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THE FALL OF ALGIERS,

A
Grand Opera

IN

Three Acts;

THE POETRY BY

C. E. WALKER ESQ.^R

as Performed at the

THEATRE ROYAL DRURY LANE,

Composed by

HENRY R. BISHOP.

Composer to the Theatre Royal Drury Lane.

Ent. Sta. Hall.

Price 21^s/₇

LONDON,

Published by Goulding, Dalmaine & Co

20, SOUTH SQUARE,

to be had at 7, Westmoreland St. Dublin, & of all Music Sellers in the United Kingdom.

Far from home & all its pleasures, INTRODUCTORY CHORUS,

THE FALL OF ALGIERS,

at the
Theatre Royal Drury Lane,

the Poetry by *W. Walker* Composed by *C. E. Walker Esq.*

HENRY R. BISHOP.



Composer to the Theatre Royal Drury Lane.

Ent. Sta. Hall.

Pr: 3/

London, Printed by Goulding, D'Almaine & Co, 20, Scho Square & to be had at 7, Westmorland St. Dublin.

Andante
Larghetto

Soprano.
(Boys.)

Alto

Tenore 1^o.

Tenore 2^o.

Basso.

Piano
Forte.

Violoncelli

corni

Chorus of Slaves

Far from home

Far from home

Far from home

Far from home

Far from home

Far from home and all its pleasures

and all its pleasures *pp*

Far from home and all its pleasures and all its *pp*

Far from home and all its pleasures and all its *pp*

Far from home and all its pleasures and all its

f *p*

ff Parch'd beneath a burn - - - ing sun

ff Parch'd beneath a burn - - - ing sun

pleasures Parch'd beneath a burn - - - ing sun

pleasures Parch'd beneath a burn - - - ing sun

pleasures Parch'd beneath a burn - - - ing sun

ff *ff* *ff* *p*

The musical score is arranged in two systems. The first system contains vocal parts and piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "a stran - - ger's treasures", "To in - - crease a stran - - ger's treasures", and "To in - - crease a stran - - ger's treasures". The piano accompaniment is in grand staff. The second system continues the vocal parts with lyrics: "Still the slave must la - - bour on must la - - bour on", "la - - bour on must la - - bour on", "Still the slave must la - - - - bour on must la - - bour on", and "Still the slave must la - - - - bour on must la - - bour on". The piano accompaniment includes parts for clarinet (clar:) and bassoon (fag:). Dynamic markings include *p*, *f*, *pp*, *sosten.*, *tr*, *mf*, and *ff*.

SOLI *Principali*
And^{te} Sostenuto

Far from each de - light - ful scene

dol:

Far from each de - light - ful scene

dol:

Far from each de - light - ful scene

dol:

clar: Far from each de - light - ful scene

slentando *p* *dol:*

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth 'he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

CORO

musings in the silent shade Far from each de-light-ful scene

Far from each de-light-ful scene

musings in the silent shade Far from each de-light-ful scene

musings in the silent shade Far from each de-light-ful scene

musings in the silent shade Far from each de-light-ful scene

musings in the silent shade Far from each de-light-ful scene

pp

Where in early youth he stray'd Sporting on the cheerful green or

Where in early youth he stray'd Sporting on the cheerful green or

Where in early youth he stray'd Sporting on the cheerful green or

Where in early youth he stray'd Sporting on the cheerful green or

Where in early youth he stray'd Sporting on the cheerful green or

Where in early youth he stray'd Sporting on the cheerful green or

SOLI . Principali

mu-sing in the silent shade Far from each de-lightful scene

mu-sing in the silent shade

mu-sing in the silent shade Far from each de-lightful scene

mu-sing in the silent shade Far from each de-lightful scene

mu-sing in the silent shade Far from each de-lightful scene

mu-sing in the silent shade Far from each de-lightful scene

soave

CORO

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

Where in early youth he stray'd Sporting on the cheerful green Or

pp

pp

pp

pp

pp

SOLI *Principali*

pp *dol:*

mus ing in the silent shade the

mus ing in the silent shade the

mus ing in the silent shade mu - sing in the si - - lent shade the

mus ing in the silent shade mu - sing in the si - - lent shade the

mus ing in the silent shade mu - sing in the si - - lent shade the

mus ing in the silent shade mu - sing in the si - - lent shade the

espress

2 corni

fagotti

2 corni

si - - - lent shade

si - - - lent shade the silent shade

si - - - lent shade the si - - - lent shade the

si - - - lent shade the si - - - lent shade the

si - - - lent shade the si - - - lent shade the

si - - - lent shade the si - - - lent shade the

corni

legati

CORO

cres Far from each de-light-ful scene Where in early
 the silent *mf* Far shade from each de-light-ful scene Where in early
 si- - - - lent *mf* Far shade from each de-light-ful scene Where in early
 si- - - - - lent *mf* Far shade from each de-light-ful scene Where in early
 si- - - - - lent *mf* Far shade from each de-light-ful scene Where in early

youth he stray'd Sport-ing on the cheer- - - ful green or
 youth he stray'd Sport-ing on the cheer- - - ful green or
 youth he stray'd Sport-ing on the cheer- - - ful green or
 youth he stray'd Sport-ing on the cheer- - - ful green or
 youth he stray'd Sport-ing on the cheer- - - ful green or

mu ... sing in the si ... lent si ... lent
 mu ... sing in the si ... lent shade the si ... lent
 mu ... sing in the si ... lent shade the si ... lent
 mu ... sing in the si ... lent shade the si ... lent
 mu ... sing in the si ... lent shade the si ... lent

dim^o *pp* *dim* *pp* *pp* *pp*

shade
 shade
 shade
 shade
 shade

3

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

The Mid day Sun was bright on high,

Sung by

MR. HORN

The Fall of Algiers,

at the

Theatre Royal Drury Lane,

the Poety by

Composed by

C. E. Walker Esq.

HENRY R. BISHOP.

