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BISHOP

THE  
CIRCASSIAN  
BRIDE

2 February, 1800.—THE CIRCASSIAN BRIDE, opera by Henry Rowley Bishop, produced at Drury Lane Theatre, London.

The production of Bishop's first opera, "The Circassian Bride," while it did not perhaps foreshadow the composer's future fame, yet proved an opening for him, in spite of its brief career. Bishop, who had early showed a decided talent for music, had been placed under the tuition of Francesco Bianchi, an opera composer settled in London, and at fifteen had written the music for several ballets. In 1806 he had been appointed composer of ballet music at the Opera, and being ambitious, was naturally anxious to show what he could do in a more serious form of composition.

At last he succeeded in getting a three-act opera accepted at Drury Lane, and on the 23d of February, 1800, it was brought out with a cast which included some of the best actors and singers then in the company. Among the ladies were the popular Mrs. Mountain and Mrs. Bland, while Charles Mathews, John Braham, and Jack Bannister were a strong trio of players to carry any piece to success. It does not appear, however, that the opera was especially well received, and the loss of the theatre, the next day, with the destruction of the musical score, gave no chance for another opportunity to judge farther of the merits of Bishop's work.

The next day being a Friday in Lent, there was no performance at Drury Lane, but some careless workmen made an extra large fire in a small stove in the theatre and left it, with the result that the playhouse was soon a mass of flames, and was totally destroyed, the actors losing their wardrobes and the composer his score. It is a curious commentary on the supposed safety of a fireproof theatre that, when Drury Lane had been opened, only a short time before, after an expenditure of over £125,000, Miss Farren, in the opening address, had assured the public that a conflagration could never happen at that playhouse, as the management had provided water enough to drown all the spectators, after which the iron curtain and other safety appliances were exhibited to confirm the actress's statements.



COME L'ARABA FENICE

CIRCA'S BRIDE

*Structure is most admired Songs & Duets in the last*  
**OF THE (CIRCASSIAN BRIDE)**  
*as performed at the late Theatre Royal Drury Lane.*  
*(Composed & Arranged for the)*  
**(Piano Forte or Harp.)**  
*(By)* **H. R. BISHOP**

Drawn & Etched by G. Minors

Stat. Hall.

Price

# - n . 271. 17  
- album - a. Brown  
- Aug 14, 1894

YERGENI OLIGU  
ENT TO  
NOTICORRYTO

TO THE PUBLIC.

I cannot resist the present Opportunity of expressing my Gratitude for the very liberal reception that was given to the Music of the **CIRCASSIAN BRIDE**, on the single Night of its performance at the late Theatre Drury Lane; \* which alone has consoled me for the Loss of that Emolument, which, but for this unfortunate Accident, might have rewarded me for the Time and Study I had bestowed on the Composition: Nor can I forego the Impulse which presses me to acknowledge, in the warmest manner, the great Exertions and earnest Endeavours of every one of the Performers to do me the most ample Justice: To them, the greatest share of the Plaudits, so universally bestowed upon almost every piece of Music in the Opera, is assuredly due .

The whole of the Music, here published is revived solely from the power of recollection; and I flatter myself if not exactly according to the **ORIGINAL** Copy, (which was consumed) it is rather improved than otherwise: I know of no Instances, however, of material Variation; nor do I lament the utter impossibility I find of putting the Chorusses and Concerted pieces into their Original state: In private parties they are seldom used, and in this case, would only have delay'd the publication, and have increased the price three-fold .

That the Music throughout bears a **SERIOUS** Character, is, (in private performance) rather a recommendation than denial: but, lest it should be urged as a Fault in the Composition, I must observe, that a Composer is bound by the cast and Character of the Author; And that he cannot with propriety produce a lively style of Music, where no situation is afforded him to introduce it .

My chief Object in the composition of this Opera, was to blend, as far as my Abilities would permit, the Tastes of the **PUBLIC** and the **PROFESSOR**; For I have ever conceived that no substantial reason could exist, (tho' the assertion has been often made) that the Publican should not be pleased with Music which gratified Men of Science .

