

The
OVERTURE,
Songs, Two Duets, & Glee,
IN
Shakspeare's
COMEDY OF ERRORS,
Performed at the
Theatre Royal, Covent Garden.

The Words Selected entirely from Shakspeare's

PLAYS, POEMS, & SONNETS.

The Music

Composed & the whole adapted & compressed from the Score,
for the

Voice and Piano Forte.

BY

HENRY R. BISHOP,

HRB

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

Ent. at Sta. Hall,

Price 15s

London. Published by Gouldey, Dalmaine Potter & Co. 20. Soho Square, & to be had at 7. Westmoreland St. Dublin.

Bishop
33

(OVERTURE)

TO

Shakspeares

COMEDY OF ERRORS,

Composed & adapted from Airs

IN

SHAKSPEARE'S PLAYS,

for the

Piano Forte,

BY

HENRY R. BISHOP.

Ent. Sta. Hall,

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

Price 2/6

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

RB

Larghetto

(Hamlet.)

ff rf p pp Espress

cres ff p

(Tempest.)

Espress cres ff Risoluto e ten

f p pp

Comedy of Errors.

(Macbeth) Moderato.

pp Stac.

The first system of music for 'Macbeth' consists of two staves. The upper staff is in treble clef with a 6/8 time signature, and the lower staff is in bass clef with a 6/8 time signature. The music is marked 'pp Stac.' (pianissimo staccato). The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment.

pp

The second system continues the piece. The upper staff has a dynamic marking of 'pp'. The musical texture remains consistent with the first system, featuring a melodic line in the upper voice and a supporting bass line.

The third system of music shows the continuation of the 'Macbeth' piece. The notation is consistent with the previous systems, maintaining the 6/8 time signature and the two-staff structure.

The fourth system of music continues the 'Macbeth' piece. The upper staff features a melodic line with some slurs, and the bass line continues its accompaniment.

The fifth system of music concludes the 'Macbeth' piece. The notation ends with a double bar line in both staves.

(Winter's Tale.)

p Allegretto Mod^{to}

The 'Winter's Tale' section begins with a new system. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The music is marked 'p Allegretto Mod^{to}' (piano allegretto moderato). The melody in the upper staff is more rhythmic and features some slurs, while the bass line provides a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. A dynamic marking of *rf* (risondo) is placed between the staves.

The second system continues the musical piece. The upper staff shows further melodic development with slurs and ornaments. The lower staff maintains the eighth-note accompaniment. A dynamic marking of *rf* is present.

The third system features a change in dynamics. The upper staff has a *ff* (fortissimo) marking, indicating a louder section. The lower staff continues with the accompaniment. A *rf* marking appears later in the system.

The fourth system continues the musical texture. The upper staff has a *rf* marking. The lower staff shows the accompaniment with some changes in articulation.

The fifth system is marked with the section title "(Twelfth Night)" above the upper staff. It includes dynamic markings of *rf*, *rf*, and *p* (piano) across the system.

The sixth system concludes the musical piece on this page. It features the final melodic phrases in the upper staff and the concluding accompaniment in the lower staff.

4

First system of musical notation, featuring a treble and bass clef with various rhythmic patterns and accidentals.

Second system of musical notation, including a dynamic marking of *ff*.

Third system of musical notation, including a dynamic marking of *rf*.

Fourth system of musical notation, including dynamic markings of *rf*.

Fifth system of musical notation, ending with a double bar line and a 'C' time signature.

Segue

(Macbeth)

Sixth system of musical notation, starting with *f Largo* and *pp* markings.

Seventh system of musical notation, including dynamic markings of *f* and *ff*, and ending with a double bar line and a 6/8 time signature.

Segue

(Tempest)

p Allegro Mod^{to} *slentando* *pp*

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

slentando *pp* *cres* *ff*

ff *ff* *ff* *ff* *ff* *pp*

fp *fp* *fp* *fp*

fp *cres* *f*

(Hamlet)

The first system of music for 'Hamlet' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is marked with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with similar note values.

The second system continues the musical piece. It maintains the same two-staff structure. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. The dynamics remain consistent with the first system.

The third system of music for 'Hamlet' begins with a forte (*f*) dynamic. The upper staff continues with a melodic line. The lower staff features a triplet of eighth notes, indicated by a '3' over the notes. The music concludes with another triplet of eighth notes at the end of the system.

The fourth system of music for 'Hamlet' continues the piece. It consists of two staves with a melodic line in the upper staff and an accompaniment in the lower staff. The dynamics are not explicitly marked in this system but follow the previous sections.

(Twelfth Night)

The first system of music for 'Twelfth Night' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is marked with a piano (*p*) dynamic. The upper staff features a melodic line with eighth notes, and the lower staff provides a rhythmic accompaniment.

The second system of music for 'Twelfth Night' continues the piece. It features dynamic markings: *rf* (riformando), *ff* (fortissimo), and *p* (piano). The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. The music concludes with a piano (*p*) dynamic.

fp fp fp

fp cres f

(As you like it)

p

tr tr

cres p

(Winter's Tale)

cres ff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a dynamic marking of *rf* (ritardando forte) in the treble staff.

Fourth system of musical notation, concluding with a double bar line and a *Segue* instruction in the bass staff.

(As you like it)

Fifth system of musical notation, starting with a *dol* (dolce) marking and an *Andante Espressivo* tempo instruction.

Sixth system of musical notation, featuring a *tr* (trill) marking in the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several trills marked 'tr'. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes the instruction 'ad lib' above the treble staff and '(Macbeth)' in parentheses. The treble staff has a trill marked 'tr'. The bass staff has a dynamic marking 'pp' and the tempo instruction 'Moderato'. A double bar line is present in both staves.

Third system of musical notation, continuing the piece with complex chordal textures in both the treble and bass staves.

Fourth system of musical notation, showing a transition in texture with a more active bass line and sustained chords in the treble.

Fifth system of musical notation, featuring dense chordal patterns in the treble and a more rhythmic bass line.

Sixth system of musical notation, concluding the page with a 2/4 time signature. The treble staff ends with a fermata, and the bass staff has dynamic markings 'rf'.

(Winters' Tale)

p All^o molto e Spiritoso

The first system of music for 'Winters' Tale' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melodic line with eighth and sixteenth notes, some slurs, and dynamic markings of *p* and *rf*. The lower staff is in bass clef with a 4/4 time signature, providing a rhythmic accompaniment of eighth notes.

ff

The second system continues the piece. The upper staff shows a melodic line with a dynamic marking of *ff*. The lower staff continues with its eighth-note accompaniment.

rf p

The third system features a melodic line in the upper staff with dynamic markings of *rf* and *p*. The lower staff maintains the eighth-note accompaniment.

f

The fourth system shows a melodic line in the upper staff with a dynamic marking of *f*. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece with a melodic line in the upper staff and the eighth-note accompaniment in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef and has an *8va* marking above it, indicating an octave transposition. It features a complex texture of chords and moving lines. The lower staff is in bass clef and contains a steady eighth-note accompaniment. A *pp* dynamic marking is present in the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef and includes a *loco* marking, suggesting a section to be played without the accompaniment. It features a series of chords and moving lines. The lower staff is in bass clef and contains a steady eighth-note accompaniment. Dynamics include *cres* (crescendo) and *ff* (fortissimo).