HRB

Composer to the Theatre Royal Drury Lane.

Five Sta. Hall.

Pr. 1/6.

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

ANDANTE
CON. MOTO

ALGERNON

The mid day sun was bright on high, The white sail caught its burning ray

soave

esp^o

The waves were calm, and bright the sky, As cut our bark the liquid way: I

Original Key G.

never thought that smiling noon Might still a night of tempest be, I

mf p

never thought alas! how soon My true love would be torn from me.

mf pp calando

dol ed espres:

My true love would be torn from me My true love would be torn from

p

me I never thought alas! how soon, My true love would be torn from

legato cres

me, would be torn, would be torn from me.

Allegro Moderato Night fell a_ round the

Cor_ _ _sair came, And fierce the rage of battle And fierce the rage of battle roar'd

With tongues of thunder lips of

flame Their strength the dead - - ly cannons pour'd the

can - - nons pour'd Their strength the deadly cannons pour'd

espress a tempo
Still still above the trampled slain

Oboe *p* *slentando* *pp legati*
a tempo

Girt by the few who yet were free, I fought - re - sisted - strove - in vain I

fought — re — sisted — strove in vain strove in

cres *mf* *cres* *f*

vain *espres^o* My true love soon was torn from

Andante; il Primo tempo

cres *ff* *p*

me My true love soon was torn from me I fought, re — sis — ted, strove in vain My true love

legato

soon was torn from me, Soon was torn soon was torn from me.

cres *f* *pp* *p*

PRINTED BY GOULDING & CO.
SOMERSET HOUSE
LONDON

Dear Liberty,

Sung by

MISS STEPHENS,

IN

The Fall of Algiers,

at the

Theatre Royal Drury Lane.

The Poetry by

C.E. Walker Esq

Composed by

HENRY R. BISHOP.



Composer of the Music to the Theatre Royal Drury Lane.

Pat. Sta. Hall.

B. 1/6

London, Printed by Goulding, Dalmaine & Co, 20, Soho Square & to be had of all Music Sellers, in the United Kingdom.

ANDANTE
ESPRESSIVO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a dynamic marking of *p* and contains a melodic line with a trill (tr) on the first note. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with various ornaments and a dynamic marking of *f* (forte) towards the end. The lower staff continues the accompaniment with eighth notes, also marked with *f*.

LAURETTA.

Ah! what a = = = vails the glitt' = = ring vest Un = =

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Ah! what a = = = vails the glitt' = = ring vest Un = =". The piano accompaniment starts with a piano dynamic marking (*p*) and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

= less - - - the form - - - it wraps is free? For

The second system continues the vocal line and piano accompaniment. The lyrics are "= less - - - the form - - - it wraps is free? For". The piano accompaniment maintains the same rhythmic pattern as the first system.

gay - - at = = tire - - - what mor = = = tal breast Would

The third system continues the vocal line and piano accompaniment. The lyrics are "gay - - at = = tire - - - what mor = = = tal breast Would". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf p* is present at the beginning of the piano part.

bar = = = ter pre = = = cious precious Li = ber = ty? Dear Li = ber =

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "bar = = = ter pre = = = cious precious Li = ber = ty? Dear Li = ber =". The piano accompaniment continues with the same rhythmic pattern. The word "Corni" is written above the piano part, and the tempo marking "Espress:" is written above the vocal line.

cal^o

= ty Dear dear Li = ber = ty Would bar = = = ter pre = = = cious

Dear dear Li = berty ?

ff ten:

2^d VERSE.

With lan = = = guid eye earth's splen = = did stores Dis =

p

= pread - - be = = = fore - - - our feet we see Her

gifts full vain = = = ly For = = = = tune pours If

mf p

thou - - - art wan = = = = ting, Dear Li = ber = ty!

Corni.

Espress: *cal:*

Dear Li = ber = = ty! Dear dear Li = ber = ty! If

thou art wan = = = = ting Dear dear - - - Li berty!

ff

PRINTED BY GOULDING & SONS
SOUNDERS
LONDON

My Life! my only Treasure

DUETTO, Sung by

Miss Graddon & M^r. Sapio,

THE FALL OF ALGIERS,

at the Theatre Royal Drury Lane,

THE POETRY BY

Composed by

C. E. WALKER ESQ.

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane.

Ent. Sta. Hall.

Pr. 1/6

London, Printed by Goulding, Dalmaine & Co. 20, Scho Square & to be had of all Music Sellers, in the United Kingdom.

ANDANTINO
ESPRESSIVO.

Clar:

ORASMIN.

My life my on = ly treasure, my on = ly

p *mf* *p*

treasure, Let Heav'n let Heav'n but make thee mine And

pp *dol:*

Clar:

Fall of Algiers.

** Original Key, Eb.

ev'ry o = ther pleasure ev'ry ev'ry other pleasure with transport transport I re =

esp: ad lib.

AMANDA.

