

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^r.

The Music Composed & Arranged for the

Piano Forte.

HENRY R. BISHOP.

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

Ent^d at Sta. Hall.

L O N D O N .

Price 10/6

Printed by Goulding, D'Almaine, Potter & C^o 20, Soho Square & 7 Westmorland-Str^t Dublin

OVERTURE

1

to the Heroic Pastoral Burletta called

HARRY LEROY,

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^e at Stat Hall

Price 2^s/-

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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 piano part starts with a treble clef and a 2/4 time signature, while the woodwinds have a 3/4 time signature. Dynamics include 'ff' and 'Dol'.

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

This system continues the piano and woodwind parts. The piano part is marked 'Dol' and 'pp'. The woodwind parts continue with various notes and rests. Dynamics include 'pp' and 'Dol'.

This system continues the piano and woodwind parts. The piano part is marked 'ff'. The woodwind parts continue with various notes and rests. Dynamics include 'ff'.

ALLEGRO

Corn

Musical notation for the Corni part, featuring a treble clef and a 6/8 time signature. The score consists of two staves with rhythmic patterns and melodic lines.

First system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 6/8. Dynamics include *f*.

Second system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 6/8. The system concludes with a double bar line and a 2/4 time signature change.

ANDANTE SOSTENUTO

Third system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 2/4. Dynamics include *dol*, *f*, *p*, *cres*, and *f*. The system concludes with a double bar line and a 3/8 time signature change.

ALLEGRO VIVACE

Fourth system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 6/8. Dynamics include *pp* and *p*.

Fifth system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 6/8. Dynamics include *pp*.

Sixth system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The time signature is 6/8.

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 melodic line in the right hand becomes more active with sixteenth-note patterns.

Third system of musical notation, showing a continuation of the melodic and rhythmic themes. It includes a forte (*f*) dynamic marking.

Fourth system of musical notation, starting with a pianissimo (*pp*) dynamic marking. The texture is dense with many notes. A *cres un poco* (crescendo a little) instruction is present towards the end of the system.

Fifth system of musical notation, featuring a *cres* (crescendo) instruction and a fortissimo (*ff*) dynamic marking. The music reaches a point of high intensity.

Sixth system of musical notation, continuing the complex texture with various rhythmic patterns and dynamics.

Seventh system of musical notation, the final system on the page. It concludes with a series of chords and a final cadence.

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 accidentals. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a melodic line with some rests and slurs. The lower staff continues with the eighth-note accompaniment.

The third system shows further development of the melodic and accompanimental parts. The upper staff has a more active melodic line, while the lower staff maintains the rhythmic accompaniment.

The fourth system features a melodic line in the upper staff that includes some chromatic movement. The lower staff continues with the accompaniment.

The fifth system continues the musical texture. The upper staff has a melodic line with some grace notes, and the lower staff provides the accompaniment.

The sixth system is the final one on the page. It shows the concluding melodic phrase in the upper staff and the final accompaniment notes in the lower staff.

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 texture with many sixteenth notes and some sixteenth-note runs. A '6' is written below the final measure of the bass staff.

Second 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 continues with similar rhythmic patterns. A *ppp* dynamic marking is present in the lower staff.

Third 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 texture with many sixteenth notes and some sixteenth-note runs. Dynamic markings include *cres*, *f*, and *ppp*.

Fourth 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 texture with many sixteenth notes and some sixteenth-note runs. A *cres un poco* dynamic marking is present in the lower staff.

Fifth 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 texture with many sixteenth notes and some sixteenth-note runs. Dynamic markings include *cres* and *ff*.

Sixth 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 texture with many sixteenth notes and some sixteenth-note runs.

Harry le Roy

When the Miller appears.

ANDANTE

Harry le Roy

Sweetly the Bugles Sound, ⁷

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. Preach 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 is a vocal line with the lyrics "Sweetly the". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings: *pp* (pianissimo), *ff* (fortissimo), and *pp*. The second system 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 dynamics. The word "IN DANTE" is written vertically on the left side of the piano part.

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 part with eighth and sixteenth notes and a left-hand part 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 markings (indicated by a '3' above the notes) in the right hand, and a dynamic marking of *sf* (sforzando) appears at the end of the system.

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 markings in the right hand and a dynamic marking of *sf* at the beginning of the system.