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower staff is in bass clef and contains a steady eighth-note accompaniment. The system concludes with a **FINE** marking.

It was a Lover & his Lass,
(Sung by

Miss M. Tree
IN
Shakspeares,

COMEDY OF ERRORS,

Theatre Royal, Covent Garden.

The Words by Shakspeare,

The Music Composed by

HENRY R. BISHOP,



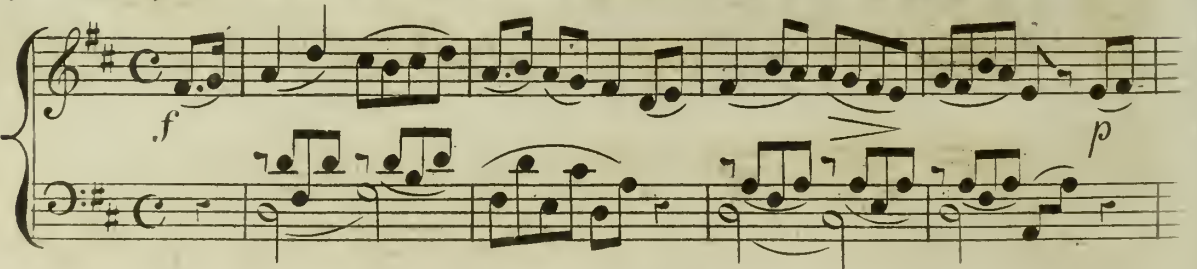
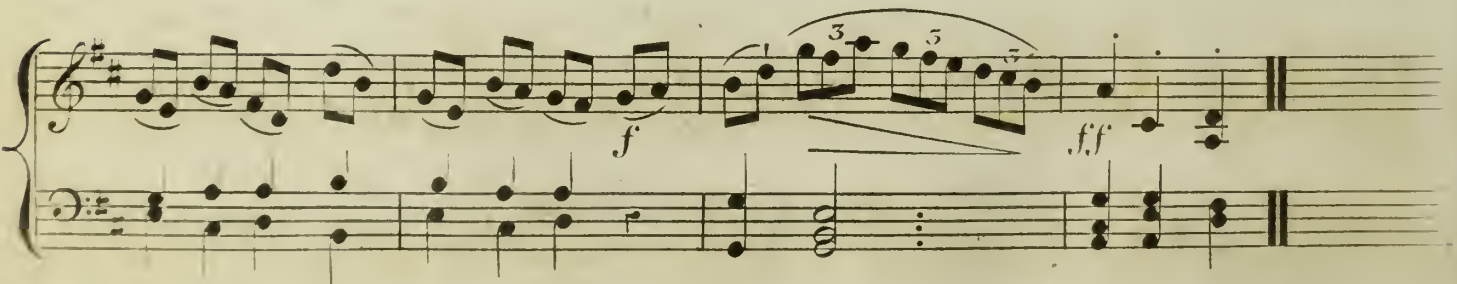
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall,

Price 1/6

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

MODERATO

Luciana.
Scherzoso.

It was a Lover and his lass, With a hey and a ho, and a hey noni=no, That

o'er the green corn=field did pass, With a hey and a ho no-ni=no In the

Spring-time In the Spring-time The only pretty pretty pretty ring-time When

birds do sing, hey ding a dingding, Sweet Lovers love the spring-- Sweet

Lovers sweet Lovers love - the spring Sweet Lovers love - the spring Sweet - - - -

Cres f ten:

Lovers sweet Lovers love - - - the spring This

pp f Fine.

Carol they be-gan that hour With a hey and a ho, and a hey no-ni-no How that

p

life was but a flow'r; How that life was but a flow'r. In the

p

Beauty's Valuation.

Sung by

MR. DURUSETT,

IN

Shakspeare's,

COMEDY OF ERRORS,

at the

Theatre Royal, Covent Garden,

RB The Words Selected from Shakspeare's Sonnets.

The Music Composed by

HENRY R. BISHOP,

Ent. at Sta. Hall, *Composer & Director of the Music to the Theatre Royal, Covent Garden.* *Pr. 1/6*
London Published by Goulding, Dalmaine Potter & Co 20, Soho Square, & to be had at 7, Westmoreland St. Dublin

ANDANTE

SOSTENUTO

Antipholis of Ephesus:

dol

Beauty is but a vain and doubtful good, A

Comedy of Errors.

* Original Key A^b

shining gloss that fadeth sud==den==ly; A flower that dies when

h^r
cres pp

first it gins to bud, A brittle glass, that's broken that's broken present==ly, A

h^r
cres

doubtful good, a glass a glass _ _ _ a flower, Lost faded bro==ken

pp f p

ad lib:
dead with==in an hour with==in an hour! with==in an hour _ _ _

sf cres colla voce

Lost faded broken dead, within an hour! Lost, faded broken dead, within an

pp *fp* *f* *pp*

2^d VERSE.

hour. And as goods lost, are

f *p* *pp* *pp*

seldom never found, As faded gloss no rubbing will refresh; As

tr *cres*

flowers dead lie wither'd on the ground, As broken glass no

pp

cement no cement can re= dress, So beau= ty blemish'd once for e= = ver's

lost In spite of art of painting pain and cost. of pain and cost. of

pain and cost In spite of art of painting pain and cost. In spite of

art of painting pain and cost_ _ .

Blow, blow thou wintry wind,

Sung by

Mr. Pym, Mr. Durusett, Mr. Taylor & Mr. Isaac,

In Shakspeare's
COMEDY OF ERRORS.

at the
Theatre Royal, Covent Garden,

The Words by Shakspeare,

The Melody by D^r Arne,

and R. J. S. Stevens,

and arranged as a GLEE for four Voices by

HENRY R. BISHOP.