= sign. Cease! oh! cease to grieve me oh! cease to

grieve me, My heart my heart be = wails thy love But

Flauto

ne = ver can, be = lieve me, never never can, be = lieve me The fa = tal fa = tal flame ap =

esp: ad lib.

AMANDA. *con anima*

= prove

Fare - thee - well! oh! Fare - thee - well! O - ther duties

ORASMIN. *con anima*

Fare - thee - well! oh! Fare - thee - well! O = - ther beauties

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and includes markings for *fz* and *pp*. The lyrics are: "Fare - thee - well! oh! Fare - thee - well! O - ther duties" for Amanda and "Fare - thee - well! oh! Fare - thee - well! O = - ther beauties" for Orasmin.

largo *Tempo 1^{mo}*

soon shall break thy passion's spell soon shall break thy passion's

ne'er shall break my passion's spell ne'er shall break my pas = = sion's spell

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The tempo marking is *largo* and *Tempo 1^{mo}*. The piano accompaniment includes dynamic markings of *f*, *pp*, *fz*, and *fz*. The lyrics are: "soon shall break thy passion's spell soon shall break thy passion's" and "ne'er shall break my passion's spell ne'er shall break my pas = = sion's spell".

Largo *Tempo 1^{mo}*

spell shall break thy passion's spell thy pas = sion's spell thy passions spell.

ne'er shall break my passion's spell my pas = sion's spell my passions spell.

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The tempo marking is *Largo* and *Tempo 1^{mo}*. The piano accompaniment includes dynamic markings of *mf*, *f*, *pp*, *Largo*, *p*, *f*, *mf*, *cres:*, *f*, and *ff*. The lyrics are: "spell shall break thy passion's spell thy pas = sion's spell thy passions spell." and "ne'er shall break my passion's spell my pas = sion's spell my passions spell."

Fall of Algiers.

PRINTED BY GOULDING & CO.
SOMERSET
LONDON

Oh! yes dear love, so tenderly,
Sung by

M^r. SAPIO,

THE FALL OF ALGIERS,

at the
Theatre Royal, Drury Lane,

The Poetry by

Composed by

C. E. Walker Esq.

HENRY R. BISHOP,

HRB

Ent. Sta. Hall.

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ANDANTE
CON MOTO

ORASMIN

Oh! yes dear love, so ten - derly So blindly I a - dore thee, Do -

minion, wealth, fame, victory, Fade worthless all be fore thee; All

f

former joys are fled, in vain I study to re new them. Tho'

ad lib *esp.^o*

o ther beauties swell my train, With languid eye I view them with.

mf *p*

2^d Verse

languid eye I view them. Time

mf *f*

was the charms of pomp and pow'r, Am - bi - tions thirst would seize me, Time

p

was the battle's thrilling hour, And vic'try's wreath could please me But

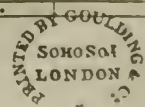
ad lib: *esp?*
f

oh! dear love so tenderly, So blindly I a - dore thee Do - minion, wealth,

or

fame, victory, Fade worthless all be - fore thee, Fade worthless all be - fore thee.

ad lib: *esp?*
mf *p* *mf* *ff*



Oh the Accents of Love!

SCENA,

Sung by

MISS GRADDON,

IN

The Fall of Algiers,

at the

Theatre Royal Drury Lane

the Poet by

Composed by

C.E. Walker Esq.

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane.

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P. 2/

ad lib

AMANDA

Oh the

accents of love can they ever again Speak peace to this de-so-late

Colla parte

ad lib

soul?

Larghetto

When

Corno Solo

o'er my life's lord the deep floods of the main Now darkly and mournfully

Colla parte *p*

roll. Oh no let them search in my Algernon's grave Would they

Largo Affettuoso *pp* *Clar:*

learn where my heart is en - - tomb'd Let them pierce to those chambers be -

neath the dark wave, No sun-beam hath e - ver il - lum'd no sun-beam no

Ad lib^m

sun-beam hath ever il - lum'd! Let them search in my Algernon's grave Would they

Colla parte *f*

esp:

learn where my heart is en - tom'd would they learn where my heart is en -

Corni *f*

Fag:

Allegro

tomb'd

p cres f ff

ad lib:

Let them pierce to those chambers be - - neath the dark

colla voce *f* *f*

a tempo

wave, no sun-beam hath e - - ver il - lum'd But

p corni. *a tempo*

fag:

let them not hope to re - vive it with sighs, or reach it with

pp

ac - - - - - cents of love.

cres *f* *mf* *cres*

'Twill brave their en - deavours . . . their en - deavours 'twill

f *pp*

brave their en - dea - - - vours their en - dea - - - - vours

their en - - - - deavours for bu - - - - ried it

Tromboni &c:

lies With fathomless wa - ters a - - bove . . . with fathomless

waters a - bove Oh?

no let them search in my Algernon's grave Would they learn would they

calando

Colla parte *mf* *ten* *p* *colla voce* *mf*

Andante

learn where my heart is en - tomb'd But

a tempo!

cres *f* *ten* *pp* *a tempo!*

let them not hope to re - vive it with sighs or reach it with ac - - - -

pp

. . . cents of love . . . with ac - cents of love let them not

hope to re_vive it with sighs or ac - - - - - cents of

love but let . . . them not hope to re_vive it with sighs or

reach it with accents of love with accents of love with ac - cents of

love with ac - - - - - cents of love.

8

loco



Loud let the Moorish Tambour sound

FINALE TO FIRST ACT,

IN

THE FALL OF ALGIERS,

Theatre Royal Drury Lane,

the Poetry by

Composed by

C. E. Walker Esq

HENRY R. BISSET OP.