For myself — I can only say, that far from despising the national taste it is the Criterion which will decidedly direct the future exertions of .

the Public's

most devoted

And

Most grateful Servant ,

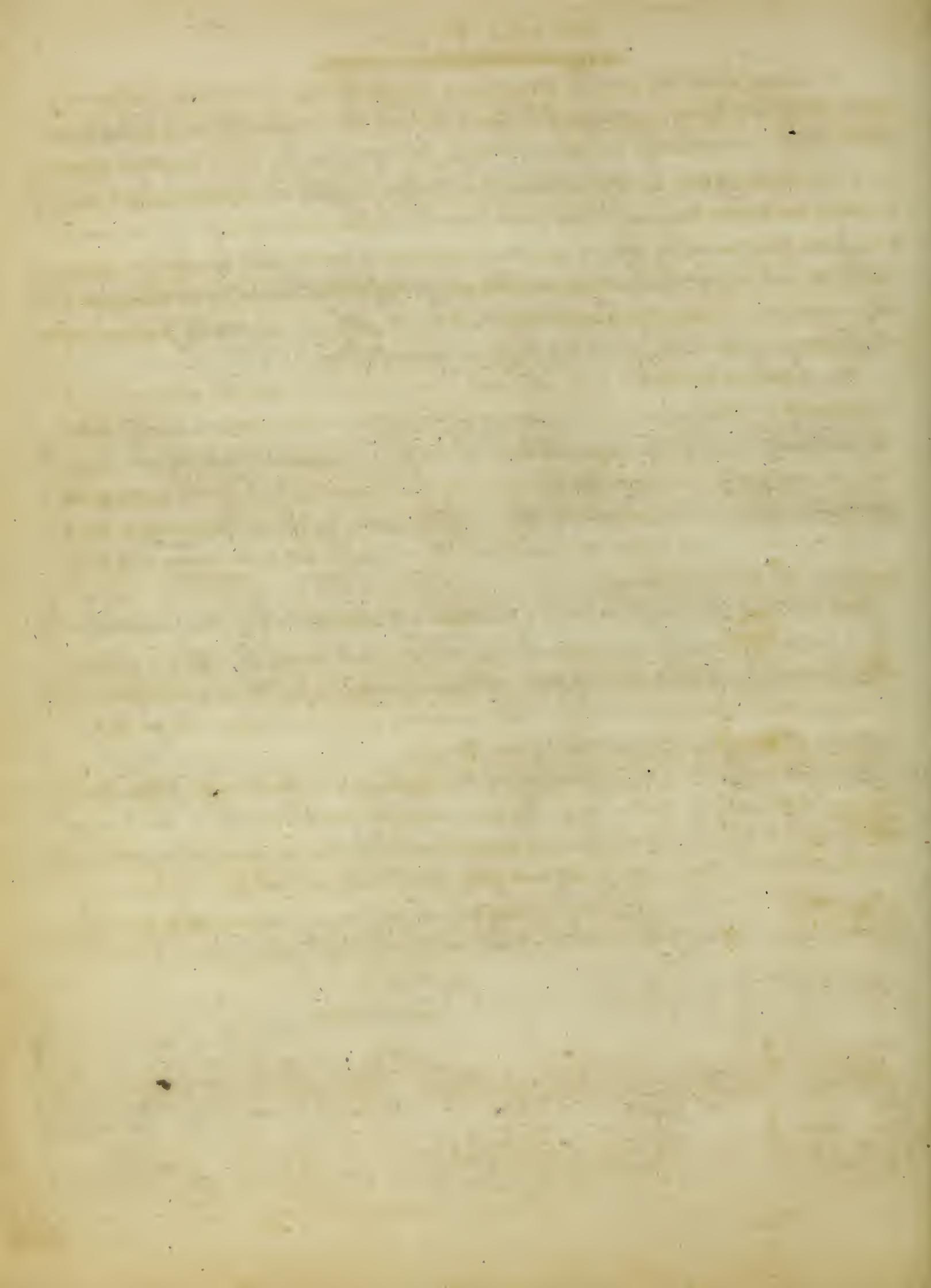
*Henry K. Bishop*

32 Pantion St

Haymarket .