HRB

Ent. Sta. Hall,

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

Price 2/6

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ANDANTE

Clar^{ti} *dol*
p

Fagotti

mf

tr *tr*

Flauto e Clar^{ti}

xx This Glee may be Sung without Accompt

dol

Alto
Blow Blow thou wintry wind thou art not so unkind

pp

Tenore 1^{mo}
Blow Blow thou wintry wind thou art not so unkind

pp

Tenore 2^{do}
Blow Blow thou wintry wind thou art not so unkind

pp

Basso
Blow Blow thou wintry wind thou art thou art not so unkind thou art

Piano Forte
pp

cresc

1st time.

thou art not so unkind as man's in-gra-ti-tude Blow

cresc

pp

1st time.

thou art not so unkind as man's in-gra-ti-tude Blow

cresc

pp

1st time.

thou art not so unkind as man's in-gra-ti-tude Blow

cresc

pp

1st time.

thou art not so unkind as man's in-gra-ti-tude Blow

pp

1st time.

tude Thy tooth is not so keen be_cause thou art not

tude thy tooth is not so keen be_cause thou art not

tude thy tooth is not so keen be_cause thou art not

tude thy tooth is not so keen be_cause thou art not

seen Thy tooth is not so keen because thou art not seen; al_

seen Thy tooth is not so keen because thou art not seen; al_

seen Thy tooth is not so keen because thou art not seen; al_

seen Thy tooth is not so keen because thou art not seen; al_

_though thy breath be rude although thy breath be rude al -
 _though thy breath be rude although thy breath be rude although al -
 _though thy breath be rude although thy breath be rude although al -
 _though thy breath be rude although thy breath be rude although al -

_though thy breath be rude - though thy breath be rude
 _though thy breath be rude - though thy breath be rude
 _though thy breath be rude - though thy breath be rude
 _though thy breath be rude - though thy breath be rude
 _though thy breath be rude - though thy breath be rude

First time *p* Second time *f*
Un poco Allegretto⁺⁺

Stevens

Heigh ho sing heigh ho un-to the green Holly most

Heigh ho sing heigh ho un-to the green Holly most

Heigh ho sing heigh ho un-to the green Holly most

Heigh ho sing heigh ho un-to the green Holly most

First time *pp* Second time *ff*

friend-ship is feign-ing most loving meer folly Then

friend-ship is feign-ing most loving meer folly

friend-ship is feign-ing most loving meer folly Then

friend-ship is feign-ing most loving meer folly

×× This Movement is the Composition of R.I.S. Stevens Esq.
× and is Published by his kind Permission! H.R.B.

heigh ho the hol_ly the hol_ly this life is most
 this life is most
 heigh ho the hol_ly the hol_ly this life is most
 this life is most

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has lyrics: "heigh ho the hol_ly the hol_ly this life is most" and "this life is most". The second pair of staves has lyrics: "heigh ho the hol_ly the hol_ly this life is most" and "this life is most". The piano accompaniment is written in treble and bass clefs.

jol_ly most jol_ly this life is most jol_ly most jol_ly this
 jol_ly this life is most jol_ly this
 jol_ly most jol_ly this life is most jol_ly most jol_ly this
 jol_ly this life is most jol_ly this

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has lyrics: "jol_ly most jol_ly this life is most jol_ly most jol_ly this" and "jol_ly this life is most jol_ly this". The second pair of staves has lyrics: "jol_ly most jol_ly this life is most jol_ly most jol_ly this" and "jol_ly this life is most jol_ly this". The piano accompaniment is written in treble and bass clefs.

1 *rf* 2 *rf* *ff* *h*

life is most jol-ly life this life is most

1 *rf* 2 *rf* *ff* *h*

life is most jol-ly life this life is most

1 *rf* 2 *rf* *ff*

life is most jol-ly life this life is most

1 *rf* 2 *rf* *ff*

life is most jol-ly life this life is most

jol-ly

jol-ly

jol-ly

jol-ly

ff *rf* *rf* *rf* *rf* *rf*

SING WILLOW,

SUNG BY

Miss Stephens,

IN
Shakspeare's

COMEDY OF ERRORS,

at the
Theatre Royal, Covent Garden.

The Words by Shakspeare,

The Music Composed by

HENRY R. BISHOP,

Ent. Sta. Hall,

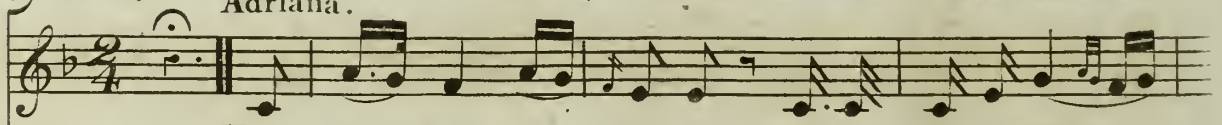
Composer & Director of the Music to the Theatre Royal Covent Gar,

Pr. 1/6

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

Adriana.

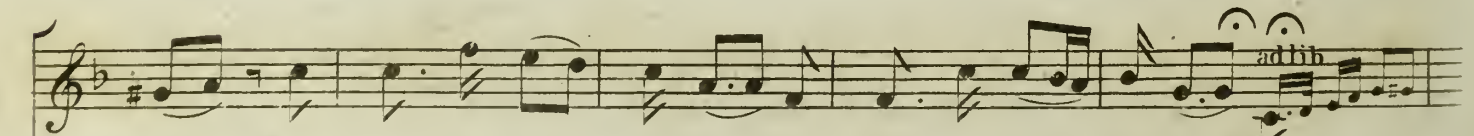
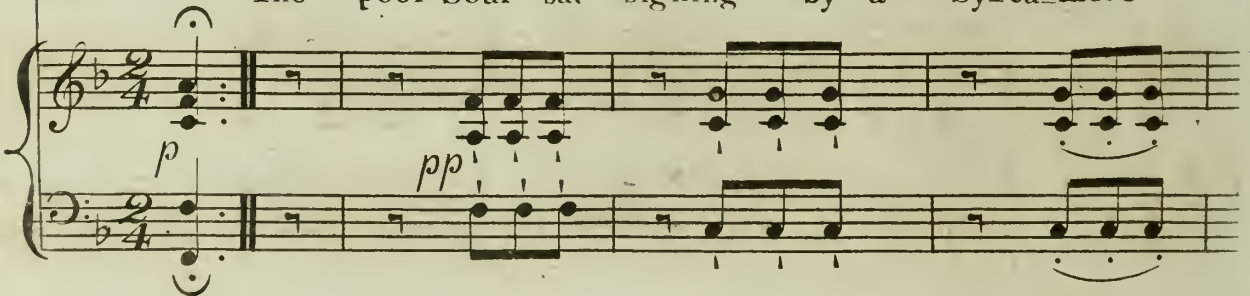
HB



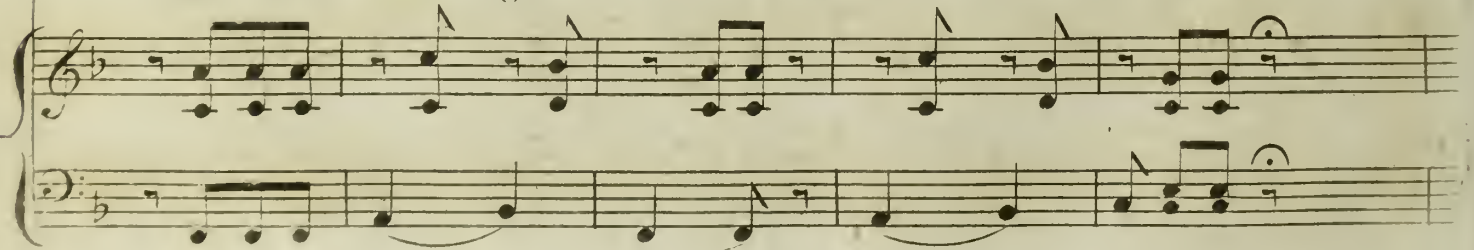
The poor Soul sat sighing by a Sy-ca-more

