

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

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RB

Larghetto

(Hamlet.)

ff *rf p* *pp* *Espress*

cres *ff* *p*

(Tempest.)

Espress *cres* *ff* *Risoluto e ten*

tr *p* *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 treble and a supporting bass line.

The third system of music continues the 'Macbeth' piece. It maintains the same 6/8 time signature and melodic/bass structure as the previous systems.

The fourth system of music continues the 'Macbeth' piece. The notation and dynamics are consistent with the preceding systems.

The fifth system of music concludes the 'Macbeth' piece. It features a final melodic phrase in the upper staff and a corresponding bass line.

(Winter's Tale.)

p Allegretto Mod^{to}

The 'Winter's Tale' section begins with a new system. The time signature changes to 2/4. The music is marked 'p Allegretto Mod^{to}' (piano allegretto moderato). The upper staff is in treble clef and the lower staff is in bass clef. The melody is more rhythmic and active than in the 'Macbeth' section.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *rf* (ritardando forte) is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff maintains the accompaniment. A dynamic marking of *rf* is located in the middle of the system.

Third system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues the accompaniment. Dynamic markings include *ff* (fortissimo) in the middle and *rf* at the end of the system.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff provides accompaniment. A dynamic marking of *rf* is present in the middle of the system.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff provides accompaniment. The section title "(Twelfth Night)" is written above the treble staff. Dynamic markings include *rf*, *rf*, and *p* (piano).

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff provides accompaniment. The system concludes with a final cadence.

4

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

Second system of musical notation, including dynamic markings such as *ff*.

Third system of musical notation, including dynamic markings such as *rf*.

Fourth system of musical notation, including dynamic markings such as *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 including dynamic markings like *pp*.

Seventh system of musical notation, including dynamic markings like *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 begins 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 the melodic development, and the lower staff features a more active accompaniment with some triplet markings.

The fourth system continues the piece. The upper staff has a dense melodic texture with many sixteenth notes. The lower staff provides a steady accompaniment.

(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 begins with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

The second system of music for 'Twelfth Night' continues the piece. It features dynamic markings of *rf*, *ff*, and *p*. The upper staff has a melodic line with some rests, and the lower staff provides a rhythmic accompaniment.

fp fp fp
beo:

fp cres f

(As you like it)

p tr

tr

cres p

(Winter's Tale)

cres ff

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with some trills and grace notes. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system of musical notation includes two staves. The upper staff has a melodic line with a dynamic marking of *rf* (ritardando forte) appearing twice. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff ends with a double bar line and a common time signature (C). The lower staff also ends with a double bar line and a common time signature (C). The word "Segue" is written in the right margin.

(As you like it)

The fifth system of musical notation consists of two staves. The upper staff begins with a *dol* (dolce) marking and the tempo instruction *Andante Espressivo*. The lower staff continues the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff has a *tr* (trill) marking above a note. The lower staff continues the accompaniment.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several slurs and a fermata. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes dynamic markings such as *pp* (pianissimo) and *ad lib* (ad libitum). A tempo marking of *Moderato* is present. The system concludes with a double bar line and a common time signature 'C'.

Third system of musical notation, featuring dense chordal textures in both the treble and bass staves. The treble staff has many beamed notes, while the bass staff has a steady accompaniment.

Fourth system of musical notation. The treble staff continues with complex textures, and the bass staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed at the end of the system.

Fifth system of musical notation, showing intricate melodic and harmonic development in both staves. The treble staff has many beamed notes and slurs, while the bass staff has a steady accompaniment.

Sixth system of musical notation, concluding the piece. It features a 2/4 time signature at the end. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment.

(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 and the lower staff is in bass clef. The time signature is 2/4. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *p* (piano) is placed at the beginning of the piece.

ff

The second system of music continues the piece. The upper staff has a dynamic marking of *ff* (fortissimo) in the middle. The bass staff continues with its rhythmic accompaniment.

rf p

The third system of music shows a change in dynamics. The upper staff has markings for *rf* (ritardando fortissimo) and *p* (piano). The bass staff continues with its accompaniment.

f

The fourth system of music features a dynamic marking of *f* (forte) at the end of the upper staff. The bass staff continues with its accompaniment.