April, 8<sup>th</sup> 1809 .

\* The **Circassian Bride**, was performed for the first time on the Night previous to the destruction of The Theatre .



OVERTURE .

ADAGIO

Wind Insts

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

*p* *f* *p* *pp* *lr* *lr* *Cres: ff* *p*

*Cres:* *Cres:* *ff*

*p* *Cres: p* *Cres:*

*f* *ff* *p* *f* *p* *sfz*

Slentando Allegro Moderato

*pp*

*p* Clar:

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line.

The second system continues the musical piece. The upper staff features a melodic line with some triplet markings. The lower staff continues with a rhythmic accompaniment of eighth notes.

The third system shows the continuation of the melody and accompaniment. The upper staff has several triplet markings over groups of notes. The lower staff maintains the eighth-note accompaniment.

The fourth system continues the musical notation. The upper staff has a melodic line with various accidentals and note values. The lower staff provides a consistent eighth-note accompaniment.

The fifth system includes the text "Military Band." above the upper staff. Below the staves, the dynamic markings *p*, *Slentando*, and *pp* are indicated. The musical notation continues with a melodic line in the upper staff and an accompaniment in the lower staff.

The sixth system is the final system on the page, showing the concluding melodic and accompaniment lines of the piece.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two flats and a 3/4 time signature. The upper staff features a complex, rhythmic melody with many beamed notes, while the lower staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The upper staff continues with a similar complex melody. The lower staff has a more active accompaniment. The text "Orchestra: *f*" is written above the lower staff, and "8<sup>ve</sup>" is written below it.

Third system of musical notation. The upper staff has a dynamic marking of *ff* (fortissimo) and later *p f p f* (piano-forte-piano-forte). The lower staff continues with its accompaniment.

Fourth system of musical notation. The upper staff is marked *p* (piano) and includes the instruction "Clar:" (Clarinet). The lower staff has a more melodic accompaniment.

Fifth system of musical notation. The upper staff features a dynamic marking of *f* (forte). The lower staff has a more active accompaniment.

Sixth system of musical notation. The upper staff includes triplets, indicated by a "3" over a group of notes. The lower staff has a more active accompaniment.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef.

The second system of musical notation continues the piece. It includes an *8<sup>a</sup>* (octave) marking above the treble clef staff. The melody in the treble clef is highly rhythmic and melodic, while the bass clef provides a steady accompaniment.

The third system of musical notation includes dynamic markings: *p* (piano), *Slentando* (ritardando), and *pp* (pianissimo). It also features a *loco* marking above the treble clef staff. The text "Military Band." is written below the bass clef staff.

The fourth system of musical notation continues the piece with a consistent rhythmic pattern in both staves.

The fifth system of musical notation includes an *8<sup>a</sup>* (octave) marking above the treble clef staff and a *loco* marking above the treble clef staff.

The sixth system of musical notation includes a dynamic marking of *f* (forte) above the treble clef staff and the text "Orchestra:" below the bass clef staff.

The seventh system of musical notation includes an *8<sup>ve</sup>* (octave) marking above the treble clef staff and a dynamic marking of *ff* (fortissimo) above the treble clef staff.

8<sup>a</sup>

Flauto Solo ad lib:

Andantino  
Grazioso

8<sup>a</sup> 3

dolce

ad lib: a tempo

12

loco

Cadenza ad lib: Largo

RONDO

Allegretto

The musical score is written in B-flat major (two flats) and 2/4 time. It consists of seven systems of staves. The first system includes a grand staff with piano (p) dynamics. The second system features a forte (f) dynamic. The third system includes a clarinet part marked 'p Clarinetto'. The fourth system continues the piano accompaniment. The fifth system features a forte (f) dynamic. The sixth system continues the piano accompaniment. The seventh system concludes the piece.

Solo Violino

The Linn in the Hawthorn Bush.