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 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^r

BY
Henry R. Bishop,

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

2s/-

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

ALLEGRO
CON
SPIRITO

The musical score consists of three systems of piano accompaniment. The first system is a grand staff with treble and bass clefs, containing two staves. The tempo and mood are marked 'ALLEGRO CON SPIRITO'. The first system begins with a forte (f) dynamic. The second system also features a grand staff with treble and bass clefs, with dynamics marked as f > p and f > p. The third system is a grand staff with treble and bass clefs, starting with a forte (f) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

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 Comeshake

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 system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p*, *ff*, and *p*.

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 second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking *ff*.

King! as welcome as the King!

King! as welcome as the King!

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment.

This system contains the fourth system of music, which is the final system on the page. It features a 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 upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

DICK.

She was sweeter

p

The first line of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "She was sweeter". The piano accompaniment continues from the introduction. The key signature remains two flats and the time signature is 6/8.

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 "than the morning, Brighter than the sparkling dew; But my faithful passion scorning" are written below the vocal staff. The piano accompaniment provides a steady accompaniment with chords and moving lines.

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^{RS} 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^d at Sta Hall

Henry R. by Biskopi

Price 1^s/-

London Printed by Goulding, D'Almaine, Potter & C^o 20 Soho Square & 7 Westmorland Street Dublin

ANDANTE

The first system of the piano introduction consists of two staves. The treble staff begins with a treble clef and a 2/4 time signature. The bass staff begins with a bass clef and a 2/4 time signature. The music is marked 'ANDANTE' and includes various notes, rests, and dynamic markings such as 'tr' (trills).

The second system shows the piano accompaniment for the first vocal line. It consists of two staves. The treble staff has a treble clef and the bass staff has a bass clef. The music continues with complex rhythmic patterns and chordal structures. The lyrics 'Tho' with' are written below the treble staff.

The third system shows the piano accompaniment for the second vocal line. It consists of two staves. The treble staff has a treble clef and the bass staff has a bass clef. The music continues with complex rhythmic patterns and chordal structures. The lyrics 'shame my heart is burning, I my lover still may meet, Faithful still, from folly' are written below the treble staff.

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.

EACH DOUBT IS FLOWN.

Duetto.

Sung by

M^{RS} STERLING & M^R SINCLAIR,

in the Heroic Pastoral Burletta called

HARRY LE ROY.

as Performed with Great applause at the

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BY Henry R. Bishop.

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ANDANTINO
CON
ESPRESSIONE



RICHARD

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

PEGGY

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

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

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

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; each

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 grand staff (Piano). 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 grand staff. 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 grand 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^r. Sinclair, M^r. Incedon,

M^r. Taylor, & M^r. 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. Pocock Esq.

BY

HENRY R. BISHOP.

Ent at Stra Hall

London. Printed by Goulding, D'Almaine, Potter, & C^o. 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
 Why stays he now, why stays he now, Oh do not fear The night is past, The

DICK

KATE

night is past Why stays he now The night is past

Hell 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

Harry le Rov.

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, 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

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

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

8va *ff*

f

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

Detailed description: This system contains the first four vocal staves and the first two staves of the piano accompaniment. The music is in G major and 2/4 time. The vocal parts feature a rhythmic melody with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano accompaniment.

share, a hearty wel-come you shall share - -

share, a hearty wel-come you shall share - -

share, a hearty wel-come I will share - -

share, a hearty wel-come you shall share - -

loco

Detailed description: This system contains the second four vocal staves and the second two staves of the piano accompaniment. The vocal parts continue the melody from the first system, ending with a double bar line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *loco* (ad libitum) is placed above the piano accompaniment.

The Heart of Helpless Woman?

SUNG BY M^r. 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,

The Words by

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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. ³⁵

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.