HR

Composer to the Theatre Royal Drury Lane.

Ent. Str. Hall.

P: 3/

London, Printed by Goulding, Dalmaine & Co, 20, Soho Square & to be had at 7 Westmorland St. Dublin.

Vivace
ma non
troppo
Allegro

Coro. 2 Soprani:

Loud let the moor - - ish tam bour sound

CORO

And lofty mu - sic float a - - - round Loud let the
 Loud let the
 Loud let the

moor - - - ish tam - bour sound And lofty mu - sic float a - -
 moor - - - ish tam - bour sound And lofty mu - sic float a - -
 moor - - - ish tam - bour sound And lofty mu - sic float a - -

round While as it fills the startled air, The song we raise of
 round While as it fills the startled air, The song we raise of
 round While as it fills the startled air, The song we raise of

f *cres* *mf* *f* *ff* *ff*

love and praise To hail the favor'd fair While as it fills the startled

love and praise To hail the favor'd fair While as it fills the startled

love and praise To hail the favor'd fair While as it fills the startled

ff

air, The song we raise of love and praise To hail the favor'd fair Hark a

air, The song we raise of love and praise To hail the favor'd fair

air, The song we raise of love and praise To hail the favor'd fair

dol. Soprano mo

p

soft a soft inviting measure sounds from beauty's beauty's festal bow'r

Soprano 1^{mo}
dol
 Hark a soft in - vi - - ting mea - sure sounds from

Soprano 2^{do}
dol
 Hark a soft a soft in - vi - ting mea - sure sounds from

CORO

Soprano *ff*
 beau - - ty's fes - - tal bow'r 'Tis the sprightly voice of

Alto
Tenor
 beau - - ty's beauty's festal bow'r 'Tis the sprightly voice of

Basso
 'Tis the sprightly voice of

pleasure Come and prove and prove her magic pow'r Hark a

pleasure Come and prove come and prove her magic pow'r

pleasure Come and prove and prove her magic pow'r

soft a soft in_vi-ting measure sounds from beau-ty's beauty's festal

bow'r Loud let the moor-ish tam-bour sound And mu-sic
 Loud let the moor-ish tam-bour sound And mu-sic
 Loud let the moor-ish tam-bour sound And mu-sic

float a-round Loud let the moor-ish tam-bour sound
 float a-round Loud let the moor-ish tam-bour sound
 float a-round Loud let the moor-ish tam-bour sound

ff And mu - - sic float a - - - round The moorish tambour sound

ff And mu - - sic float a - - - round The moorish tambour sound

ff And mu - - sic float a - - - round The moorish tambour sound

ff trombe
p tromboni &c

SOLI 2 Soprani

dol Hark a soft a soft inviting

dol Hark a soft in - vi - ting

CORO unis

ff measure sounds from beau - - ty's beautys festal bow'r Let the tambour

ff measure sounds from beau - - ty's fes - - tal bow'r Let the tambour

ff Let the tambour

sound
sound
sound

pp

This system contains three vocal staves and a grand staff for piano accompaniment. The vocal parts consist of whole notes with the word "sound" written below them. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, starting with a *pp* dynamic marking.

Let the tambour sound
Let the tambour sound
Let the tambour sound

ff
ff
ff

p

This system continues the vocal and piano parts. The vocal lines now have lyrics and are marked with *ff* dynamics. The piano accompaniment includes a *p* dynamic marking and continues with its characteristic rhythmic accompaniment.

SOLI

Hark a soft in -
Hark a soft a

This system begins with a **SOLI** instruction. The vocal part is now a solo line with lyrics. The piano accompaniment continues with its accompaniment.

- vi - - - ting measure sounds from beau - ty's fes - - tal bow'r
 soft in - vi - ting measure sounds from beau - ty's beauty's festal bow'r

f

CORO *unis*

'Tis the voice of pleasure Come and prove her
 'Tis the voice of pleasure Come and prove her
 'Tis the voice of pleasure Come and prove her

ma - - gic pow'r her ma - - - - gic pow'r
 ma - gic pow'r her ma - - - - gic pow'r
 ma - gic pow'r her ma - - - - gic pow'r

Come and prove her ma - gic pow'r her ma - gic pow'r
 Come and prove her ma - gic pow'r her ma - gic pow'r
 Come and prove her ma - gic pow'r her ma - gic pow'r

her ma - - - - gic pow'r and prove her magic
 her ma - - - - gic pow'r and prove her magic
 her ma - - - - gic pow'r and prove her magic

pow'r her ma - - - gic pow'r her ma - - - gic pow'r her
 pow'r her ma - - - gic pow'r her ma - - - gic pow'r her
 pow'r her ma - - - gic pow'r her ma - - - gic pow'r her

pow'r

pow'r

pow'r

fff

This system contains the first three systems of music. It features three vocal staves at the top, each with the lyrics "pow'r". Below them is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part begins with a forte fortissimo (*fff*) dynamic marking. The music is in a key with two sharps (F# and C#) and a common time signature.

This system continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs. The music is characterized by dense, rhythmic patterns in both hands, with many beamed notes and chords.

8va

This system continues the piano accompaniment and introduces a vocal line in the treble clef. The vocal line is marked with an *8va* (octave up) instruction. The piano accompaniment remains dense and rhythmic.

ten

END of ACT 1st

This system concludes the page with a tenor part in the treble clef, marked "ten". The piano accompaniment ends with a double bar line. The text "END of ACT 1st" is printed at the end of the system.