SUNG BY MRS MOUNTAIN,

Allegretto  
Vivace

The musical score consists of three systems of staves. The first system features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto' and 'Vivace', and the dynamics include a forte 'f' marking. The second system continues the piano accompaniment with a 'Flage.' marking above the treble staff and a piano 'p' dynamic. The third system concludes the piece with a 'dim.' (diminuendo) marking and a final cadence.

Sweet sing the Birds in Myr-tle bow'rs, The Air is breath'd O'er spi-cy flow'rs, In

va- - ried hues the vales ap- - pear, In va- - ried hues the vales. . . ap- -

- - pear . The

Flag<sup>t</sup> *mf*

Lil-ly, The Lil-ly, With the ro- - ses blush- - , All

fail my pan-ting heart to cheer, I'd part with all a-gain to hear, The

Lin-net The Linnet In the Haw-thorn Bush, The

*Cres.*

Linnet The Linnet In the Haw-thorn Bush, . . . I'd

*p* *Slentando.*

part with all a-gain to hear, The Lin-net in the Hawthorn Bush, I'd

*p*

part with all a--gain to hear, The Lin--net in the Haw--thorn

Bush . . . . .

2.

But Ah'tis idle to complain ,  
 I must not, will not, sigh in vain ,  
 Ner damp my pleasure with a tear .  
 Should sad reflection on me rash ,  
 I'll fancy home my heart to cheer ,  
 And think each Bird that charms my ear ,  
 The Linnet in the Hawthorn Bush .

# Every Bullet has its Billets

SUNG BY M<sup>R</sup>. G. SMITH.

Con Spirito

The piano introduction consists of two staves in G major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a forte (*f*) dynamic.

I'm a tough true hearted Sai-lor, Care-less and all that d'ye see,

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major and common time, with lyrics written below the notes. The piano accompaniment consists of two staves, with the right hand mirroring the vocal melody and the left hand providing a steady accompaniment. Dynamics include *f* and *p*.

Ne-ver at the times a rai-ler, What is time or tide to me, All must die when

The second system continues the song with a vocal line and piano accompaniment. The lyrics are written below the vocal notes. The piano accompaniment continues with two staves, maintaining the same rhythmic and harmonic structure. Dynamics include *f* and *p*.

Fate shall will it, Provi - - dence or - - dains it so, Ev'ry Bul-let

*Largo.* *Cheerfully.*  
*p* has its Billet, *f* Man the Boat Boys *p* Yo heave ho, Yo heave ho, Yo heave ho,

*f* Man the Boat Boys *hr* Yo heave ho.

2.

Life's at best a Sea of trouble,  
 He who stems it is a dunce;  
 Deaths to me an empty bubble,  
 Man can never die but once.  
 Bring the Can Boys, let us fill it,  
 Shall we shun the fight, Oh no!  
 Ev'ry Bullet has its Billet,  
 Man the Boat Boys, Yo heave ho.

14 "Why should Man at fate Repining"

DUET, SUNG BY

M<sup>r</sup>. Mountain & M<sup>r</sup>. Pannister.

Allegretto  
Vivace

M<sup>rs</sup> M.

- loco  
f  
p

Why should Man at Fate repining, grumbling still for

e- - ver be? Why not laugh in- stead of whi-ning, why not dance most mer-ri-ly?

M<sup>r</sup> B:

How can Laughter smooth the Fa-ces, of the Married Men a-lack? Who can dance with

8<sup>a</sup>

(Both)

nimble Pa-ces, with a load up-on his back? Li ra li ra li ra la la la, Li ra

M<sup>rs</sup> M.

li ra li ra la la la, li ra li ra la, li ra la . . . Why should Man at loco.

M<sup>rs</sup> M.

Fate re-pi-ning Grumbling still for e-ver be, Why not laugh in-

M<sup>r</sup> B.

*f* Why not laugh in-



# HELENA,

17

SUNG BY M<sup>RS</sup> BLAND,  
(with an Accompaniment for a Violoncello.)

Andantino Cantabile .

