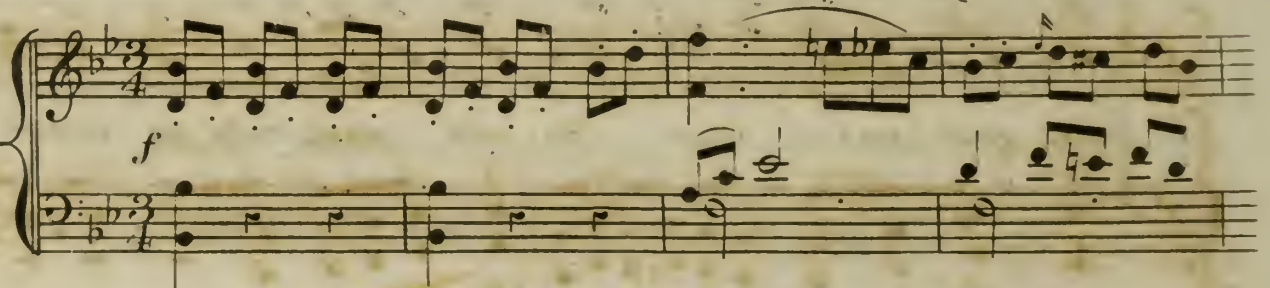
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**ALLEGRO
VIVACE**



The SCHAH

My A = = = = ra = by my no = = = ble steed, Now bear - - - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *ff* (fortissimo).

- - - me with your won = = = ted speed; And

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melodic line. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *ff* and *f*.

this good service done, No rein shall curb my gallant steed a = =

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a more complex rhythmic pattern. Dynamic markings include *p*, *fp*, and *fp*.

= gain, Shall curb - - - - my gal = = = lant steed a = gain. My

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a complex rhythmic pattern. Dynamic markings include *f*, *p*, *cres:* (crescendo), *f*, and *ff*. The system ends with a *dol:* (dolente) marking.

Aladdin

A = = = = ra = by - - - my no = = = = ble steed Now bear - - - -

p *ff* *p*

- - me with your won = = = = ted speed now bear me with your won = = = = ted

ad lib: *ff* *f*

speed. A hun = = = = dred slaves at night and

f *p*

morn, Shall bring - - thee Ye = = = = men's gol = = = = den corn, The

sil = = = ver wa = = ters from - - the mead my A = = raby my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in B-flat major, marked with a fermata over the first measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *fp*.

A = raby, my no = = = ble steed! My A = = = = ra = = by - - - my

ad lib:

The second system continues the vocal melody with a fermata over the word 'steed'. The piano accompaniment features a change in dynamics to *f* and *p*. The *ad lib:* marking is placed above the vocal line. The piano part includes a section with a triplet of eighth notes.

no = = = ble steed, Now bear - - - - me with your won = = = ted

The third system shows the vocal line with a fermata over 'steed'. The piano accompaniment continues with a steady eighth-note accompaniment, marked with *ff* and *p*. The vocal line has a fermata over the final note of the phrase.

speed bear me with your won = = ted speed. 3 The trumpet

ad lib:

The fourth system concludes the vocal phrase with a fermata over 'speed'. The piano accompaniment features a series of triplet eighth notes in the right hand, marked with *ff*. The vocal line has a fermata over the final note.

Aladdin

sounds! To horse! To horse - - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "sounds!" followed by "To horse!" and "To horse - - -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic triplet pattern. The key signature has two flats (B-flat and E-flat).