The fifth system of music is the final system on this page for 'Winters Tale'. It consists of two staves with melodic and rhythmic lines.

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 beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment with some beamed notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and has a dashed line above it labeled "8va". It contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment. A dynamic marking "pp" is present in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and has a dashed line above it. It contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment. Dynamic markings "cres" and "ff" are present in the lower staff, and "loco" is present in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment. The word "FINE" is written in the right margin between the two staves.

It was a Lover & his Lass,
(Sung by

Miss M. Tree
IN
Shakspeares,

COMEDY OF ERRORS,

Theatre Royal, ^{at the} Covent Garden.

The Words by Shakspeare,

The Music Composed by

HENRY R. BISHOP



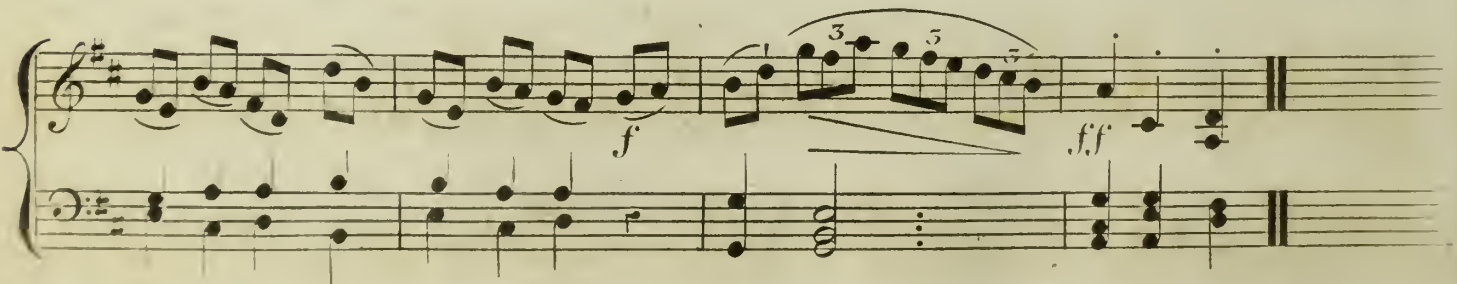
Composer & Director of the Music to the Theatre Royal Covent Garden.

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 f Fine.

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

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

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

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 five vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair on the top two staves and the second pair on the next two staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs) at the bottom of the system. The lyrics are: "heigh ho the hol_ly the hol_ly this life is most" for the first pair and "this life is most" for the second pair.

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 follows the same layout as the first, with two pairs of vocal staves and piano accompaniment. The lyrics are: "jol_ly most jol_ly this life is most jol_ly most jol_ly this" for the first pair and "jol_ly this life is most jol_ly this" for the second pair.

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*

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,

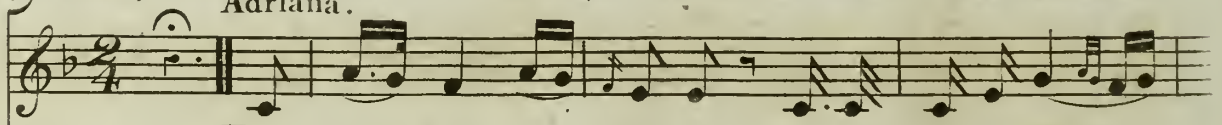
Composer & Director of the Music to the Theatre Royal Covent Gar,

Pr, 1/6

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

Adriana.

