

2

HARRY LE ROY.

Heroic Pastoral Burletta

Founded on DODSLEY'S

KING & THE MILLER OF MANSFIELD

as Performed with great applause.

at the

Theatre Royal Covent Garden

The Words by

J. P O C O C K Esq<sup>r</sup>.

The Music Composed & Arranged for the

Piano Forte.

HENRY R. BISHOP.

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

Ent<sup>d</sup> at Sta. Hall.

L O N D O N .

Price 10/6

Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Square & 7 Westmorland-Str<sup>t</sup>. Dublin

# OVERTURE

1

*to the Heroic Pastoral Burletta called*

## HARRY LE ROY,

*Performed at the Theatre Royal Covent Garden*

Composed & Arranged for the

**PIANO FORTE.**

*Henry R. Bishop,*

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

*Ent<sup>e</sup> at Stat Hall*

*Price 2<sup>s</sup>/-*

*London Printed by Goulding, D'Almaine, Potter & C<sup>o</sup> 20 Soho Square & 7 Westmorland Street Dublin.*

**LARGO.**

This system contains the beginning of the overture. The piano part is marked 'LARGO' and includes a 'tremolo' instruction. The woodwind parts are for Clarinet (Clar:), Oboe, and Flute (Flauto). The music is in 2/4 time and begins with a key signature of one flat. Dynamics include 'ff' and 'Dol'.

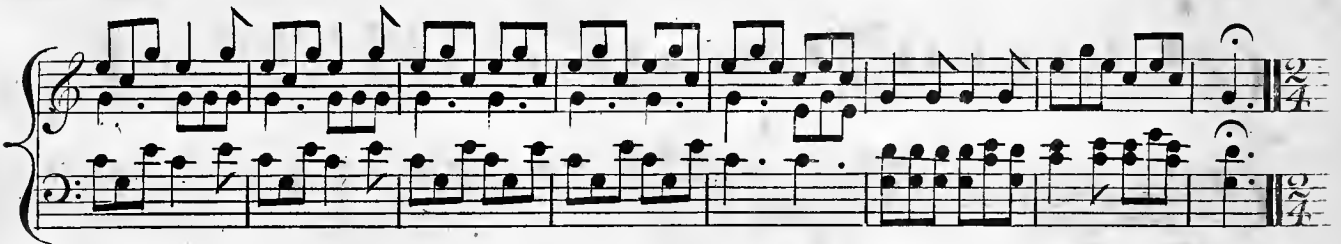
This system continues the piano and woodwind parts. The piano part is marked 'Con espress:'. The woodwind parts continue with various melodic lines. Dynamics include 'ff' and 'Dol'.

This system continues the piano and woodwind parts. The piano part features a 'pp' dynamic. The woodwind parts continue with various melodic lines. Dynamics include 'Dol' and 'pp'.

This system continues the piano and woodwind parts. The piano part features a 'ff' dynamic. The woodwind parts continue with various melodic lines. Dynamics include 'ff'.

ALLEGRO

Corni



ANDANTE SOSTENUTO



ALLEGRO VIVACE



First system of musical notation, consisting of a grand staff with two staves. The music is in a treble clef. It begins with a forte (*f*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features a fortissimo (*ff*) dynamic marking. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A forte (*f*) dynamic marking is present.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A pianissimo (*pp*) dynamic marking is present, followed by a *cres un poco* instruction.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A *cres* instruction is present, followed by a fortissimo (*ff*) dynamic marking.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment.

Seventh system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A *b* (flat) dynamic marking is present.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments with various accidentals (sharps, flats, naturals). The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The treble staff shows more complex melodic lines with slurs and ties. The bass staff maintains its rhythmic accompaniment with some harmonic changes.

The third system shows further melodic development. The treble staff has many sixteenth and thirty-second notes, while the bass staff continues with eighth-note accompaniment.

The fourth system is characterized by dense chordal textures in the bass staff, with the treble staff providing a more active melodic line.