Nor hills nor wave must check our

The second system continues the vocal line with the lyrics "Nor hills nor wave must check our". The piano accompaniment continues with similar rhythmic patterns and chordal textures. The key signature remains two flats.

course, But bear me now with won = ted

cres: *f*

The third system features the lyrics "course, But bear me now with won = ted". The piano accompaniment includes dynamic markings: *cres:* (crescendo) and *f* (forte). The key signature is two flats.

speed: My A = ra = by my A = ra = by my gal = = = lant

cres: *f* *f* *f* *f* *ad lib:*

The fourth system contains the lyrics "speed: My A = ra = by my A = ra = by my gal = = = lant". The piano accompaniment features dynamic markings: *cres:* (crescendo), four *f* (forte) markings, and *ad lib:* (ad libitum) at the end. The key signature is two flats.

stead my A = = = = ra = by - - - my no = = = = ble stead now

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'stead' followed by a series of eighth notes for 'my A = = = = ra = by - - - my no = = = = ble stead now'. The piano accompaniment starts with a half note chord, followed by a series of eighth-note chords, and ends with a half note chord marked 'f'.

bear - - - - me with your won = = = = ted speed now

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'bear - - - - me with your won = = = = ted speed now'. The piano accompaniment consists of eighth-note chords, with a dynamic marking 'p' at the beginning and 'f f' at the end.

ad lib.
bear me with your won = = = = ted speed.

The third system includes an 'ad lib.' marking above the vocal line. The vocal line has a half note 'bear me with your won = = = = ted speed.'. The piano accompaniment features a series of chords, with a dynamic marking 'f' and 'ff' indicating increasing intensity.

The fourth system shows the piano accompaniment continuing with a series of chords and a melodic line in the right hand. A dynamic marking 'ff' is present. The system concludes with a double bar line.

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SOMERSET
LONDON

Yet Dearer to her the Desert wild,
ROMANCE, Sung by

MISS STEPHENS & MISS JOHNSON,

Aladdin or the Wonderful Lamp,

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

Enc. Str. Ball.

Picc

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Aladdin

PASTORALE

Yet dearer to her the de = = = sert wild, With

p Arpa *pp*

him - - she loves tho'a pea = = sant child - - - tho'a pea = = sant child - -

pp

Nourm:

Oh! dear = er to her the de = = = sert wild, With him - - she loves tho'a

p

pea = = = sant child - - - - - tho'a pea = = = = sant child - - -

pp *mf* *pp*

Aladdin

Rapidly fades the shooting star,

T R I O,

in the Romantic Opera of

A L A D D I N

OR

The Wonderful Lamp,

at the
Theatre Royal Drury Lane,

The Libretto by

Composed by

George Soane Esq.

MS

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

Ent. Sta. Hall.

Pr 1/6

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Astra

Rapidly fades the shooting star, Yet we have fallen swifter

Mellora

Rapidly fades the shooting star, Yet we have fallen swifter

Corrella

Rapidly fades the shooting star, Yet we have fallen swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

* This TRIO is Sung without Accompaniment

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

Lamp the Lamp is won the Lamp is won.

Lamp the Lamp is won the Lamp is won

Lamp the Lamp is won the Lamp is won

This section contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the left hand, providing harmonic support. The lyrics are repeated across the three vocal staves.

This is repeated till the Palace has descended.

This section consists of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music is a rhythmic accompaniment for the repeated vocal lines, featuring chords and melodic lines in both hands. The first system ends with a repeat sign, and the second system ends with a double bar line.

FINALE.

to the Romantic Opera of

A L A D D I N

The Poetry by

George Saxe Esq.

OR

The Wonderful Lamp.

at the

THEATRE ROYAL DRURY LANE,

Composed by

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

ADAGIO.

Allegro molto.

ASTRA.
MELLORA.
CORELLA.

We are free! Thy hand has rent the spell that made us

Piano-forte

Aladdin.

slaves..... Roll a way like

slaves..... Roll a way like

slaves..... Roll a way like

fz fz fz fz p

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

cres. mf

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

cres. f cres.

CORO.

grcy.
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like
ff Oh! day of joy..... There ne'er shall be..... a tale like

The Schah.

this for minstrel sy My Chil.....dren to..... my breast.....
 this for minstrel sy
 this for minstrel sy
 this for minstrel sy

..... Oh may you ne ver know..... the tears..... you've caus'd to

legati. *cres.* *mf*

flow and ye I am too blest to let a harsh doom

mf *mf* *mf* *f*

CORO.

fall..... I par..... don And he who best.....

ff *ff* *ff* *ff*

And he who best.....