ANDANTE

AFFETTUOSO



tree Sing all a green Willow; Sing all a green Willow; Her



hand on her bosom, her head on her knee Sing

Willow, Sing Willow, Sing *ad lib:* Willow, Willow, Willow, Willow, The

Slentando

fresh stream ran by her, and *dol* mur = = mur'd her moans, Sing

espres: Wil=low, Willow, Wil=low, Willow, *ad lib: ∞* Wil = = = = low, Her

Sosten:

soft tears fell from her, and soft = end the stones, and

pp

soft = = end the stones, Sing ----- Willow, Willow, Wil-low, Willow,

ad lib. *a Tempo* Wil = low

Colla voce

Sing Willow, Wil = low, Sing ----- Willow, Willow, Wil = low, Willow,

tr Wil = low

f *pp*

Sing Wil = low, Wil = = = low - - -

Colla voce *ff*

Under the Greenwood Tree

SUNG BY

Mr. Pyne, Mr. Durusell, Mr. Taylor & Mr. J. Bacc.

In Shakspeare's

COMEDY OF ERRORS.

Theatre Royal, Covent Garden,

The Words by Shakspeare.

The Melody by D'Arne.

and Arranged as a GLEE for four Voices by

HENRY R. BISHOP.

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

Price 2/6

Ent, Sta. Hall, London Published by Goulding, D'Almaine, Potter & Co 20, Soho Squ^r, & to be had at Westmerland St. Dublin.

Non troppo
Allegro

Handwritten initials: HRB

The musical score consists of three systems of music. The first system is a piano accompaniment for the first system of the glee, with a treble and bass clef, a key signature of two sharps (D major), and a time signature of 6/8. It begins with a forte (f) dynamic and ends with a piano (p) dynamic. The second system continues the piano accompaniment, featuring a crescendo (cres) marking. The third system concludes the piano part with a forte (f) dynamic, followed by a fortissimo (ff) dynamic, and ends with a double bar line. The glee melody is indicated by a large bracket on the left side of the first system.

✕ This Glee may be Sung without accomp^t

ALTO.

Under the Greenwood Tree who loves to lie with

TENORE 1^{MO}

Under the Greenwood Tree who loves who loves to lie with

TENORE 2^{DO}

Under the Greenwood Tree who loves who loves to lie with

BASSO.

Under the Greenwood Tree who loves who loves to lie with

pp e stac molto

me and tune his merry note his merry merry

me and tune and tune his merry note and tune and tune his merry

me and tune his merry note and tune and tune his merry note and

me and tune his merry note and tune his merry

note Unto the sweet birds throat & tune his merry

note Un_ to the sweet birds throat & tune & tune his merry

note Un_ to the sweet birds throat & tune & tune & tune his

note Un_ to the sweet birds throat & tune & tune his

note unto the sweet birds throat Come hither Come

note un_ to the sweet birds throat Come hither Come

note un_ to the sweet birds throat Come hither

note un_ to the sweet birds throat Come hither

dolce *f*

hither come hither come hither come hi . . . ther come

hither come hither come hither come

dol *f*

Come hither come hither come hither come hi . . . ther come

dol *f*

Come hither come hither come hither come hi . . . ther come

mf

sotto voce

hither come hither come hi_ther Here shall he see no

sotto voce

hither come hither come hi_ther Here shall he see no

hither come hither come hi_ther

hither come hither come hi_ther

pp

enemy but winter and rough weather Here shall he

enemy but winter Here shall he

p
Here no enemy but winter and rough weather

p
Here no enemy but winter and rough weather

pp

see no enemy but winter and rough weather

see no enemy but winter

p
Here no enemy but winter and rough weather

p
Here no enemy but winter and rough weather

Here shall he see no ene-my but win-ter but

Here shall he see no ene-my but win-ter but

Here no enemy but win-ter but

Here no enemy but win-ter but

winter and rough weather rough weather but winter & rough weather

winter and rough weather rough weather but winter & rough weather

winter and rough weather rough weather but winter & rough weather

winter and rough weather rough weather but winter & rough weather

f *p* *pp*

pp
Under the greenwood tree who loves to lie with me and

pp
Under the greenwood tree who loves who loves to lie with me & tune and

pp
Under the greenwood tree who loves who loves to lie with me & tune his

pp
Under the greenwood tree who loves who loves to lie with me and

pp stac: Flauto

tune his merry note unto the sweet birds throat and

tune his merry note un _ to the sweet birds throat and tune

merry note and tune un _ to the sweet birds throat

tune his merry note un _ to the sweet birds throat and

tr

tune his mer_ry note un_to the sweet birds

tune his mer_ry note un_to the sweet birds

un_to the sweet birds

tune his mer_ry note un_to the sweet birds

throat Come hither come hither come

throat Come hither come hither come hither come

throat Come hither come hither

throat the sweet birds throat Come hither come hither

hither come hither come hither come hither come

hither come hither come

come hither come hither come hither come

come hither come hither

cres hither come hither come hither come hither come hither hither *ff* Come

cres hither hither hither come hither come hither hither

cres hither hither hither come hither come hither hither

cres hither come hither come hither come hither hither

hither come hither come hither come hither come hither come hither come

ff come hither hither hither come hither come

ff come hither come hither hither hither come hither come

ff come hither come hither come hither come hither come hither come

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics 'hither come hither come hither come hither come hither come hither come'. The second and third staves are also vocal lines, with the second staff starting with a fortissimo (*ff*) dynamic marking and the lyrics 'come hither hither hither come hither come'. The third staff continues with 'come hither come hither hither hither come hither come'. The fourth staff is a vocal line with the lyrics 'come hither come hither come hither come hither come hither come'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a melodic line in the treble and a bass line in the bass.

hither

hither

hither

hither

hither

ff

The second system of the musical score consists of seven staves. The first four staves are vocal lines, each with the word 'hither' written below the staff. The fifth staff is a vocal line with the word 'hither' written below the staff. The sixth and seventh staves are piano accompaniment, consisting of two staves (treble and bass clef). The sixth staff has a fortissimo (*ff*) dynamic marking. The piano accompaniment features a complex, rhythmic texture with many chords and moving lines.

Saint Withold footed thrice the wold;

Duetto

Sung by

Mr. Pyne & Mr. Durusette.

In Shakspeare's

COMEDY of ERRORS.

at the

Theatre Royal, Covent Garden,

The Words by Shakspeare,

The Music Composed by


HENRY R. BISHOP.