Violoncello

PIANO

FORTE

*p e legate:*

*p e legate:*

*mf sfz sfz f*

The scenes of the de-sert were rug-ged and bare, And dark was the face of the

*p*

*p sfz*

Circassian Bride .

sky, And the sadness of doubt, And the gloom of despair, were fix'd up-on Helena's

*mf* *p* *sfz*

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one flat and a 3/4 time signature. It features a melodic line with various ornaments and a triplet of eighth notes. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It consists of a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *mf*, *p*, and *sfz*.

eye; For a traitor had ruin'd the peace of the Maid, Forget-ful of mer-cy and

*mf* *p* *mf* *p* *f* *p*

Detailed description: This system contains the next two lines of music. The vocal line continues with a similar melodic style. The piano accompaniment features more complex chordal textures and dynamic shifts. Dynamics include *mf*, *p*, *mf*, *p*, *f*, and *p*.

truth, - - And poor Helen-a paus'd on the heath where she stray'd To

*pp* *Cres:* *f* *pp* *Cres:* *f*

Detailed description: This system contains the final two lines of music on the page. The vocal line has a more expressive, slower feel. The piano accompaniment uses a *pp* dynamic and includes crescendos leading to a *f* dynamic. Dynamics include *pp*, *Cres:*, *f*, *pp*, *Cres:*, and *f*.

2d Verse

sigh for the days of her youth . She

thought on her parents de-serted and old, And the sweet smiling fields of her home , And

shudder'd to feel the bleak wind of the wold, As it whitend the water with foam , Nor

long for her parents des - pondence she griev'd, Nor long for her lovers un -

*p*

*p*

truth - - , But in death sinking down On the grass turf she heav'd A

*pp* *Cres:*

*pp* *Cres:* *f*

*pp* *Cres:* *f*

Sigh for the days . . . of her Youth .

*kr* *f*

*sf* *f*

SIMON SUPPLE,

Sung by M<sup>r</sup> Mathen's.

Allegretto  
Vivace.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The key signature has two sharps (F# and C#). The music begins with a forte (f) dynamic and features several triplet markings (3) over groups of notes. It concludes with a piano (p) dynamic.

The second system of music consists of three staves. The upper staff is a vocal line with the text "In sa". The middle and lower staves are piano accompaniment. The music is in 6/8 time with a key signature of two sharps. It starts with a forte (f) dynamic and ends with a piano (p) dynamic.

England they tell us, a land of queer fellows, A School master dwelt Simon Supple, Be-ing

The third system of music consists of three staves. The upper staff is a vocal line with the lyrics "England they tell us, a land of queer fellows, A School master dwelt Simon Supple, Be-ing". The middle and lower staves are piano accompaniment. The music is in 6/8 time with a key signature of two sharps.

told that one Wife, would em-bit-ter his life, Says he "then I'll mar-ry a

Couple," Says he "then I'll marry a Couple."

2.

His speech of "Eight parts,"  
 Won a couple of Hearts,  
 Tho' he was, like me, rather tawdry,  
 And his hair, as they say,  
 Was half black and half grey,  
 So his count, look'd mighty pye ballish.

His Wife Mary Anne,  
 Tho' she lov'd her good Man,  
 His grey hairs detested good lack,  
 And his other Wife Bridget,  
 Was all in a fidget,  
 Sh'd such an aversion to black.

4.

One Morning in Bed,  
 They prop'd up his head,  
 And pull'd off his Night Cap of Woolen,  
 And Then, we'l a day,  
 At his hair black and grey,  
 Both Wife began twitching and pulling.

5.

Oh what against two,  
 Could our School Master do,  
 He screw'd up his Eyes with a Grin:  
 Till his head was as bare,  
 On the outside of hair,  
 As of brains it was barren within.

6.  
 MORAL.

I think I am able,  
 To draw from my fable,  
 One Moral, pray cherish it dearly,  
 If you lead Naughty lives,  
 With a couple of Wives

Tempo 1<sup>mo</sup> - [ They'll both comb your head mo' severely, severely, They'll both

# I Love Thee

## DUETTO,

Sung by Miss Lyon & M<sup>r</sup> Braham.