Ch. The same Signal Vengeance sound.

Sung by

MR. HORN,

THE FALL OF ALGIERS.

at the
Theatre Royal, Drury Lane,

The Poetry by **Composed by** *C. E. Waller Esq^r*

HENRY P. BISHOP,

RB

Ent. Sta. Hall.

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ANDANTINO
CON MOTO

**** Original Key. Bb.**

ALGERNON

espress^o

Oh! be some signal vengeance found, The cai - - tiff wretch to

blast; Who dares his fellow man around The chains of slav'ry

cast! Who with remorse - - less bosom parts The

dolce
links that frendship move Who breaks between two faithful hearts The

dolce bonds entwind by love - - - by love - - - *espress* The bonds en-

dolce *cres* *mf*

ad lib twin'd en-twin'd by love. *2nd Verse* His children's scorn in

p *f*

lasting shame Oh! may the demon dwell, Who thus degra-ding

f *p*

manhood's name, Would turn our earth to hell! Who

f *p*

with remorseless bosom parts The links that friendship

dol

wove - - - Who breaks be - - tween two faith - ful hearts The

ten *mf* *p* *esp?*

bonds entwined by love - - - by love - - The bonds en -

dol *cres* *mf*

ad lib:
_twind en - twin'd by love.

p *f* *ff*



Here like the Sun that Ocean hides,

Sung by

MISS STEPHENS,

(L.V.)

THE FALL OF ALGIERS,

AT THE

Theatre Royal, Drury Lane,

The Poets by

Composed by

C. E. Walker Esq.

HENRY R. BISHOP, *RB*

Ent. Sta. Hall.

Composer to the Theatre Royal Drury Lane.

Price 2/-

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ALLEGRO
ma non
TANTO.

Flauto.

LAURETTA.

Here - - like the gem - - here like the gem that O = = = cean hides, Be =

pp

This system contains the first line of music. The vocal line features a melodic phrase with a triplet of eighth notes and a fermata. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

= neath its dark un = fa = = thom'd tides - Must I - - - in gloom and sor-row

f *f* *f* *f*

This system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a more active bass line and dynamic markings of *f* in the right hand.

lie. Here like the gem that o = = = cean

f *f* *p*

This system begins with a rest for the vocal line. The piano accompaniment has dynamic markings of *f* and *p*. The vocal line resumes with a triplet of eighth notes.

hides Be = neath its dark un = fa = = = thom'd tides must I - - - in

f *f*

This system concludes the vocal line with a triplet of eighth notes. The piano accompaniment has dynamic markings of *f*.

eye Here . . . like the

ff *pp*

smorz:
se = cret flow'r the se = cret flow'r that blows with = in - - the fo = = = rest's

colla voce

lone - - re = pose! 'Tis mine, in

Oboe *ff* *pp*

espres:e con semplicita.
silence and in shade and in shade un = grac'd un = grac'd to

f *p* *pp* e stacc.

bloom un=wept unwept to fade un = grac'd - - - to bloom, un=

= wept un=wept to fade un = = grac'd to bloom to fade

Cal° *ad lib:*

Here - like the

ff *pp*

gem - - Here like the gem that o = = = cean hides Be=neath its dark un=

= fa = = = thom'd tides, must I - - - in - gloom and sor-row lie

Here - - like the gem - - must I in sorrow

Calando. *a tempo*
lie - - - and shine - - un = = mark'd - - - by - mor = = = tal

colla voce. *f* *f* *f* *f* *f* *f*

Piu moto un Poco.
scherzoso e sotto voce.

eye and shine un = = mark'd by mor = = = tal eye un = =

f *p* *scherzoso.*

= mark'd un = mark'd by mor = = tal

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It features several triplet markings over groups of three notes. The lyrics are: "= mark'd un = mark'd by mor = = tal". The piano accompaniment is in a bass clef with the same key signature. It includes dynamic markings of *f*, *p*, *mf*, *f*, and *f*.

sotto voce.
eye and shine un = mark'd by - mor = = tal - - eye un = =

The second system of music continues the vocal line and piano accompaniment. The vocal line is marked *sotto voce.* and includes the lyrics: "eye and shine un = mark'd by - mor = = tal - - eye un = =". The piano accompaniment continues with various chords and dynamic markings.

= mark'd un = mark'd by mor = = tal

ad lib:

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "= mark'd un = mark'd by mor = = tal". The piano accompaniment includes dynamic markings of *f*, *p*, *mf*, *f*, *f*, and *f*. The system concludes with a fermata over the final notes, marked *ad lib:*.

eye.

The fourth system of music shows the vocal line with the lyrics "eye." and a final piano accompaniment. The piano part is marked *ff* and ends with a double bar line. A circular stamp is visible in the bottom right corner of this system.

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53
Search the ground, he must be near, 1

QUINTETTO,

Sung by
Miss Stephens, Miss Nicol, M^{rs} Hailey, M^{rs} Gattie & M^{rs} Comei.

IN
The Fall of Algiers,
at the Theatre Royal Drury Lane,

COMPOSED BY

the Poetry by

HENRY R. BISHOP.

C. E. Walker Es.

HRB

Ent. Sta Hall.

Composer to the Theatre Royal Drury Lane.