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

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CERIMON.  Sosten

ANTIPHOLIS of EPHEBUS.  Sosten Saint

PIANO FORTE.  f decres pp

Saint With - - - old footed thrice the

With - - old footed thrice the wold He met the
 wold He met the night-mare and her nine fold
 night mare and her nine fold Bid her a light And her
 Bid her a light And her troth plight. Bid her a light And her
 troth plight And her troth plight Bid her a light Bid her a light And
 troth plight And her troth plight Bid her a light Bid her a light And

ff *dol*
ff *tr*
cres *mf* *cres* *f* *pp*

her troth plight And a-roint thee witch, And a-roint thee right And a-

her troth plight And a-

p legati

-roint thee witch and a-roint thee right. and a-roint thee and a-roint thee

-roint thee witch and a-roint thee right. and a-roint thee right and a-roint thee right and a-

and a-roint thee *f* right

-roint, and a-roint thee *f* right Bid her a-light, And her

tremolo *p* Clar legati

dol
 Bid her a light and her troth plight And a roint thee witch, and a roint thee, And a -
 troth plight and a roint thee witch, And a roint thee witch, and a roint thee, And a -

ff

p dol
 - roint thee and a roint thee right, and a roint, and a roint thee
 - roint thee and a roint thee right, and a roint, and a roint thee

pp *tr*

dol
 right Bid her a light And her troth plight and a
 right Bid her a light And her troth plight and a roint thee witch and a

f *p legati*

roint thee witch and a roint thee and a roint thee and a roint thee

roint thee right and a roint thee and a roint thee and a roint thee

ff *p dol*

right and a roint and a roint thee right and a roint thee right and a roint thee

right and a roint and a roint thee right and a roint thee right and a roint thee

pp *tr* *f* *cres*

right and a roint thee right.

right and a roint thee right.

cres *ff*

Come live with me, and be my love

Sung by

Miss Stephens

In Shakspeare's

COMEDY OF ERRORS.

Theatre Royal, Covent Garden

The Words Selected from Shakspeare's Poems

The Music Composed by

HENRY R. BISHOP

RB

Ent. Sav. Bell.

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

Pr. 1/6

London Published by Goulding, D'Abnaine, Potter & Co. 20. Soho Squ. & to be had at 7. Westmoreland Street Dublin.

Andante
con Moto
e
Grazioso

(Adriana.)

Come, live with me And be my love, And we will all the plea - - sure prove

That hills and val - - ley dale and field And all the crag - gy moun - tains yield;

x x Original Key A.

V. S.

Sosten:

There will we sit up on the rocks, And see the Shepherds feed their flocks

There will I make thee beds of roses, with a thousand fragrant po - - - -

-sies; If these de-light thy mind may move If these delights thy mind may move

a Tempo Imo

Then live with me and be my love. And be my love And be my love And

cres *ff*
 be my love Come live with me and

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 one sharp (F#). The vocal line begins with a *cres* (crescendo) marking and a *ff* (fortissimo) dynamic. The lyrics are "be my love" followed by a double bar line and "Come live with me and". The piano accompaniment includes several triplet markings (indicated by a '3' over a group of notes).

be my dear And we will revel will re - - vel all the year

The second system continues the vocal line and piano accompaniment. The lyrics are "be my dear" followed by a double bar line and "And we will revel will re - - vel all the year". The piano accompaniment continues with triplet markings.

In plains and groves on hills and dales, Where fragrant air breathes sweet - est

The third system continues the vocal line and piano accompaniment. The lyrics are "In plains and groves on hills and dales, Where fragrant air breathes sweet - est". The piano accompaniment continues with triplet markings.

Sosten:
 gales There shall you have the beauteous pine The ce - dar and the spreading vine! The

The fourth system continues the vocal line and piano accompaniment. The lyrics are "gales There shall you have the beauteous pine The ce - dar and the spreading vine! The". The piano accompaniment continues with triplet markings.

V.S.

birds with heav'nly tu - ned throats Pos_sess wood echoes echoes with sweet

notes If these delights thy mind may move If these delights thy mind may move ad lib:

slentando **Largo**

a Tempo lmo

Then live with me and be my love and be my love And be my

love And be my love

cresc *hr* *ff*

Sweet Rose, fair flower,

Sung by

MISS M. TREE,

IN

Shakspeare's,

COMEDY OF ERRORS.

at the

Theatre Royal, Covent Garden,

THE WORDS,

Selected from Shakspear's Sonnets.

The Music Composed

BY

Henry R. Bishop,

Ent. St. Hall,

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

Price 1/6

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

Flauto

HRB

ANDANTINO

ESPRESSIVO.

Flauto

p. Dol:

ten:

Cres

ff

p

Composed of Four.

* Original Key, Bb.

Luciana.
Espress^o

Sweet Rose! fair flower! Un-timely pluck'd soon faded, Pluck'd in the bud, and

p Clar:

fa = = ded fa = = ded in the spring; - - - Bright orient Pearl! A :

Clar:

= = lack! too timely shaded, Fair creature! kill'd too soon by death's dark

sting! Like a green plum, that hangs on a tree, And falls (through storms) And

pp

falls (through storms) be=fore that fall should be! Sweet sweet rose! fair

Espress:

flower! un=timely pluck'd soon fa==ded, Pluck'd in the bud, and

Cres

Corni:

fa==ded fa==ded in the spring - Pluck'd in the bud, and

Clar:

cres

fa = = = ded fa = ded in the ----- spring.

mf *p* *ff*

What shall he have that killed the Deer? ¹

Hunting Glee,

For Four Voices,

Sung by Mr. Pym, Mr. Taylor, Mr. Comer & Mr. Isaac,

In Shakspeare's

COMEDY OF ERRORS,

Theatre Royal, ^{at the} Covent Garden?

The Words from Shakspeare,

The Music composed by

HENRY R. BISHOP

Pr. 3s

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

ALLEGRO
NON TROPPO

This Glee may be sung without accompaniment.

ALTO *mf*
 What shall he have that kill'd the deer?
 His leathern skin, And

TENORE 1^{MO}

TENORE 2^{DO} *mf*
 What shall he have that kill'd the deer?
 His leathern skin, And

BASSO
 His leathern skin, And

PIANO
 FORTE *pp*

What shall he have that kill'd the deer
 horns to wear! His

What shall he have that kill'd the deer His

horns to wear! His

leathern skin and horns to wear his lea - thern skin and
 leathern skin and horns to wear his lea - thern skin and
 leathern skin and horns to wear his lea - thern skin and

CORO

What shall he have that kill'd the deer?

horns to wear

His

horns to wear

What shall he have that kill'd the deer?

horns to wear

His

CORO

f
What shall he have that

lea-thern skin and horns to wear.