Voce . M<sup>r</sup> Braham .

Dear

Andantino

*p* dol:

*Cres:*

Maid by ev'ry hope of bliss, By Love's first pledge the Vir-gin kiss, By

*p*

Heav'n and Earth I love thee! For e-ver in this heart shall dwell, The

love-ly form whose charms com-pel, This falt'-ring tongue To

soft-ly tell, how much Dear Maid I love thee!

Miss Lyon.  
Th' time or place should in-ter-vene, Still time that chan-ges

*Cres:*  
 ev' - - ry' Scene, Would make me still more love thee, Tho'  
*f* *p*

*mf* *p* *espress.*  
 far a - - part as pole from pole, I still should feel thy  
*p* *mf* *p* *Viole:*

lov'd con - trol, While my de - - vo - - ted con - - stant soul, Would  
*mf* *Clar:*

Miss Lyon. *piu Moto.*  
 but ex - - ist To love thee ! While my de - - vo - - ted  
 M<sup>r</sup>. Braham. *piu Moto.*  
 While my de - - vo - - ted  
 Piano *sf* *p* *mf* *p* *piu Moto.*  
 Forte.

con-stant soul, would but ex-ist To love thee! While

con-stant soul, would but ex-ist To love thee! While

my de-voted con-stant soul, *ad lib:* Would but ex-ist To

my de-voted con-stant soul, Would but ex-ist To

love thee!

love thee!

*The Lovers Story.*  
SUNG BY M.<sup>R</sup> BRAHAM.

Voce .

*Largo Affettuoso .*

I've

PIANO

FORTE.

seen the days when Warriors bold, Atchiev'd their fame in deeds of Glory; I've

*pp*

*p*

*Cres:*

*sf*

*f*

Sotto voce

heard the lays that sweet - - ly told, *f* (With spirit. *pp* dolce.

heard the lays that sweet - - ly told, The War - - riors fame, The

*pp*

*f*

(Animated.)

Lo - vers sto - ry . I've fought and Con - quer'd

*p* dolce *Cres.* *f* *p* *f* *p*

with Expression. (Piang-evole.)

But a - - las! The fly - ing foe of sight be - rest me, And

*pp* *Slentando* *pp*

fate . . which bade their thun - - ders pass, My

*pp* *Ped.* *tremolo*

hap - less life In darkness left me, In dark - - - - - ness left me .

*ad lib.*

Allegro Moderato .

*p* Yet tho' no more these eyes can view, *h* The scenes of former

*p* ...

Violonc: Solo .

deeds of Glo-ry , Yet mem'-ry shall with Joy re-new , The

Tutti .

*dolce* Warriors Fame, The *f* Lov-ers Sto-ry, The *dolce* War-riors Fame, The

*f* *p* *f*

Lov-ers Sto-ry .

*p* *f* Con Strepito:

# "Illusive Hope"

## QUINTETTO,

Sung by

M<sup>rs</sup> Mountain, Miss Lyon, M<sup>r</sup> J. Smith, M<sup>r</sup> Braham & M<sup>r</sup> G. Smith.

Larghetto

M<sup>rs</sup> Mountain.

Soprani

Miss Lyon.

M<sup>r</sup> J. Smith Alto.

M<sup>r</sup> Braham Tenor.

M<sup>r</sup> G. Smith Bass.

PIANO

FORTE.

Il-lu-sive hope no more de-ceiving, Now to our

Larghetto

Crucial to Bride.