The fifth system continues with a mix of melodic and harmonic elements. The treble staff has a more active role with many notes, while the bass staff provides a solid accompaniment.

The sixth system features a strong melodic line in the treble staff, with the bass staff providing a consistent accompaniment.

Harry le Roy

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Third system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Fourth system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Fifth system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Sixth system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Harry le Roy

When the Miller appears.

ANDANTE

# Sweetly the Bugles Sound, <sup>7</sup>

SUNG BY MR INCELEDON,

In the Heroic Pastoral Burletta, called

HARRY LE ROY,

as Performed with Great applause, at the

Theatre Royal Covent Garden,

Selected Composed and Arranged for the

PIANO FORTE,

The Words by

Henry R. Bishop,

J. P. Cooke Esq.

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

Ent. at Str. Hall.

Price 1/6

London Printed by Goulding, D'Almaine, Petter & Co. 20 Soho Square & 7 Westmoreland St. Dublin.

KING

The musical score is written for voice and piano. It begins with a treble clef and a 2/4 time signature. The first line of music is for the voice, starting with the lyrics "Sweetly the". The piano accompaniment is written in a grand staff (treble and bass clefs) and is marked "IN DANTE" vertically on the left. The piano part features dynamic markings of *pp*, *ff*, and *pp*. The second system of music continues the vocal line with the lyrics "Bugles sound, Cheerily I flew to the chace at ear = ly day!". The piano accompaniment continues with similar rhythmic patterns and dynamics.



Night cast her shades a = = round, Dreari = ly I've pac'd in this wood a

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 treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "Night cast her shades a = = round, Dreari = ly I've pac'd in this wood a". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

wea = ry way - - Hunger now as = = sail = = = ing,

The second system continues the vocal line and piano accompaniment. The lyrics are "wea = ry way - - Hunger now as = = sail = = = ing,". The piano accompaniment includes several triplet figures in the right hand, marked with a '3' and a slur. The system concludes with a dynamic marking of *sf* (sforzando).

Strength and spirit fail = = = ing Now then a friend I've

The third system continues the vocal line and piano accompaniment. The lyrics are "Strength and spirit fail = = = ing Now then a friend I've". The piano accompaniment features more triplet figures in the right hand, marked with a '3' and a slur. The system concludes with a dynamic marking of *sf* (sforzando).

found; Merri = ly I'll home, but will you receive me? say.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "found; Merri = ly I'll home, but will you receive me? say.". The piano accompaniment continues with eighth-note chords and a steady bass line. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Piu Vivace

Gai = ly now with thee I'll away, And laugh and quaff through =

*p*

Tempo 1mo

= = out the day; And ever = more be this my creed; In

need a friend's a friend indeed! In need a friend's a

friend - in = deed!

*f* Piu Vivace

Your as welcome as the King,  
DUETTO, SUNG BY

Mr. Incedon & Mr. Taylor,

in the Heroic Pastoral Burletta called

**HARRY LE ROY,**

As Performed with great Applause at the

Theatre Royal Covent Garden,

Composed & Arranged for the

The Words by

**PIANO FORTE,**

J. Pocock Esq<sup>r</sup>

BY  
**Henry R. Bishop,**

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

2s/-

London, Printed by Goulding, D'Almaine, Potter & Co<sup>o</sup>, 20, Scho St<sup>r</sup>, & 7, Westmorland Str<sup>t</sup>, Dublin.

ALLEGRO  
CON  
SPIRITO

Come my lad we must be going, You shall eat and drink the best . . . . . You shall

eat and drink the best I'll soon set the beer a flowing, Come my lad we must be

*f* (Slapping the King's shoulder)

**KING**

S'death but this is past a jest, but this is past a jest, but this is past a

going

jest, but this is past a jest.

Zooks but this is quite a jest. You and I shall soon be

mellow, When I bring you to the Mill When I bring you to the Mill Comes a shake

*f* *p* *sf* *p*

I must keep my an-ger still, I must  
hands my honest fellow I must

*f* *p* *f*

keep my anger still, I must keep my anger still I must keep my anger still.  
keep my anger still.