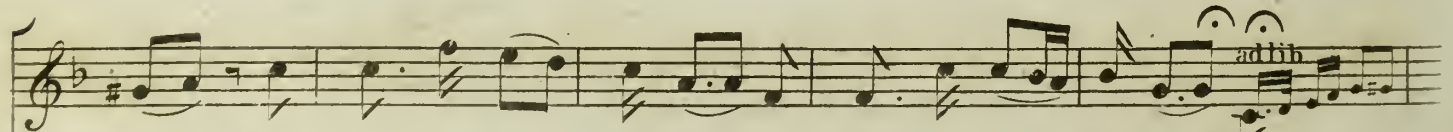
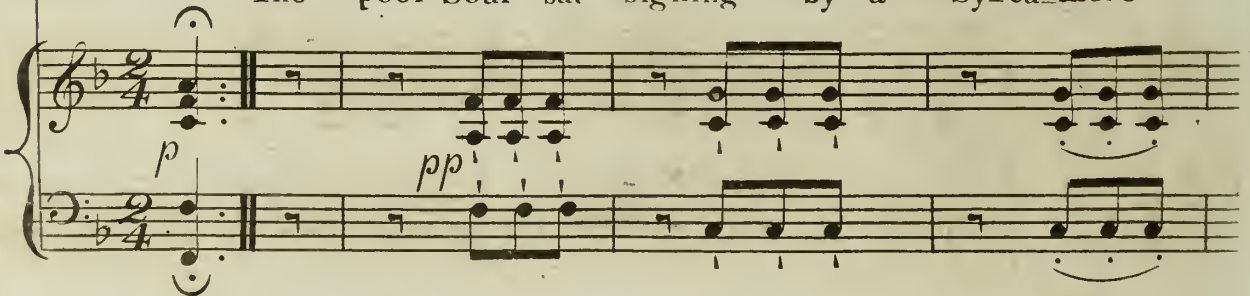
HB



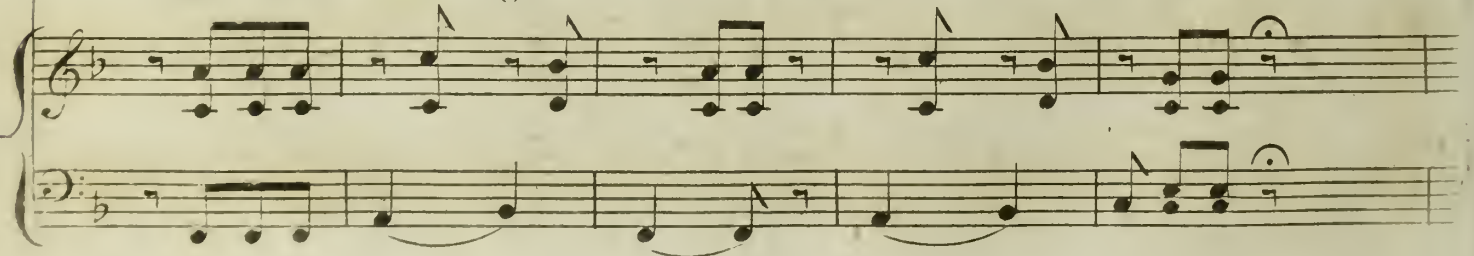
The poor Soul sat sighing by a Sy-ca-more

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 *ff* *pp* Wil = low

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, Str. Hall, London Published by Goulding, D'Almaine, Potter & Co 20, Soho Squ^r, & to be had at J. 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 accompaniment with a forte (f) dynamic, followed by a fortissimo (ff) dynamic, and ends with a double bar line.

✕ 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

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

hither come hither come hither come hither come hither hither Come

hither hither hither come hither come hither hither

hither hither hither come hither come hither hither

hither come 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

This system contains 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 staff is a vocal line with the lyrics 'come hither hither hither come hither come', starting with a fortissimo (*ff*) dynamic. The third staff is a vocal line with the lyrics 'come hither come hither hither hither come hither come', also starting with *ff*. The fourth staff is a vocal line with the lyrics 'come hither come hither come hither come hither come hither come', starting with *ff*. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

hither

hither

hither

hither

hither

ff

This system contains six staves. The first five staves are vocal lines, each with the word 'hither' written below the staff. The sixth staff is a piano accompaniment consisting of two staves (treble and bass clef), starting with a fortissimo (*ff*) dynamic. The piano part features a complex texture with many chords and moving lines.

Saint Withold footed thrice the wold;

Duetto

Sung by

Mr. Pyne & Mr. Durussette.

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,

Price 2^s.

St. Hill,

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

CERIMON.

Musical notation for Cerimon's part, including a treble clef, key signature of two flats, and a common time signature. The notes are mostly rests, with a few notes at the end of the line.

Sosten

ANTIPHOLIS
of
EPHESUS.

Musical notation for Antipholis's part, including a treble clef, key signature of two flats, and a common time signature. The notes are mostly rests, with a few notes at the end of the line.