Pr

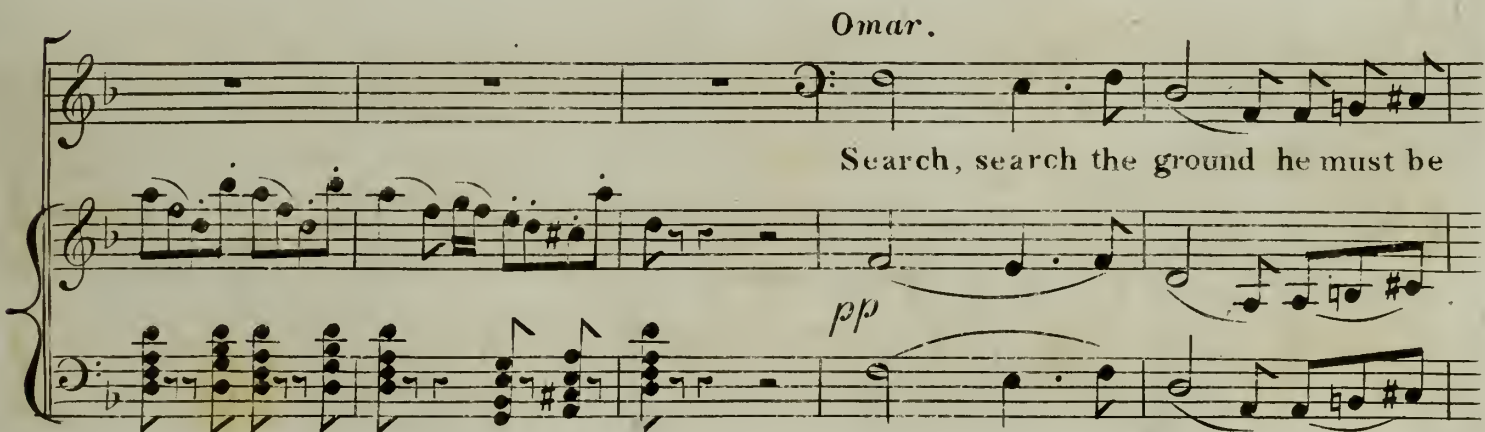
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ALLEGRO
MODERATO



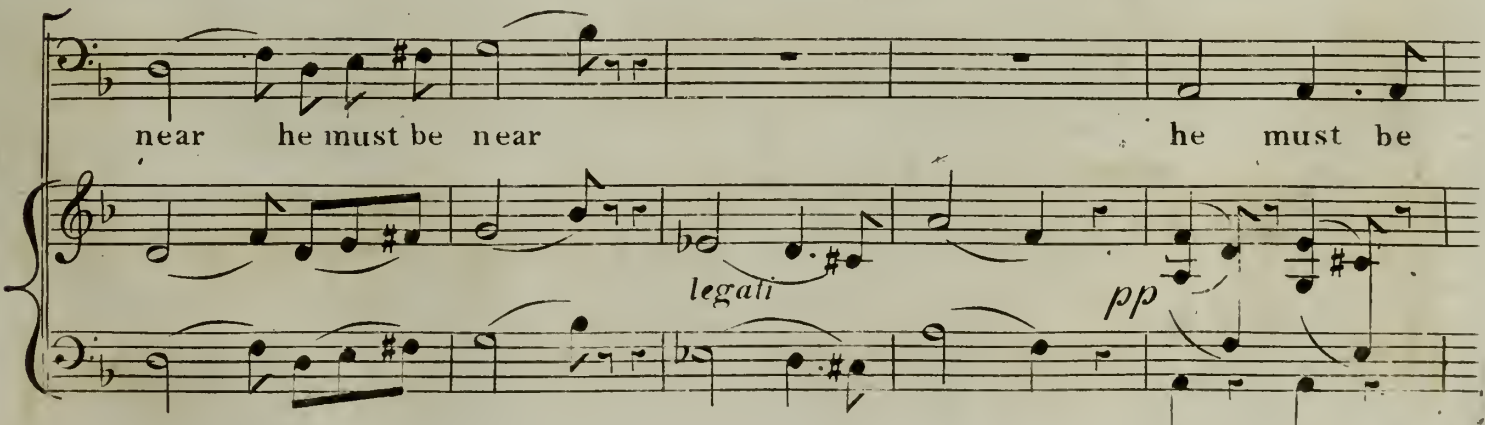
Omar.

Search, search the ground he must be



near he must be near he must be

legati pp



Cogi *Lauretta*

near! We'll se_cure him never fear never fear! never fear never fear What must be

fp *cres* *f* *p*

Zaida *Timothy*

done? what must be done? He cannot fly Can't he indeed! at least he'll

cres *mf* *mf* *p*

Lauretta

try indeed at least he'll try Can't he in_deed indeed at least he'll try Nay they're re_

mf

ritard *a tempo*

turning they're returning they're re_ turn_ _ _ ing Spare your pains spare your

colla voce *pp* *a tempo*

pains Vain vain ev'ry effort, vow, or pray'r

Zaida

Vain vain ev'ry effort, vow, or pray'r

fp

Omar (Re entering)