Dol:

I'm be = hol = = den to your boun = = ty, When a

stran = ger home you bring, 'Tis a credit to the Country, 'tis a credit to the

Country, When a stranger when a stranger home you bring!  
You're as welcome as the

Harry le Roy.

(Laughing)

I'm as welcome as the King! I'm as welcome as the King! ha ha ha ha,  
 King! You're as welcome as the King! You're as

ha ha ha ha ha ha ha ha I'm as welcome as the King! ha ha ha ha  
 welcome You're as welcome You're as welcome as the King! You're as

ha ha ha ha ha ha ha ha I'm as welcome as the King! ha ha ha  
 welcome You're as welcome You're as welcome as the King!

ha ha ha as wel = come as the King! ha ha ha ha ha as  
as wel = come as the King! as

*p* *ff* *p*

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p*, *ff*, and *p*. The second system continues the vocal line and piano accompaniment.

wel = come as the King! as welcome as the King! as welcome as the  
wel = come as the King! as welcome as the King! as welcome as the

*ff*

This system contains the third and fourth systems of music. The piano part in the third system is marked *ff*.

King! as welcome as the King!  
King! as welcome as the King!

This system contains the fifth and sixth systems of music. The piano part in the sixth system features a complex, multi-measure accompaniment.

This system contains the seventh and eighth systems of music, which are primarily piano accompaniment.



1.  
*She was sweeter than the Morning*

Sung by

**MR. SINCLAIR,**

in the Heroic Pastoral Burletta called

**HARRY LE ROY.**

Performed at the Theatre Royal, Covent Garden

The Words by Selected, Composed & Arranged for the *J. Pocock Esq.*

**PIANO FORTE**

Henry R. Bishop

Printed at Sta Hill.

Price 1s =

London, Printed by Goulding, D'Almaine, Potter, & Co. 20 Soho Square, & 7, Westmorland Street, Dublin.

ANDANTINO

CANTABILE

*p e legate*

The piano introduction consists of two staves. The right hand is in treble clef with a key signature of two flats and a 6/8 time signature. The left hand is in bass clef with the same key signature and time signature. The music is marked 'p e legate'.

DICK.

She was sweeter

*p*

The first line of the song features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two flats and the time signature is 6/8. The vocal line begins with the lyrics 'She was sweeter'. The piano accompaniment is marked 'p'.

than the morning, Brighter than the sparkling dew; But my faithful passion scorning

The second line of the song continues the vocal line and piano accompaniment. The lyrics are 'than the morning, Brighter than the sparkling dew; But my faithful passion scorning'.

Harry le Roy

Quickly love and rapture flew. Death alone can now relieve me,

Cru-el fate my hopes des-troy; Never more shall love de-ceive me,

Love is but an i-dle toy

2

Clouds, the dawn of day defiling,  
 Each bright prospect disappears,  
 Soon with joy my morn was smiling,  
 But my day now close in tears.  
 Death alone &c.

# Tho with Shame

Sung by

M<sup>RS</sup> STERLING,

in the Heroic Pastoral Burletta called

HARRY LE ROY.

Performed at the Theatre Royal Covent Garden

The Words by *Composed & Arranged for the J. Pocock Esq.*

PIANO FORTE

Ent<sup>d</sup> at Sta Hall

Henry R. by Biskopi

Price 1<sup>s</sup>/-

London Printed by Goulding, D'Almaine, Potter & C<sup>o</sup> 20 Soho Square & 7 Westmorland Street Dublin

ANDANTE

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The tempo is marked 'ANDANTE'. The music begins with a treble clef and a key signature of one sharp (F#). The bass clef part features a steady eighth-note accompaniment.

Musical notation for the first vocal phrase, consisting of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Tho' with'. The piano accompaniment continues with a similar eighth-note pattern.