Sosten

Saint

Saint With - - - old footed thrice the

PIANO
FORTE.

Piano accompaniment notation, including a grand staff with treble and bass clefs, key signature of two flats, and a common time signature. It features dynamic markings such as 'f', 'decres', and 'pp'.

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, ^{at the} 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

Musical score for piano introduction in G major, 3/8 time. It features a melody with triplets and dynamics including *p*, *e sosten*, *dol*, and *f*.

(Adriana.)

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

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *pp*.

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

Vocal line and piano accompaniment for the second line of lyrics.

xx 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 lights thy mind may move If these delights thy mind may move

slentando *Largo*

a Tempo Imo

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

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

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 crescendo and fortissimo dynamic, followed by a double bar line and a triplet of eighth notes. The piano accompaniment includes fortissimo dynamics and several triplet figures in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a steady rhythmic accompaniment with some triplet figures.

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 vocal line includes two triplet figures. The piano accompaniment maintains the rhythmic accompaniment with triplet figures.

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 vocal line begins with a *Sosten:* marking. The piano accompaniment features a more active accompaniment with various rhythmic patterns.

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.

Musical notation for Flute and Piano. The top staff is for Flute and the bottom for Piano. The key signature has two sharps (F# and C#) and the time signature is 6/8. The tempo is marked 'ANDANTINO' and the style is 'ESPRESSIVO.'. The piano part begins with a 'p. Dol:' marking. The flute part has a 'ten:' marking. The piece concludes with a double bar line.

Musical notation for Cello and Piano. The top staff is for Cello and the bottom for Piano. The key signature has two sharps (F# and C#) and the time signature is 6/8. The tempo is marked 'ANDANTINO' and the style is 'ESPRESSIVO.'. The cello part begins with a 'Cres' marking. The piano part has 'ff' and 'p' markings. The piece concludes with a double bar line.

Concords of Fours.

* 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:

res

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,

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

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

ALLEGRO
NON TROPPO

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked with a forte 'f' dynamic. The second system is marked with a fortissimo 'ff' dynamic. The third system is marked with a mezzo-forte 'mf' dynamic. The music is in a 6/8 time signature and a key signature of one flat (B-flat). The score concludes with a double bar line and the initials 'HRB' in the bottom right corner.

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

And thy fa_ther bore it

fa_ther's fa_ther wore it

The

And thy fa_ther bore it

horn the horn the lus_ty lus_ty horn Is

Is

horn the horn the lus_ty lus_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 staff with a grand staff brace. The melody is in a minor key with two flats (B-flat and E-flat) and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a similar eighth-note pattern in the treble.

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 rhythmic pattern as the first system, providing harmonic support for 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

f

f

f

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

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 first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "laugh to scorn is not a thing to" (top staff), "laugh to scorn is not a thing to" (second staff), "laugh to scorn is not a thing to" (third staff), and "laugh to scorn is not a thing to" (bottom staff). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "laugh to scorn to laugh to laugh to" (top staff), "laugh to scorn to laugh to" (second staff), "laugh to scorn to laugh to" (third staff), and "laugh to scorn to laugh to" (bottom staff). The piano accompaniment includes a "cres" (crescendo) marking in the right hand.