And he who best.....

And he who best.....

And he who best.....

Piu moto

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

Piu moto

call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....
call'd..... the min..... strel King..... the min.....

..... strel King:.....
..... strel King:.....
..... strel King:.....
..... strel King:.....

Allegro

End of the Opera.

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Those marked (*) are Arranged by the most Celebrated Composers with Var^s or as Rondos &c: for the Piano Forte.

S O N G S

A Damsel stood to watch the fight	BISHOP	1	6
* Ah can I e'er forget thee Love	D ^o	1	6
* Are you angry Mother	D ^o	2	
A Lover's eyes can gaze	PARRY	2	
* Ah why did I gather	EMDIN	1	6
Arabian Ballad "Ah bright is the blush"	PARRY	1	6
Ah! me what eyes hath Love	BISHOP	1	6
* And ye shall walk	D ^o	1	6
Bee's wing	RAWLINGS	2	
Battle of the Angels	BISHOP	4	
* Be mine dear maid	D ^o	1	6
* Bewilder'd maid	BRAHAM	2	
* Bid me discourse	BISHOP	2	
Blind minstrel	D ^o	1	6
Blow ye gentle gales	WARE	2	
By the simplicity	BISHOP	1	6
Camel's Bell	D ^o	1	6
Captain Bell "Parody on Isabel"		1	6
Can we banish the past	BISHOP	2	
County Guy	D ^o	1	6
Come Love to me	D ^o	2	
Dance is deserted	D ^o	2	
Donald the pride of Dumblaine	MACGAE	2	
Deep in a dungeon	BISHOP	2	
Echo Song	D ^o	2	
Every Bullet has its Billet	D ^o	1	6
Farewell thou coast of Glory Arranged by	D ^o	1	6
Fair was my love Comic	D ^o	1	6
Fair Haide	KIALLMARK	2	
Farewell to the highlands	BISHOP	1	6
Fair thee well	KIALLMARK	2	
Fair one take this rose	M ^S MILES	1	6
Fly forward my Boat	STEVENSON	2	
Gaily Moscow's Bells	BARNETT	1	6
Hark sweet Echo o'er the hill	D ^o	1	6
Here like the gem	BISHOP	2	
Hear Cupid hear	D ^o	1	6
* He's all the world to me	D ^o	1	6
Heave one sigh for me at parting	LODER	2	
Helena	BISHOP	1	6
Hither! Love, hither! "Serenade"	RAWLINGS	2	
* Home! sweet home!	BISHOP	1	6
Hours of sorrow	Arranged by D ^o	2	
Hope of youth	D ^o	2	
Hundreds the noblest wait on her throne	D ^o	2	
* I dinna care to tell	PARRY	1	6
If love had lent you	BISHOP	1	6
I'll watch for thee	STEVENSON	2	
* In happier hours	BISHOP	2	
In my bower a Lady weeps	D ^o	1	6
* Isabel "Wake dearest wake"	D ^o	2	
Is't art I pray or nature	D ^o	1	6
I'll love thee night and day love	D ^o	1	6
* Is there a heart that never lov'd	BRAHAM	2	
Julio told me when we parted	BISHOP	1	6
Lamp of my life	D ^o	2	
Let us seek the yellow shore	D ^o	2	
Little love is a mischievous boy	D ^o	1	6
Love that follows fain	D ^o	2	
Lochnagar	D ^o	1	6
* Love has eyes	D ^o	1	6
Lo here the gentle lark	D ^o	2	
Lucy, Lucy dear wake to the spring	HORN	1	6
Maid of Athens	KIALLMARK	2	
* Mocking Bird Song	BISHOP		
My Ain little Wife	GARNETT	1	6
My Henry is gone	STEVENSON	2	
* My Native highland home	BISHOP	1	6
My Soldier love	D ^o	1	6
My Heart is sair	Arranged by PARRY	1	
My own native Isle	BISHOP	1	6
* Ne'er can the Rose	D ^o	1	6
Nelson	BRAHAM	3	
Not in the pictured Halls	BISHOP	1	6
Norah the pride of Kildare	PARRY	1	6
* O twine a wreath	D ^o	1	6
O Come my love	KIALLMARK	2	
O light bounds my heart	BISHOP	2	
O still remember me	D ^o	1	
O sweet is the gale	D ^o	6	