Musical notation for the second vocal phrase, consisting of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'shame my heart is burning, I my lover still may meet, Faithful still, from folly'. The piano accompaniment continues with a similar eighth-note pattern.

Harry le Roy

turning, Sue for pardon at his feet. Joy shall cheer him,

When I hear him All his tender vows re = peat Tho' with shame my heart is

burning, I my lo = ver still may meet, Faithful still, from fol = ly

turning, Sue for par = don at - - - his feet.

Harry le Roy.

# EACH DOUBT IS FLOWN.

## Duetto.

Sung by

M<sup>RS</sup> STERLING & M<sup>R</sup> SINCLAIR,

in the Heroic Pastoral Burletta called

## HARRY LE ROY.

as Performed with Great applause at the

Theatre Royal Covent Garden

Composed & Adapted for the

The Words by

## PIANO FORTE,

J. Pocock Esq<sup>r</sup>.

## BY Henry R. Bishop.

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

Ent<sup>d</sup> at Stat Hall.

Price 2<sup>s</sup>/-

London Printed by Goulding, D'Almaine, Potter, & C<sup>o</sup> 20 Soho Square, & 7 Westmorland Str<sup>t</sup> Dublin.

ANDANTINO  
CON  
ESPRESSIONE



RICHARD

Each doubt is flown, Each care is gone, We never more will part - - To

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#).

PEGGY

end all strife throughout my life, I'll wear thee in my heart - - With

Musical notation for the second system, featuring a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#).

thee so blest, My souls at rest, By ev-ry joy a = = bove - - I'm

Musical notation for the third system, featuring a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#).

yours 'till death, My latest breath Shall prove poor Peg-gy's love .

Musical notation for the fourth system, featuring a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#). The system concludes with a double bar line and a 3/4 time signature.

ALLEGRETTO SCHERZANDO

Each doubt is

Each doubt is

flown, Each care is gone, We never never more will part - - we never never

flown, Each care is gone, We never never more will part - - we never never

ne = = ver more we ne = = ver more will part

Each

ne = = ver more we ne = = ver more will part

Each

*f*

doubt is flown, Each care is gone -- We never never never more will part -- we

doubt is flown, Each care is gone -- We never never never more will part -- we

ne -- -- -- ver we never more will part

ne -- -- -- ver we never more will part

Smorz: Each doubt is flown; ach

Each doubt is flown; ach



care is gone we never never more will part - - - we ne=ver never  
care is gone we never never more will part - - - we ne=ver never

*pp* ne = = ver more we ne = = ver more will part we never never more will  
*pp* ne = = ver more we ne = = ver more will part we never never more will

part - - - we never never more will part - - - we never more  
part - - - we never never more will part - - - we never more

never more ne - - - ver more -  
never more ne - - - ver more

*f* *p*

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "never more ne - - - ver more -" and "never more ne - - - ver more". The piano part includes dynamic markings *f* and *p*.

*tr* *tr* *tr* *tr* will  
*tr* *tr* *tr* *tr* will

This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The lyrics are "will" and "will". The piano part includes trill markings (*tr*) and a dynamic marking *f*.

part  
part

*ff*

This system contains the fifth and sixth systems of music. It features two piano staves. The lyrics are "part" and "part". The piano part includes a dynamic marking *ff*.

# WHY STAYS HE NOW.

## Quintetto.

Sung by

Miss E. Bolton, M<sup>r</sup>. Sinclair, M<sup>r</sup>. Incedon,

M<sup>r</sup>. Taylor & M<sup>r</sup>. Liston.

in the

Heroic Pastoral Burletta called

### HARRY LE ROY.

as Performed with Great Applause at the

Theatre Royal Covent Garden.

Composed and Adapted for the

The Words by

## Giuseppe Forte

J. P. Cock Esq.

BY

### HENRY R. BISHOP.

Ent at Stra Hall

London. Printed by Gouling, D'Almaine, Potter, & C<sup>o</sup>. 20, Soho Square, & 7, Westmorland Street, Dublin.