Still there's a spot unsearch'd re_mains there's a

p

tr *Cogi*

spot unsearch'd re_mains re_mains If no where else he must be

Lauretta

there Omar *Zaida* Oh hear us hear us at your

He must be there Oh hear us hear us at your feet

pp *mf* *p* *mf*

feet Oh hear us at your feet Thus bending

Oh hear us hear us at your feet at your feet Thus bending

mf p mf p p pp dol

soave ed esp:

low - - - ly we in - - treat Thus bend - - - ing low - - - ly

low - - - ly we in - - treat

hr

sp p

we in - - treat Thus bending low - - ly we in - - treat thus

we in - - treat Thus bending low - - ly we in - - treat

Omar

Tho' bending low - ly you in - - treat

pp dol

hr

bend - - ing low - - - ly we in - treat we in - treat

Thus bending low - - - ly we in - treat

Tho bending low - - - ly you in - treat In

f *p* *pp* *cres*

vain you intercept our way In vain our senses would tre -

rf *f* *rf* *p*

Lauretta

Go

Cogi

Thus we go in

Omar

pan would tre - - - pan Thus we go in

f *mf* *p* *Allo Spiritoso* *stacc e* *pp*

Fall of Algiers

in you may Come out again tho' if you can

(She locks the door)

cres *mf* *p* *ritard* *f* *a tempo* *pp e stacc:*

Now they are fast, make haste, make haste Lose not a moment

Timothy. Laretta. Zaida. Timothy.

fly Blow me a kiss Take this and this A - dieu A - dieu Good

Lauretta

Zaida

Ha ha ha

*(Exit: over the wall) X

Ha ha ha

bye good bye

Cogi *fff*

Omar

O - - - pen the door

O - - - pen the door

cres

ff

ha ha ha ha ha

Ha ha ha ha ha ha ha ha a - -

ha ha ha ha ha

Ha ha ha ha ha ha ha ha a - -

fff

ff

a - -

O - - - pen the door

This conduct

fff

ff

O - - - pen the door

This conduct

* In the Representation *Timothy* does not Sing after this sign X
Fall of Algiers

dieu a _ dieu ha ha ha ha ha a _ dieu a -
 dieu a _ _ _ _ dieu ha ha ha ha ha a _ dieu a -
 dieu a _ _ _ _ dieu a _ dieu a -
 you shall dear _ _ ly rue This conduct you shall dear _ _ ly
 you shall dear _ _ ly rue This conduct you shall dear _ _ ly

Piu Presto

dieu a _ _ dieu Ha ha ha
 dieu a _ _ dieu Ha ha ha
 dieu a _ _ dieu
 dear _ _ ly rue
 dear _ _ ly rue This con - duct you shall dear _ ly rue

ff Piu Presto

ha ha ha ha ha ha ha ha ha ha a - dieu a - dieu a - dieu a - -
 ha ha ha ha ha ha ha ha ha ha a - dieu a - dieu a - dieu a - -
 -ha ha ha ha ha ha ha a - dieu a - dieu a - dieu a - -
 This conduct you shall dearly rue shall dear - - ly rue shall
 you shall dear - - - ly rue shall

dieu a - - dieu a - - dieu a - - dieu Ha ha ha ha ha ha ha ha ha ha
 dieu a - - dieu a - - dieu a - - dieu Ha ha ha ha ha ha ha ha ha ha
 dieu a - - dieu a - - dieu a - - dieu
 dear - ly rue shall dear - ly rue
 dear - ly rue shall dear - ly rue

Fall of Algiers

mf

ha ha ha ha . ha ha ha ha ha ha ha ha ha ha ha ha ha ha . ha ha ha

ha ha ha ha . ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ha ha ha

This conduct

you

ha ha ha ha ha ha ha ha ha ha . a _ dieu a _ dieu ha ha ha

ha ha ha ha ha ha ha ha ha ha a _ dieu a _ dieu ha ha ha

ha ha ha ha ha ha ha ha ha ha a _ dieu a _ dieu

you shall dearly rue this conduct you shall dearly rue shall dear _ _ ly rue

shall dear _ _ ly rue dear _ _ ly rue

Fall of Algiers

ha ha ha ha ha ha ha ha ha a -- dieu a --

ha ha ha ha ha ha ha ha ha a -- dieu a --

a -- dieu

shall rue

shall rue

dieu

dieu

dieu

dieu

dieu

dieu

dieu

dieu

accelerando

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Not more sweet the Water gushing,
Sung by

MISS GRADDON,

IN

The Fall of Algiers,

at the

Theatre Royal Drury Lane,

the Poetry by

Composed by

C.E. Walker Esq.

HENRY R. BISHOP.

HB

Composer of the Music to the Theatre Royal Drury Lane.

Ent. Sta. Hall.

Pr. 2/

*London, Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had of all Music Sellers, in the United Kingdom,
and at 7 Westmorland Street Dublin*

ANDANTINO
CON
MOTO.

AMANDA.

Not more sweet the wa = = ter. gushing In the thirs = ty

Harp

pil = = grims ear, Not more dear the day - beam blushing

Harp

On the 'nighted trav' = lers' fear - - On - - the 'night = = = ed

cal^o *Largo*
cal^o *cres:* *mf*

trav' = = lers' fear - - Than the strain - - which whispers me we may

Tempo 1^{mo} *h.*
Arpa. *mf* *p*

yet - - - be blest - - - be blest - - - and

cal? *hr* *hr* *cres:*

f *mf* *cres:*

free .

mf *hr* *f* *ff*

4 Corni

Fag:

Allegretto Vivace.

Voice of hope thy fai = = = ry num = = = bers

mf Arpa

Wake my tran = = = = ced soul a = = gain!

Glad I start from sor = = rows slum = bers List' = = ning

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: "Glad I start from sor = = rows slum = bers List' = = ning". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords in the left hand. Dynamics include *f* and *p*.

to thy ma = = = = gic strain .