(\*) This Movement should be sung without any Accompaniment.

wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving

wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving

wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving

wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving

wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiv - - ing

*dim: p* Grant the re - - ward to con - - stant Love . *f* Gai - ly Gai - - ly Gaily let each

*f* Grant the re - - ward to con - - stant Love . *p* Gai - ly Gai - - ly let each

*f* Grant the re - - ward to con - - stant Love . *f* Gai - ly Gai - - ly let each

*f* Grant the re - - ward to con - - stant Love . *p* Gai - ly Gai - - ly let each

*f* Grant the re - - ward to con - - stant Love . *sfz p* Gai - ly Gai - - ly let each

*f* Grant the re - - ward to con - - stant Love . *sfz p* Gai - ly Gai - - ly let each

*f* Grant the re - - ward to con - - stant Love . *p* Gai - ly Gai - - ly let each

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

*sfz*

Cres: *f* *p* *mf*  
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air

Cres: *f* *p* *mf*  
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air

Cres: *f* *p* *mf*  
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air,

Cres: *f* *p* *mf*  
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air - , the

Cres: *f* *p* *mf*  
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air, press the

Cres: *f* *p* *mf*

Gai - -ly Gai - -ly Gai-ly let each moment fly, Light -ly Light -ly

Gai - -ly Gai - -ly Gai-ly let each moment fly, Light -ly Light -ly

Gai - -ly Gai - -ly Gai-ly let each moment fly, Light -ly Light -ly

am - -bient Air, Gai - -ly let each moment fly, Light - -ly Light - -ly

am - -bient Air, Gai - -ly let each moment fly, Light - -ly Light - -ly

Light -ly passing as a sigh, Gai - -ly Gai - -ly Gaily let each moment fly, Light -ly

Lightly passing as a sigh, Gai - -ly Gai - -ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - -ly Gai - -ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - -ly Gai - -ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - -ly Gai - -ly Gaily let each moment fly, Light - -ly

Light - - - ly Lightly pass - - - ing as a sigh, Lightly pass - - - ing as a  
 - - - ly pass - - - ing as a sigh, Lightly pass - - - ing as a  
 - - - ly pass - - - ing as a sigh, Lightly pass - - - ing as a  
 - - - ly pass - - - ing as a sigh, as a  
 Light - - - ly pass - - - ing as a sigh, as a  
 8<sup>a</sup> loco

sigh Lightly pass - - - ing as a sigh . . . .  
 sigh Lightly pass - - - ing as a sigh . . . .  
 sigh Lightly pass - - - ing as a sigh . . . .  
 sigh, as a sigh . . . .  
 sigh, as a sigh . . . .  
 8<sup>ve</sup> loco  
 p f

# Sweet Maid's

SUNG BY M<sup>RS</sup> BLAND,  
(with an Accompaniment for the HARP.)

Andantino  
Grazioso

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 6/8 time signature. The music begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns.

The second system of the piano accompaniment continues the melody from the first system. It features a repeat sign with first and second endings. The dynamics range from forte (*f*) to piano (*p*).

Wherefore Sweet Maid sigh you so, Why does your soft' cheek fade,

The piano accompaniment for the first line of lyrics, starting with a piano (*p*) dynamic. The melody is a simple, steady eighth-note accompaniment.

Is it for Love, Is it for Woe, Love is not Joy Sweet Maid.

The piano accompaniment for the second line of lyrics, continuing the steady eighth-note accompaniment.

*tr* Sweet . . . Maid . . . *tr* Sweet . . . Maid , Is it for Love ,

*Cres:*

Is it for Woe, Love is not Joy Sweet Maid , Love is not Joy Sweet

*p* *Cres* *inf*

Maid . . . . . What has

he for whom you sigh . . . That is not al- so mine , A breast where you'll safe-ly

*p*

lie . . . And a heart—but that is thine . . . and a heart—But that is

Cres.

ad lib:  
thine . . . Therefore Sweet Maid sigh not, so, Nor let your soft cheek

mf p

fade, Prithee then love no more for woe, But love for Joy Sweet

colla voce.

Maid , Sweet - Maid -

f p  $\oplus$  \* f  $\oplus$  p \*

Sweet Maid Pri- - thee then love no

This system contains the first line of music. It features a vocal line in a single treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Sweet Maid Pri- - thee then love no". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes a trill-like figure in the right hand and a steady bass line in the left hand. There are two asterisks (\*) in the piano part, one above the right-hand staff and one above the left-hand staff.

more for woe But love for joy Sweet Maid

*8<sup>ve</sup>*  
*Slentando.*

This system contains the second line of music. The vocal line continues with the lyrics "more for woe But love for joy Sweet Maid". The piano accompaniment continues with the same texture. A dynamic marking of *8<sup>ve</sup>* (octave) is placed above the piano part, and a tempo marking of *Slentando.* is placed below it.