Price 1/6

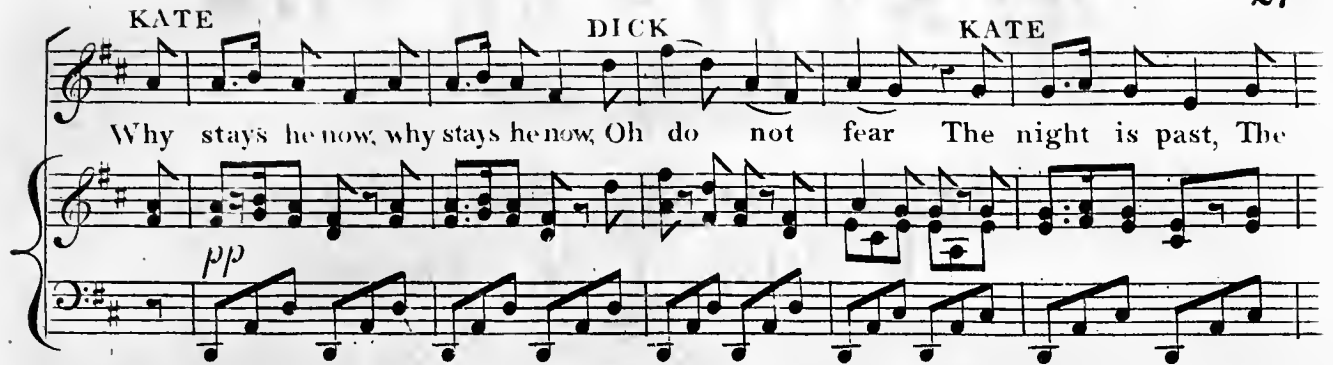
ALLEGRO

MODERATO

The musical score consists of three systems of piano accompaniment. The first system is marked 'ALLEGRO' and 'MODERATO' and includes a dynamic marking of 'fp'. The second and third systems continue the piece. The music is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Harry le Roy.

KATE                                      DICK                                      KATE



Why stays he now, why stays he now, Oh do not fear The night is past, The

night is past                      Why stays he now                      The night is past



He'll soon be here -                      Oh do not fear                      he'll

he comes - - - not here - - -



soon be here, he'll soon - - -                      be here - - -

Both



He's home at last he's home at last my

Fa = thers there My Fa = thers there MILLER.

Fa = thers there JOE. My Fa = thers there I'm

He's caught the rogue, he's caught the rogue, I do - de - clare

at the door, I'm at the door, Kate, Kate, what ho! I'm at the door, I'm

at the door, I'm at the door, Kate, Kate, what ho! I'm at the door, I'm

at the door, Kate Kate what ho! what ho! what ho! He's at the

at the door, Kate Kate what ho! what ho! what ho! He's at the

door, quick quick good Joe, He's at the door, quick quick good Joe, quick quick good

door, quick quick good Joe, He's at the door, quick quick good Joe, quick quick good

KATE.

Joe, He's home at last the mil-ler's fare the miller's fare and  
DICK.

He's home at last the mil-ler's fare the miller's fare and  
KING.

Were home at last the mil-ler's fare the miller's fare and  
MILLER.

Were home at last the mil-ler's fare the miller's fare and

hearty welcome hearty welcome you shall share He's home at last the

hear = ty wel = come you shall share He's home at last the

hearty welcome hearty welcome I will share Were home at last the

hearty welcome hearty welcome you shall share Were home at last the

Harry le Roy.

Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a  
 Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a  
 Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome I will share a  
 Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a

hearty welcome hearty welcome hearty welcome you shall share  
 hearty welcome hearty welcome hearty welcome you shall share  
 hearty welcome hearty welcome hearty welcome I will share I thank you  
 hearty welcome hearty welcome hearty welcome you shall share

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

all, your offer's fair, I thank you. all, your offer's fair, your hearty welcome I will share . . .

cres

A hearty welcome hearty wel-come

A hearty welcome hearty wel-come

A hearty welcome hearty wel-come

A hearty welcome hearty wel-come

8va

f

ff

Harry le Roy.



hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

hearty welcome I will share, a hearty welcome I will share, a hearty welcome I will

hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

*f*

share, a hearty welcome you shall share - -

share, a hearty welcome you shall share - -

share, a hearty welcome I will share - -

share, a hearty welcome you shall share - -

*loco*

# The Heart of Helpless Woman?

SUNG BY M<sup>r</sup>. INCLEDON,

In the Heroic Pastoral Burletta called

## HARRY LE ROY,

as Performed with Great applause at the

### Theatre Royal Covent Garden.

Selected. Composed. & Arranged for the

## PIANO FORTE,

J. Pocock Esq<sup>r</sup>.

The Words by

# Henry R. Bishop,

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Ent<sup>d</sup> at Sta Hall.

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London Printed by Goulding, Dalmaine, Potter, & C<sup>o</sup>. 20 Soho Square, & 7 Westmorland Street, Dublin.

VOCE

PIANO

FORTE

ANDANTE

Ah do not fear, I

ne'er wou'd harm a maid so young and ten = der But in the cause of

Harry le Roy.

vir = tue warm from ev = ry foe defend her The dear = est boon that

heav'n could send, at once the Lover and the Friend Ac = curs'd is he whose

soul cou'd rend the heart of helpless woman.

## 2

Then fear me not, By heav'n I swear  
 To shield such worth and Beauty,  
 With mind so pure and form so fair  
 Is man's best pride and Duty  
 His bosom's cold, sweet maid believe,  
 Whose selfish passion dare deceive:  
 And dead to Love whose soul could grieve  
 The heart of helpless woman.

# Fitty the Maid of the Mill. <sup>35</sup>

SUNG BY MISS E. BOLTON,

*in the*  
Heroic Pastoral Burletta called

## HARRY LE ROY.

as Performed with Great Applause at the  
Theatre Royal Covent Garden.

Composed and Adapted for the  
Piano Forte  
by J. P. COCK ESQ.

HENRY R. BISHOP.

Ent<sup>d</sup> at Sta<sup>t</sup> Hall

Price 1<sup>s</sup>/-

London, Printed by Goulding, D'Almaine Potter & Co. 20, Soho Square & 7 Westmorland Street Dublin.

MODERATO

I'm a poor simple Girl, so ex = cuse me sir pray, I am just one and twenty the

Harry le Roy.

first of next may: I never do harm, But at-tend to my Farn, In up early and late, And tho'

humble my state, I dont envy my betters but beare'm good will, And an call'd pretty Kitty - -

pretty Kitty - - pretty Kitty The maid of the mill.

*mf*

The musical score consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics and includes a dynamic marking of *mf* (mezzo-forte) for the piano part.

2

I have Lovers in plenty come hither to woo,  
 If they will be so teasing, pray what can I do!  
 I'm good temper'd and kind  
 And a Youth to my mind;  
 Who was open and free,  
 Would be happy with me,  
 But they all are so stupid, that none of 'em will  
 Pop the question to Kitty the maid of the mill.

Harry le Roy.

# The Maid we Love,

## DUETTO.

Sung by

M<sup>r</sup> Sinclair & M<sup>s</sup> Incedon,

in the Heroic Pastoral Burletta, Called

### HARRY LE ROY.

as Performed with Great Applause at the Theatre Royal Covent Garden,

Composed and Adapted for the

The Words by *Diario Forte* J. Pocock Esq.

### HENRY R BISHOP.

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

Ent<sup>d</sup> at Stat Hall

Price 1/6

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

LARGHETTO

Harry le Roy.

RICHARD.

A Lord there came of high degree, But cruel, proud, and base was he! Far

far - - - a way he bore from me The maid I love The maid I

love - - - from me the maid I love Nor wealth or powr or high de-

KING.