f
What shall he have that

lea-thern skin and horns to wear

p kill'd the deer? His lea-thern skin and horns to wear *f* His

His lea-thern skin and horns to wear *f* His

kill'd the deer? *f* His

His lea-thern skin and horns to wear *f* His

pp

SOLI

lea - thern skin and horns to wear Then sing him home

lea - thern skin and horns to wear Then sing him home

lea - thern skin and horns to wear Then sing him home

lea - thern skin and horns to wear Then sing him home

lea - thern skin and horns to wear Then sing him home

p dol

p

p

p

p

p

SOLI

pp dol

Then sing him home Take thou no scorn to wear the horn to

Then sing him home Take thou no scorn to wear the horn to

Then sing him home Take thou no scorn to wear the horn to

Then sing him home Take thou no scorn to wear the horn to

wear the horn It was a crest e'er thou wast born e'er

wear the horn It was a crest e'er thou wast born e'er

wear the horn It was a crest e'er thou wast born e'er

wear the horn It was a crest e'er thou wast born e'er

thou wast born a crest e'er thou wast born Thy

thou wast born e'er thou wast born

thou wast born e'er thou wast born Thy

thou wast born e'er thou wast born

fa_ther's fa_ther wore it The

fa_ther's fa_ther wore it The

And thy fa_ther bore it

And thy fa_ther bore it

fa_ther's fa_ther wore it The

fa_ther's fa_ther wore it The

And thy fa_ther bore it

And thy fa_ther bore it

horn the horn the lus_t_ ty lus_t_ ty horn Is

horn the horn the lus_t_ ty lus_t_ ty horn Is

Is

Is

horn the horn the lus_t_ ty lus_t_ ty horn

horn the horn the lus_t_ ty lus_t_ ty horn

horn the horn the lus_t_ ty lus_t_ ty horn

not a thing to laugh to scorn a thing to laugh to scorn

not a thing to laugh to scorn a thing to laugh to scorn The *pp*

pp The

The

horn the horn the lus-ty lus-ty horn Is

horn the horn the lus-ty lus-ty horn Is

horn the horn the lus-ty lus-ty horn Is

not a thing to laugh to scorn to laugh to scorn Is not
 not a thing to laugh to scorn to laugh to scorn Is
 not a thing to laugh to scorn to laugh to scorn Is
 not a thing to laugh to scorn to laugh to scorn Is

a thing to laugh to scorn to laugh to scorn scorn The
 not a thing to laugh to scorn to laugh to scorn scorn
 not a thing to laugh to scorn to laugh to scorn scorn The
 not a thing to laugh to scorn to laugh to scorn scorn

CORO
 CORO

f
ff

horn the horn The lus - - ty lus - - ty

horn the horn The lus - - ty lus - - ty

The piano accompaniment consists of a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

horn Is not a thing to laugh to scorn a thing to laugh to

Is not a thing to laugh to scorn a thing to laugh to

horn

The piano accompaniment continues with the same key signature and rhythmic pattern as the first system, supporting the vocal lines.

scorn

scorn The horn the horn the lus_ty lus_ty

The horn the horn the lus_ty lus_ty

The horn the horn the lus_ty lus_ty

The musical score for the first system consists of five staves. The top staff is a vocal line with a melodic line of dotted notes. The second staff is another vocal line with lyrics "scorn" and a melodic line starting with a forte *f* dynamic. The third and fourth staves are vocal lines with lyrics "scorn The horn the horn the lus_ty lus_ty" and "The horn the horn the lus_ty lus_ty" respectively, both starting with a forte *f* dynamic. The fifth staff is a piano accompaniment with a complex chordal texture.

Is not a thing to laugh to scorn to

horn Is not a thing to laugh to scorn to

horn Is not a thing to laugh to scorn to

horn Is not a thing to laugh to scorn to

The musical score for the second system consists of five staves. The top staff is a vocal line with a melodic line of dotted notes. The second, third, and fourth staves are vocal lines with lyrics "Is not a thing to laugh to scorn to", "horn Is not a thing to laugh to scorn to", and "horn Is not a thing to laugh to scorn to" respectively. The fifth staff is a piano accompaniment with a complex chordal texture.

laugh to scorn is not a thing to

laugh to scorn is not a thing to

laugh to scorn is not a thing to

laugh to scorn is not a thing to

The piano accompaniment consists of a treble and bass clef part. The treble clef part features a series of chords and moving lines, while the bass clef part provides a steady accompaniment with eighth and sixteenth notes.

laugh to scorn to laugh to laugh to

laugh to scorn to laugh to

laugh to scorn to laugh to

laugh to scorn to laugh to

The piano accompaniment continues with a treble and bass clef part. The treble clef part includes a 'cres' (crescendo) marking over a series of chords. The bass clef part continues with a steady accompaniment.



scorn

scorn

scorn

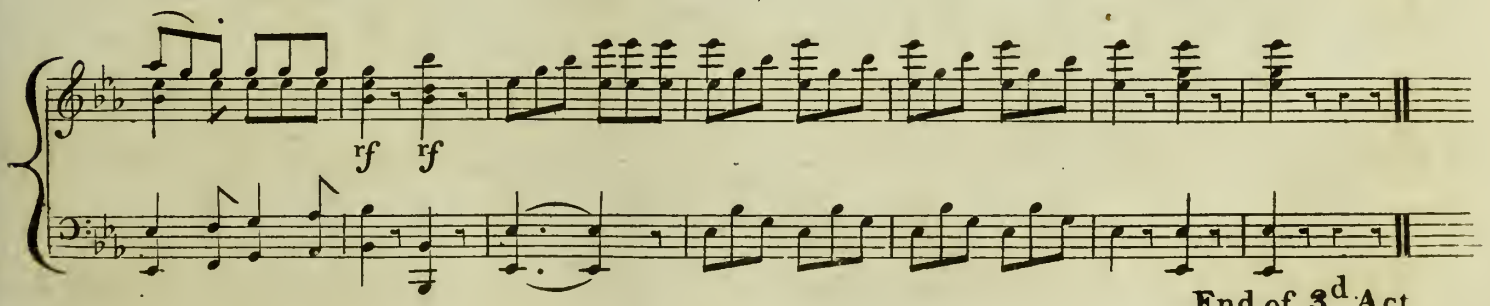
scorn



Piano accompaniment for the first system, featuring a treble clef with chords and a bass clef with a melodic line.



Piano accompaniment for the second system, continuing the musical texture with chords and a melodic line.



Piano accompaniment for the third system, concluding with a double bar line and the text "End of 3^d Act".

Take oh! take those lips away
Sung by
Miss Stephens,
In Shakespeares

RB

COMEDY OF ERRORS,

at the
Theatre Royal Covent Garden,

The Words by Shakespeare, The Music Composed by

HENRY R. BISHOP.

Ent. Sta. Hall.