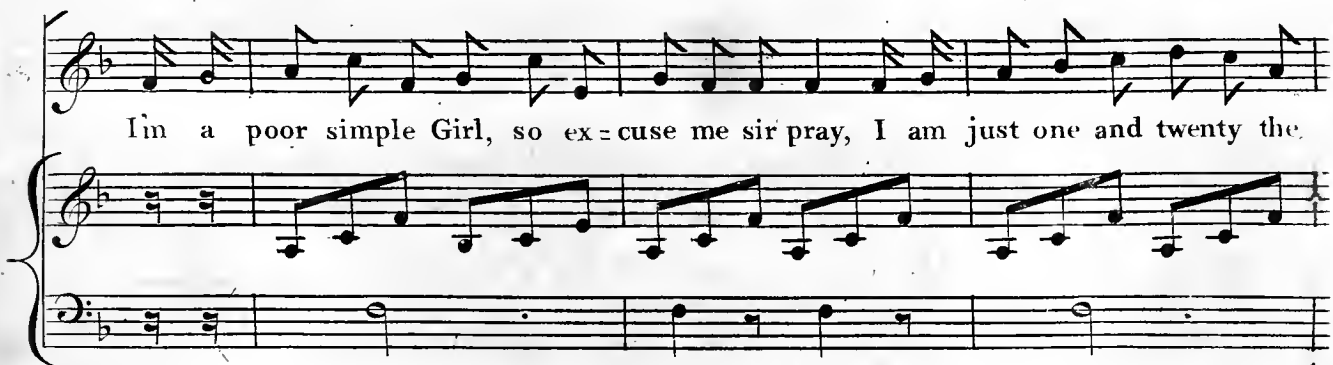
HENRY R. BISHOP.

Ent^d at Sta^t Hall

Price 1^s/-

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

MODERATO



I'm a poor simple Girl, so excuse 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. Each system has a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The tempo marking *mf* is placed above the piano part in the third system.

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^r Sinclair & M^s 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^d at Stat Hall

Price 1/6

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LARGHETTO

Harry le Roy.

RICHARD.

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

ff *p* *ff* *p* *p*

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

pp

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

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

KING.

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

ff *p* *p*

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^R 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^r.

Piano Forte

BY

HENRY R. BISHOP.

Ent^d at Sta^d Hall.

Price 1/6

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

ALLEGRO

VIVACE

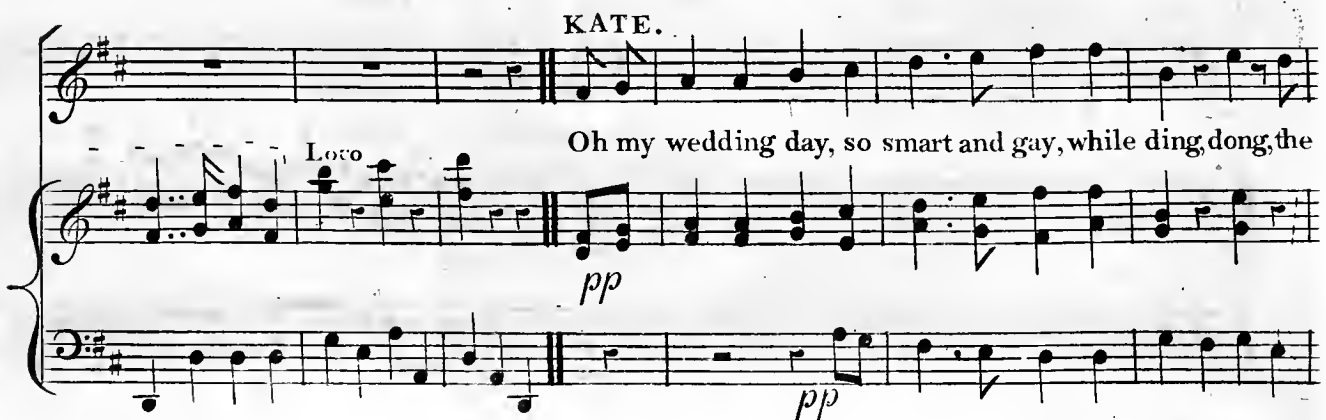


KATE.

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

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

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.

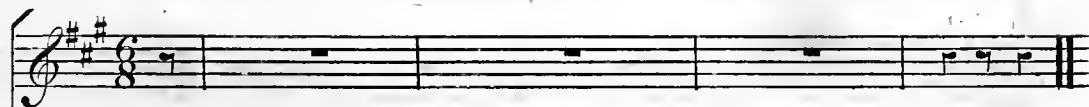
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent^d at Sta Hall

Price 1/6

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

VOCE



MODERATO



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^r 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^r

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.

ff

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment with a forte (*ff*) dynamic marking. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

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 & CHORUS

Sung by

M^r. Taylor, Miss E. Bolton, M^{rs}. 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^r

BY

HENRY R. BISHOP

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

Ent 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 = ing ring! with Heav'n preserve the King

CHORUS.
LARGO MAESTOSO.

Soprani
Alto
Tenore
Bass

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

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

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

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

Piano
Forté

LARGO MAESTOSO.

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

Harry le Roy.

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