= = gree, If guil-ty can protected be The maid - - shall find a friend in

me The maid you love The maid you love - - - the maid - - - - - you

*pp* *p*

*Dol*  
The deepest wound The heart can know Is injur'd Love Is in = jur'd

*Dol*  
love The deepest wound The heart can know Is injur'd Love Is in = jur'd

*f* *pp*

Love Is he

Love The dearest foe who - - -

*p*

Harry le Roy.



lures to woe The maid we love The maid we love The  
base = = ly The maid we love The maid we love The

*f* *pp*

Cadenza  
maid  
maid  
Cadenza

*f*

The maid we Love  
The maid we Love

*ff*

# ON MY WEDDING DAY.

41

## Favorite Duett

Sung by

MISS E BOLTON & M<sup>R</sup> LISTON;

in the Heroic Pastoral Burletta Called

### HARRY LE ROY.

as Performed with Great Applause at the

Theatre Royal Covent Garden

Composed and Adapted for the

The Words by

J. Pocock Esq<sup>r</sup>.

Piano Forte

BY

### HENRY R. BISHOP.

Ent<sup>d</sup> at Sta<sup>d</sup> Hall.

Price 1/6

London. Printed by Goulding, D'Almaine, Potter, & C<sup>o</sup>. 20 Soho Square & 7 Westmorland Street Dublin.

ALLEGRO

VIVACE

KATE.

Oh my wedding day, so smart and gay, while ding dong the

Loco

pp

Harry le Roy.

mer-ry mer-ry bells ring a round elay, I'll march away, to ding, dong,

ding. **JOE.** As a Soldier gay, I'll march a-way, with

row dow the merry-merry drum And the fife shall play, now what dye say to!

row dow dow **KATE.** When dangers nigh, a coward you will

run a-way JOE. On my  
 A He = = ro I shall carry all the fun a-way As a

*cres* *mf*

wedding day, so smart and gay, while dingdong, the merry merry bells ring a  
 soldier gay, I'll march a-way with row, dow, the merry merry drum and the

*pp*

round e-lay, I'll march a-way to ding, dong, ding. On my  
 fife shall play now what d'ye say! to row, dow! dow! As a

*f*

Harry le Roy.

wedding day, so smart and gay, while ding dong the merry merry bells ring a  
 soldier gay, I'll march a-way, with row, dow, the merry merry drum and the

*8*

round e-lay, I'll march a-way, to row, dow, dow!  
 fife shall play, now what d'ye say! to row, dow, dow!

*f* *loco* *f* *f*

*sf sf sf*

*How happy a State does the Miller profess*  
 Sung by  
**MR. TAYLOR**

*IN THE*  
 Heroic Pastoral Burletta Called

**HARRY LE ROY.**

*as Performed with Great Applause at the  
 Theatre Royal Covent Garden*

*Selected Composed & Arranged for the*

*The Words by*  
**Stano Forte**  
*Dodsley.*  
 BY

**HENRY R. BISHOP.**

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

*Ent<sup>d</sup> at Sta Hall*

*Price 1/6*

*London Printed by Goulding Dalmain, Fetter, & Co 20, Soho Square, & 7, Westmorland Street, Dublin.*

VOCE

MODERATO

The musical score consists of three staves. The top staff is for the voice, labeled 'VOCE', and contains a single measure with a whole note. The middle and bottom staves are for the piano accompaniment, labeled 'MODERATO'. The middle staff is in treble clef and the bottom staff is in bass clef. Both are in 6/8 time and have a key signature of two sharps (F# and C#). The piano part begins with a forte dynamic 'f' and features a sixteenth-note figure in the right hand and a similar figure in the left hand. A sixteenth-note triplet is marked with a '6' above it in the right hand.

Harry le Roy.

MILLER.

How hap=py a state does the Mil=ler possess, who would be no greater nor

fears to be less; On his mill and himself he de=pends for support, which is

bet=ter than servilely cringing at Court! What.

tho' he all dusty and whitend does go, The more he's be-powderd the more like a Beau! A

Harry le Roy.

clown in his dress may be honest-er far, Than a Courtier who struts in his

gar-ter and star! Than a Courtier who struts in his gar-ter and star!