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

Pr: 1/6

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

ADRIANA

Take, oh! take those

Andantino
Affettuoso

lips a - - - - way, That so sweetly That so sweetly are for -

sworn. Take, oh! take those lips a - - - - way,

tr
 That so sweetly That so sweet - - ly are for - - sworn. And those

p *Espress:*
 eyes, the break of day, And those eyes, the break of day, Lights which do mislead the

mf *pp*

tr *dolced espress:*
 morn But my Kisses bring a - gain, But my Kisses bring a - gain, Seals of

Violonc:

tr *f*
 love, Seals of love, Seals of love, tho' seal'd in vain. And those eyes, the break of

p *mf*

pp *dol* *ad lib:*

day, And those eyes the break of day, Lights which do mislead the

pp

morn But my Kisses bring a gain, But my Kisses bring a --

colla voce *p*

gain, Seals of love, Seals of love, Seals of love tho'

h *f*

seald in vain.

As it fell upon a Day,

DUETTO.

Sung by

Miss Stephens & Miss M. Tree,

In Shakspeare's

COMEDY OF ERRORS.

Theatre Royal, Covent Garden,

The Words from Shakspeare's Sonnets,

The Music composed by

HENRY R. BISHOP

to the Theatre Royal Covent Garden Pr 2/.

Composer & Director of the Music London Published by Goulding Dalmaine Potter & Co 20, Soho Squ, & to be had at 7, Westmoreland Street Dublin.

Adriana .

musical notation for Adriana's first line, including a *dol.* marking.

As it fell upon a day In the merry merry month of

Luciana .

musical notation for Luciana's first line, including a *dol.* marking.

As it fell upon a day In the merry merry month of

MODERATO.

musical notation for the piano accompaniment, including dynamic markings *f*, *p*, and *pp*.

May, Sitting in a pleasant shade, With a grove of myrtles made,

May, Sitting in a pleasant shade, With a grove of myrtles made,

RB

dol:
As it fell upon a day In the merry merry month of
dol:
As it fell upon a day In the merry merry month of

May, Sitting in a pleasant shade, With a grove of myr-tles
May, Sitting in a pleasant shade, With a grove of myr-tles

made, and birds did sing, and
made, Beasts did leap, Trees did grow,

plants did spring; Ev'ry thing did banish moan, Save the
 Ev'ry thing did banish moan, Save the

Cres. *dol.*

Cres. *dol.*

Cres. *p*

night = = in = = gale a = = lone, Save the nightingale a = = lone; She, poor
 nightingale a = = lone, Save the nightingale a = = lone;

Espres:

bird, as all for = = lorn, Lean'd her breast - - up - - 'till a

Calando *ad lib:*

Violonc.

thorn; *Espress:* *Calando.*

She poor bird, as all for=lorn, Lean'd her breast - - up-

ad lib: *2^d time.*

-till a thorn; "Fie, fie. fie!" now would she cry, now would she cry:

now would she cry - now would she cry - - -

2^d time. *espres:*

"Tereu, tereu, tereu!" by and by. by and by. - - -

"Tereu, tereu, tereu!" by and by. by and by. - - That to hear her so com = =

espres: That to hear her so com = =

pp

= plain, Scarce I could from tears re = = frain: For her griefs so lovely

= plain, Scarce I could from tears re = = frain: For her griefs so lovely

sf *slentando.* *a tempo.*
- shown, made me think, made me think upon my own. made me think upon my

sf *slentando.* *a tempo.*
shown, made me think, made me think upon my own. made me think upon my

Colla voce *pp*

1st time. *S.* Dol ed espres:
own. own. made me think, made me think up = = = on my

2^d time. *S.* Dol ed espres:
own. own. made me think, made me think up = = = on my

f *sosten:*

legati.

own. made me think, made me think - up = = on my own. made me

own. made me think, made me think. up = = on my own. made me

legati e pp

Cres.

think up = on my own. made me think up = on my own. made me

think up = on my own. made me think up = on my own. made me

Cres.

f *ff* *ir*

think up = = = on -- up = = on -- my own.

think up = = = on -- up = = on -- my own.

f *pp* *ff*

Come thou Monarch of the Vine,

GLEE, SUNG BY

Messrs. Payne, Purcell, Taylor, Isaac, Cooper, Finney & Co.

In Shakspeare's

COMEDY OF ERRORS,

Theatre Royal, ^{at the} Covent Garden. *RB*

The Words by Shakspeare.

The Music Composed by

HENRY R. BISHOP.

Composer & Director of the Music to the

Theatre Royal Covent Garden.

Price

Ent. Sta. Hall,

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

ALTO. *mf***

TENORE. *mf*

BASSO. *mf*

PIANO FORTE. *ff* *p*

vine; Come, come, come thou Monarch of the vine

vine; Come, come, come thou Monarch of the vine

vine; Come, come, come thou Monarch of the vine

** If with an Accompaniment, the Melody of the first 12 Bars may be Sung as a Solo by a Tenor voice.

Plumpy Bacchus, Plum-py Bacchus, Plum - - - py - - - -

Plumpy Bacchus, Plum-py Bacchus, Plum - - - py

Plum-py Bacchus, Plum-py Bacchus, with pink

CHORUS

Bacchus, with pink with pink eyne! Come, Come, come, thou

Bacchus, with pink - - - - eyne! Come, Come, come, thou

eyne, Plumpy Bacchus, with pink eyne! Come, Come, come, thou

Monarch of the Vine, Come, Come, come, thou Monarch of the

Monarch of the Vine, Come, Come, come, thou Monarch of the

Monarch of the Vine, Come, Come, come, thou Monarch of the

Vine, Plumpy Bacchus, Plum--py Bacchus, Plum - py

Vine, Plumpy Bacchus, Plum--py Bacchus, Plum - py

Vine, Plum--py Bacchus, Plum--py Bacchus, with pink

Bacchus, with pink - - eyne! In thy vats our cares be

Bacchus, with pink - - eyne!

eyne, Plumpy Bacchus with pink eyne!

drown'd! our cares be drown'd! our cares be

In thy vats our cares be drown'd! in thy vats

In thy vats our cares be

rf
 drown'd! in thy vats our cares be drown'd! our cares be drown'd with thy
 ----- in thy vats ----- our cares be drown'd with thy
rf
 drown'd! our cares be drown'd! our cares be drown'd with thy
cres *f* *p*

p *tr* *dol* *slentando*
 grapes our hairs be crown'd! our hairs be crown'd! our hairs be
p *tr*
 grapes our hairs be crown'd! our hairs be crown'd! our hairs be
p
 grapes our hairs be crown'd! our hairs be crown'd! our hairs be
sosten *pp*

f
 crown'd! Cup us, 'till the world goes round! till the world goes
f
 crown'd! Cup us, 'till the world goes round!
f
 crown'd! Cup us, 'till the world goes round! till the world goes
fp *fp* *fp*

round! 'till the world goes round! goes round. Cup us 'till the
 Cup us 'till the world goes round! goes round. Cup us 'till the
 round! 'till the world goes round! 'till the world goes round!

fp fp

world goes round! goes round! 'till the world goes round! 'till the
 world goes round! goes round! 'till the world goes round! 'till the
 Cup us 'till the world goes round goes round! 'till the

hr

world goes round! 'till the world 'till the world goes round!
 world goes round! 'till the world 'till the world goes round!
 world goes round! 'till the world 'till the world goes round!