scorn

scorn

scorn

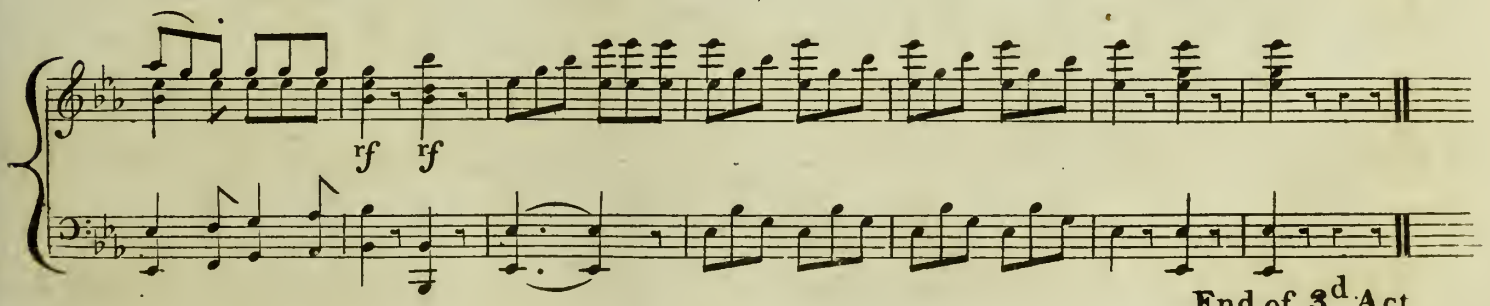
scorn



Piano accompaniment for the first system, featuring a right-hand part with chords and a left-hand part with a rhythmic pattern.



Piano accompaniment for the second system, continuing the musical texture with chords and rhythmic accompaniment.



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

h *h*

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

h

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

h *f*

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 ^s/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 staff with notes and lyrics: *dol.* As it fell upon a day In the merry merry month of

Luciana .

musical staff with notes and lyrics: *dol.* As it fell upon a day In the merry merry month of

MODERATO.

musical staff with notes and dynamics: *f p 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.
own. *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, Purusett, Taylor, Isaac, Conner, 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, D'Almaine 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
 grapes our hairs be crown'd! our hairs be crown'd! our hairs be
 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
 crown'd! Cup us, 'till the world goes round!
 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

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

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

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

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

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

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:

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a dotted quarter note followed by a half note, then a quarter note, and continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics 'The glo = = = = ry' are written below the vocal line.

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

Fag:

The second system of the musical score. It follows the same format as the first system. The vocal line continues the melody. The piano accompaniment maintains its rhythmic accompaniment. The lyrics 'of - - an A = = = pril day the glo = = ry of an A = = = pril' are written below the vocal line. The instrument 'Fag:' (Fagotto) is indicated below the piano part.

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

pp Cres

The third system of the musical score. The vocal line continues with 'day! an A = = = prii day! an A = = = pril'. The piano accompaniment features a more active rhythmic pattern. Dynamic markings 'pp' (pianissimo) and 'Cres' (crescendo) are present. The instrument 'Fag:' is also indicated.

day! an A = = pril day. Which now

mf Cres f ff

The fourth system of the musical score. The vocal line concludes with 'day! an A = = pril day. Which now'. The piano accompaniment continues with a driving rhythm. Dynamic markings 'mf' (mezzo-forte), 'Cres', 'f' (forte), and 'ff' (fortissimo) are used. The instrument 'Fag:' is also indicated.

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

mf *mf* *p*

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

pp stac Flauto

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

ad lib:

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

tr

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

3 *3* *8va*

cres *fp* Flauto

ad lib^m

loco *r* *hr*

Lor here the gen_tle Lark Lo here the gen_tle Lark

pp

or

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

y of rest mounts on high mounts . .

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

Musical score for the first system. The vocal line (top staff) includes lyrics: "y of rest mounts on". The piano accompaniment (middle and bottom staves) includes dynamic markings: *cres*, *f*, *ff*, and *pp*. The piano part features a complex texture with many chords and moving lines.

Musical score for the second system. The vocal line (top staff) includes lyrics: "high mounts on high mounts mounts on". The piano accompaniment (middle and bottom staves) includes dynamic markings: *ff*, *pp*, *ff*, *p*, and *f*. The piano part continues with complex textures and chordal structures.

Musical score for the Cadenza section. It features two staves: "Voce" (top) and "Flauto" (bottom). The vocal line has a melodic line with a fermata at the end. The flute line has a more rhythmic and melodic line, also ending with a fermata.

Piano accompaniment for the Cadenza section, consisting of two staves (treble and bass clef). It features a few chords and a simple melodic line in the bass.

First system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The vocal line features a melodic line with various note values and rests. The piano accompaniment consists of a series of chords and arpeggiated figures.

Second system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics include "on high" and "loco". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Performance markings include "8va" (octave up), "loco" (loco playing), and "ff" (fortissimo).

Third system of musical notation. It features a vocal line that is mostly empty with some rests, and a piano accompaniment. The piano accompaniment consists of a series of chords and arpeggiated figures, similar to the previous systems.