O there's a mountain palm	BISHOP	1	6
O well do I remember	D ^o	1	6
O then I think of thee	D ^o	1	6
Oh! thou obdurate	D ^o	1	6
Oh time thou shalt not boast &c:	D ^o	1	6
O tell me Mary dear	STEVENSON	2	
* O leave me to my sorrow	D ^o	2	
Of woman's smile	COOKE	1	6
* Pilgrim of Love (Orynthia my beloved)	BISHOP	2	
Rest my child	D ^o	1	6
Shame to manhood	D ^o	2	
* Should he upbraid	D ^o	2	
Sing Willow	D ^o	1	6
Sister I have lov'd thee well	D ^o	1	6
* Soldier gratitude	D ^o	1	6
Sons of Freedom	D ^o	2	
* Smile again my bonnie lassie	PARRY	1	6
Take all my loves	BISHOP	1	6
* Tell me my heart	D ^o	2	
The days of the valley are o'er	D ^o	1	6
The Sun is o'er the mountain	D ^o	1	3
The Ring! the little golden ring	D ^o	2	
Tremble, ye genl! Recit & Air	D ^o	2	6
* 'Tis sweet to take the bonnie lake	WATSON	1	6
Tell me have you seen a toy	WARE	1	6
The love that follows fain	BISHOP	2	
The Earlie's bride	MC GORE	1	6
The Soldier frae the War return'd	D ^o	1	6
The voice of a stranger	G. B. HERBERT	1	6
Thou art lovely in every place	D ^o	1	6
There is a grief &c:	Arranged by BISHOP	2	
When in disgrace	D ^o	2	
When I have seen the hungry ocean	D ^o	1	6
When clouds of sorrow	D ^o	2	
When Orpheus lost his blooming bride	KIALLMARK	2	
* Waters of Elbe	PARRY	2	
When day was scarcely dawning	BISHOP	2	
When the sails are furld	HERBERT	1	6
Ye little birds that blithely sing	BISHOP	2	
Yes! I'll gang to the ewebughts	M ^S MILES	2	
When the warm moon	T. COOKE	1	6
Young Ellen	D ^o	1	6
Ye silent stars	D ^o	2	
Yes thou art gone	KIALLMARK	2	

D U E T S

* As it fell upon a day	BISHOP	2	
Away when we flee love	D ^o	2	
Ah weep not Lady	D ^o	2	
* Come hither thou little foot page	D ^o	2	6
Ere the stars of night arise	D ^o	2	
If thou canst live &c:	VERTUE	2	
I love thee	BISHOP	1	6
* Lo! when showers descending	Arranged by D ^o	2	
Must there for ever	D ^o	2	
* My Pretty Page	D ^o	2	6
* Minute Gun at sea	KING	1	6
Now at moonlight's fairy hour	THOMPSON	2	
On a day	BISHOP	2	
O why is love's celestial dream	VERTUE	2	
Say tho' you strive	BISHOP	2	6
See, oh see	D ^o	2	
Shall I those beauties prize	BRAHAM	2	
Sir stranger turn	BISHOP	2	
Tell me gentle stranger	PARRY	2	
To distant lands repairing	BISHOP	2	6
To smiles more bewitching	D ^o	2	
Was it the Nightingale's note of love	D ^o	2	
* When thy Bosom	BRAHAM	2	6
When a little farm	MAZZINGHI	2	
Whilst inconstant fortune smiles	BISHOP	2	
We are two roving minstrels	PARRY	2	

T R I O S

Crabbed Age and Youth	BISHOP	2	6
Breath my harp	D ^o	1	6
How beautiful are the fields	D ^o	1	6
Vesper Bell	D ^o	3	
The Generous Heart	PARRY	1	6