*ff*

## 2

Tho' his hands are so daub'd they're not fit to be seen,  
 The hands of his betters are not very clean;  
 A palm more polite may as dirtily deal,  
 Gold, in handling, will stick to the fingers like meal.  
 He eats when he's hungry, and drinks when he's dry,  
 And down, when he's weary contented does lie  
 Then rises up early to work and to sing  
 If so happy a Miller, then who'd be a King!



*Oh, sweet, was the spring time.*

*Sung by*

**M<sup>r</sup>. SINCLAIR,**

*In the Heroic Pastoral Burletta called*

**HARRY LE ROY.**

*as Performed with Great applause at the*

*Theatre Royal Covent Garden.*

*The Words by Selected, Composed and Arranged for the J. Pocock Esq<sup>r</sup>.*

**PIANO FORTE.**

BY

*Henry R. Bishop.*

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

*End at this Hall*

*Price 1/6*

*London Printed by Goulding, Dalmaine, Potter, & Co. 20 Soho Square, & 7 Westmorland Street, Dublin.*

VOCE

MODERATO.

ARPA  
OR  
PIANO  
FORTE

Harry le Roy.

DICK.

Oh sweet was the spring time and gay were the flower, The sun brightly beam'd on our

Cottage so lone; where hap-piness dwelt Ah how fleet were the hours - I

pass'd with my Ellen fair Ellen A = = rone soon thro' the valley the

chill blast was sweeping, and winter snows fell on the moss cover'd stone, There

Harry le Roy.

she had smil'd on my love, but now weeping And pale was my Ellen fair

Ellen A-rone.

## 2

Cold dews of death her fair bosome entwining,  
 She left me to wander the wide world alone:  
 By the moss coverd stone now alas is reclining,  
 The form of my Ellen, fair Ellen Arone.  
 Soft on my heart, like a spring flower fading,  
 I heard her last sigh, and I heard her last moan;  
 Where late grew the myrtle the Cypress is shading,  
 The grave of Ellen, fair Ellen Arone.

## HEAVN PRESERVE THE KING

## AIR &amp; CHORUS

Sung by

*M. Taylor, Miss E. Bolton, M<sup>rs</sup> Sinclair &c.**by the Heroic Pastoral & Burletta Called*

## HARRY LE ROY

*as Performed with Great Applause at the**Theatre Royal Covent Garden**Selected, Composed and Arranged for the**The Words by**Dario Forte**J. P. Coock Esq<sup>r</sup>*

BY

## HENRY R. BISHOP

*Composer & Director of the Music to the Theatre Royal Covent Garden.**Sent at st. Hall.**Price 1s/=-**London Printed by Goulding, Dalmaine, Potter, & Co. 20, Soho Square & 7, Westmorland Str. Dublin.*

ALLEGRETTO

MODERATO

*Harry le Roy.*

MILLER.

May heavn pro = tect our Isle, May peace and plenty smile; now

make now make the welk = ings ring! with Heav'n preserve the King

CHORUS.  
LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Tenore

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Bass

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Piano

LARGO MAESTOSO.

Forté

Harry le Roy.

KATE.

May - ev - ry discord cease, May

Primo Tempo.

love and hope en - crease To make the welkin ring - - - with heav'n preserve the King

CHORUS

LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre - serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre - serve the King

Tenore

Heav'n preserve the King! Heav'n pre - serve pre - serve the King

Bass

Heav'n preserve the King! Heav'n pre - serve pre - serve the King

Piano

LARGO MAESTOSO.

Forte

DICK.

Still crown'd with victory - still

Primo Tempo

Loy-al brave and free, we make the welkin ring - - With Heav'n preserve the King

CHORUS

LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Tenore

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Bass

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Piano

LARGO MAESTOSO.

FINE.

Forte