hr hr

ten ten ten

In thy vats our cares be drown'd our cares be drown'd our
 In thy vats our cares be drown'd in thy
 In thy
 cares be drown'd in thy vats our cares be drown'd our cares be
 vats in thy vats our cares be
 vats our cares be drown'd in thy vats our cares be drown'd our cares be
 drown'd with thy grapes our hairs be crown'd our hairs be
 drown'd with thy grapes our hairs be crown'd our hairs be
 drown'd with thy grapes our hairs be crown'd our hairs be

f *h* *f* *p* *f* *p* *f* *p* *rf* *f* *cres* *f* *pp* *pp* *pp* *pp* *pp* *pp* *sosten:* *pp*

crown'd our hairs be crown'd! Cup us till the world goes
 crown'd our hairs be crown'd! Cup us till the world goes
 crown'd our hairs be crown'd! Cup us till the world goes

pp *pp* *pp* *fp* *fp*

round! till the world goes round! till the world goes round goes
 round! Cup us till the world goes round goes
 round! till the world goes round! till the world goes round till the

fp *fp* *fp*

round! - Cup us till the world goes round! goes round till the
 round! - Cup us till the world goes round! goes round till the
 world goes round! Cup us till the world goes

h

world goes round till the world goes round! till the world till the
 world goes round till the world goes round! till the world till the
 round! goes round till the world goes round! till the world till the

hr world goes round! *f* CHORUS. Cup us till the world goes round! till the world goes
 world goes round! *hr* *f* Cup us till the world goes round!
 world goes round! *hr* *f* Cup us till the world goes round! till the world goes

round! till the world goes round! goes round!
 Cup us till the world goes round! goes round!
 round! till the world goes round! till the world goes

h^r *ff*

Cup us till the world goes round! goes round! till the world goes

ff

Cup us till the world goes round! goes round! till the world goes

ff

round! Cup us till the world goes round! goes

ten ten

h^r

round! till the world goes round! till the world till the world goes

h^r

round! till the world goes round! till the world till the world goes

h^r

round! till the world goes round! till the world till the world goes

Risolto ten ten

round!

round!

round!

The Spring time of love,
Sung by

MISS. M. TREE.

IN
Shakspeare's

COMEDY OF ERRORS.

at the
Theatre Royal, Covent Garden,

The Words by Shakspeare,

The Music, Composed by

Henry R. Bishop,

Fin. Sta. Hall.

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

Price 2s.

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

ALLEGRETTO
MODERATO.

p Flauto

Luciana.

Oh! how this

spring - - - of love - - - re = sem = = bleth right Th'uncertain

loco.

pp

glo = = = ry of - - - an A = = pril, an April day Oh! how this

spring - - - of love - - - re = sem = = bleth right Th'uncertain

glo = = = ry of - - - an A = = pril, an A = pril day - - -

Flauti.

The glo = = = = ry

Clar:

of - - an A = = = pril day the glo = = ry of an A = = = pril

Fag:

day! an A = = = pri day! an A = = = pril

pp Cres

day! an A = = pril day. Which now

mf Cres f ff

shews - - all the glory the glory of - - - - the light, And,

p Flauto

by and by, - - - a cloud takes all a = = way - - a = =

fp

= = way - - - - a cloud - - - takes

Flauto.

all - - - - a = = way - - - - takes all - - a = =

mf *mf* *p*

ad lib:

== way - - - - - takes all a = way! Oh! how this

spring - - - of love - - - re = sem = = = bleth right Th'uncertain

glo = = = ry of - - - an A = pril an A = pril day - - - -

Flauti.

the glo = = = = = ry

Clar:

of an A = = = pril day - - the glo = = ry of an

Fag:

A = = = pril day ! an A = = = pril day ! an

pp

A = = = pril day - - an A = = pril day.

Cres ff *tr*
Cres mf Cres f ff

88
1
Lo! here the gentle Lark
Sung by

MISS STEPHENS,

(Accompanied on the Flute by M. Birch.)

Shakspeare

The Words by

COMEDY OF ERRORS,

Shakspeare,

at the Theatre Royal, Covent Garden,
The Music Composed by

HENRY R. BISHOP

Composer & Director of the Music
at the Hall,
London

to the Theatre Royal Covent Garden. Pr. 2s

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

Allegro
non
Tropo

ff *p* Flauto

8va

8
ad lib: slentando

Comedy of Errors.

NB. The Flute part is performed on an F Flute.

ADRIANA

Lo here the gentle Lark wear - y of rest

Flauto

From his moist cab - i - net mounts up - - on high;

ad lib:

And wakes the morning from whose sil - - ver breast The

Flauto

or
- ri - - - seth in true ma - - jes - ty! The

Sun a - ri - - - seth in true ma - jesty! The

cres

f

rf

p

- ri - - - seth

Sun a - - ri - - - seth in true ma - jes - ty.

hr *rf*

cres *f* *ff*

Lo here the gentle Lark wear - - y of rest

ff *ff* *pp* *Stac*

From his moist cab - i - net mounts up - - - on high

8va *cres* *fp* Flauto

ad libm

loco/r *hr*

Lo here the gen_tle Lark Lo here the gen_tle Lark

The first system features a vocal line in G major with lyrics "Lo here the gen_tle Lark" and a piano accompaniment in G major. The piano part includes a *pp* dynamic marking and features a steady eighth-note accompaniment in the left hand.

or

wear - - - y wear - - - y of rest wear - - -

The second system continues the vocal line with lyrics "wear - - - y wear - - - y of rest wear - - -". The piano accompaniment features a more active eighth-note pattern in the left hand.

The third system shows the vocal line with trills and a piano accompaniment with a dense, rhythmic texture in the left hand.

y of rest mounts on high mounts . .

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

The fourth system concludes the vocal line with lyrics "y of rest mounts on high mounts . .". The piano accompaniment features dynamic markings of *cres*, *f*, *ff*, *pp*, *ff*, and *pp*.

ad lib:

on high mounts on high

ff *pp* *ff* *ff*

Lo here the gen_tle Lark Lo here the gen_tle Lark

wear_y wear_y of rest wear_y

Flauto

y of rest mounts on
cres *f* *ff* *pp*

high mounts on high mounts mounts on
ff *pp* *ff* *p* *f*

Cadenza

Voce

high

Flauto

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff contains a complex accompaniment with many sixteenth notes, some beamed together. There are dotted lines between the two staves.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with notes marked with accents and slurs. The lower staff has a complex accompaniment with many sixteenth notes. There are dotted lines between the two staves. The text "on high" is written above the lower staff. The text "8va" is written above the lower staff. The text "loco" is written above the lower staff. The text "ff" is written below the lower staff.

Third system of musical notation. It consists of three staves. The top staff is mostly empty with a few notes. The middle and bottom staves contain a complex accompaniment with many sixteenth notes. There are double bar lines at the end of the system.