But love for joy Sweet Maid

*loco*

This system contains the third line of music. The vocal line continues with the lyrics "But love for joy Sweet Maid". The piano accompaniment continues. A tempo marking of *loco* is placed above the piano part.

This system contains the fourth line of music. It features only the piano accompaniment, consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part continues with the same texture as the previous systems.

# "Welcome Despair"

## Duetto,

SUNG BY M<sup>R</sup> BRAHAM & MISS LYON.

Allegro

Agitato:

*f* *p*

*f*

*f* 3

Miss Lyon.

ad lib:

Wel - come Des - pair

Thy dead - ly smart ,

Wel - - - come Des

The first system of music features a vocal line for Miss Lyon and a piano accompaniment. The vocal line begins with a fermata and the lyrics 'Wel - come Des - pair'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamic markings of *f*.

Agitato

- - - pair

Thy dead - ly smart ,

A - round my beat - ing

Oboe

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata and the lyrics '- - - pair Thy dead - ly smart , A - round my beat - ing'. The piano accompaniment includes dynamic markings of *f* and *p*. The word 'Oboe' is written above the piano part.

Heart ,

A - round my beat - ing

Heart ,

Nor spare - - - thy

Heart , Nor spare - - - thy

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata and the lyrics 'Heart , A - round my beat - ing Heart , Nor spare - - - thy'. The piano accompaniment includes dynamic markings of *f* and *p*. The word 'Flauto' is written above the piano part.

Miss Lyon. tr

Ve - nom'd sting ,

M<sup>r</sup> Braham.

Wel - come Des - pair ,

Thy deadly smart ,

Wel - - - come Des -

ad lib:

The fourth system features a vocal line for Miss Lyon and M<sup>r</sup> Braham, and a piano accompaniment. The vocal line begins with a fermata and the lyrics 'Ve - nom'd sting , M<sup>r</sup> Braham. Wel - come Des - pair , Thy deadly smart , Wel - - - come Des -'. The piano accompaniment includes dynamic markings of *f* and *loco*.

- - - pair Thy dead-ly smart, A-round my beat-ing Heart, A-

*f* *f* *p* Oboe.

- - round my beat-ing Heart, Nor spare thy venom'd sting

dolce. For Love's

*8ve* *Flauto* *loco* *cres:* *f* *p*

place suits thy em- - brace, Love's place suits thy em- - brace - -

dolce. For Love's place suits thy em- - brace - -

- - suits thy em- - brace . Then come Des- - - pair - - -

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

- - suits thy em- - brace . Then come Des- - - pair - - -

*f* *p*

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

and triumph there, and all thy tortures bring, And  
and triumph there, and all thy tortures bring, And

*h*  
*h*  
*p* *mf* *pp*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto voice, respectively. They both sing the lyrics "and triumph there, and all thy tortures bring, And". The vocal lines are written in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is shown in the bottom two staves, with a grand staff. It features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamic markings include *h* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

all . . .  
all . . .

Detailed description: This system contains the second two systems of the musical score. The vocal lines continue with the lyrics "all . . .". The piano accompaniment continues with its intricate rhythmic pattern, featuring many triplets. The key signature and time signature remain the same as in the first system.

Detailed description: This system contains the final two systems of the musical score. It consists entirely of piano accompaniment in a grand staff, continuing the complex rhythmic and melodic patterns established in the previous systems. The key signature and time signature are consistent throughout.

(For those whose Voices are mezzo Sopranos.)

thy  
thy tor - - - tures  
thy tor - - - tures

*Cres:* *f*

bring, all thy tor-tures bring, all thy tor-tures bring, all thy tor - -  
bring, all thy tor-tures bring, all thy tor-tures bring, all thy tor - -

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

- - - tures bring - - -  
- - - tures bring - - -

*ff* FINE.

Henry R Bishop