The second system continues the vocal line with "to thy ma = = = = gic strain .". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *ff*.

Hark! a = = gain a = = gain it

The third system has the vocal line: "Hark! a = = gain a = = gain it". The piano accompaniment includes a section marked "Arpa" in the left hand. Dynamics include *p* and *ff*. There is a "cres." marking above the piano part.

whispers me , we may yet be blest - - - be blest - - -

The fourth system has the vocal line: "whispers me , we may yet be blest - - - be blest - - -". The piano accompaniment features a strong rhythmic accompaniment with *f* dynamics. It includes markings for "loco" and "ad lib:". The system ends with a "cres:" marking.

ad lib:

and free a = = gain - - - it whis = pers me

ff *Corni. a tempo*

be blest and

f *mf*
Fag:

a tempo.
free free - - -

Arpa *a tempo.* *8va*
Corni. &c.

free

loco

largo Tempo 1^{mo}

Voice of hope thy

fai = = ry num = = bers wake my tran = = ced soul a = =

= gain Glad I start from sor = = = rows slum = = bers

List = = = ning to - - - thy ma = = = gic strain a = gain - - - it

Fall of Algiers.

whispers me be blest - - - - - be

a tempo

Corni *mf*

Fag:

blest - - - - - and free - - - - -

rf

f Arpa.

Corni

and - - - - - free - - - - -

o va

loco

rf

ff *Piu moto.*

PRINTED BY GOULDING & CO.
SOMERSET
LONDON

Say have you loved?
DUETTO,

Sung by

Mrs Stephens & M^r Sapio,

IN

THE FALL OF ALGIERS,

at the Theatre Royal Drury Lane,

the Poetry by

COMPOSED BY

C. E. Walker Esq.

HENRY R. BISHOP

HRB

Pr. 2/-

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane.

London, Printed by Goulding, Dalmaine & Co, 20, Soho Square & to be had at 7, Westmorland St. Dublin.

OR ASMEN.

VOCE.

Say, have you lov'd? for

ANDANTE

LARGHETTO.

else you know But little of a lover's woe! a lo- = ver's woe!

ad lib: LAURETTA. espress:

Say, have you lov'd? Say have you lov'd? Yes! I have lov'd and therefore know By

OR.AS:

fa = = = tal proof a lo = = = = = ver's woe. You have lov'd?

L.AU:

OR.AS:

Yes! I have lov'd, Yes! I - - have lov'd! But have you felt that

Un poco Allegretto.

L.AU:

OR.AS:

all - - you prize? That all - - I prize? That health and life's sal =

L.AU:

OR.AS: *espres:*

= va = = = tion lies That life's sal = vation lies Stor'd in a = nother's

L.AU: *OR.AS:*

radiant eyes! Stor'd in another's radiant eyes - For, else you have not

L.AU:

known - - - love! Or, else I have not known - - - love.

OR.AS:

Yes! by his keen en-venom'd dart - - His keen en-venom'd dart -

mf *p*

L.AU: *OR.AS* *L.AU:*

And by his cureless kil-ling smart - His cure-less killing smart - I've

mf *p*

L.AU: *OR.AS:*

known and had ah! trust - - this heart I trust that heart

L.AU: *OR.AS:*

Sad - reason to be = = = moan - - - love! Sad reason

OR.AS: ad lib:

to be = = = moan - - - love! Go, then! my tutor's task is

f *Colla Parte* *f*

L.AU: *Larghetto.*

Oh! then, I'll con my lesson o'er You need not cannot teach me more!

o'er I need not cannot teach thee more!

Espress: e con grazia.

ORASMIN.

Go and my pas = = = sion's plead = = er prove

Un Poco

Allegretto.

LAU: espress:

Yes! I'll thy pas = = = sion's plead = = = er prove

ORAS:

LAU:

Go and declare that thus I love That thus _ _ you love _ _ _

you love _ _ _ Yes! I'll thy

Go and my pas = = = sion's plead = = er prove

pas = = = sion's plead = = = er prove Yes! I'll de = = clare that

cres: mf

Allegro Vivace

thus - - - - you love! Yes! I'll de = = clare - - - -
Go, and de = = clare - - - -

mf f mf p f

Allegro Vivace.

that thus you love Yes I'll de = = clare - - - - that thus you
that thus I love Go and de = = clare - - - - that thus I

f

love that thus you love! that thus you love! Yes! I'll de=clare that thus you
 love that thus I love! that thus I love! Go and de=clare that thus I

mf *rf* *rf* *rf* *rf*

love that thus you love that thus you love that thus you love you love
 love that thus I love that thus I love that thus I love that

f *ten:*

... that thus you ... love.
 thus ... I love.

f *ff*

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

Yes! 'tis decreed thou lovely Fair!
Sung by

M^R SAPIO
IN

The Fall of Algiers,

AT THE
Theatre Royal Drury Lane,

Composed by
THE POETRY BY *WALKER*

HENRY R. BISHOP. *HRB*

Composer of the Music to the Theatre Royal Drury Lane.

Ent. Sta. Hall

Pr. 1 6

London, Printed by Goulding, D'Almaine & Co. 20, Scho Square & to be had of all Music Sellers, in the United Kingdom.

Corno Solo.

LARGHETTO

ANDANTE

OR. AS MIN.

Yes 'tis de = creed thou love = = = ly fair - - - Let

Fall of Algiers.

* * * Original Key, D.

foe = = = men threat I scorn - - - the danger

Should I re = sign those beau = = = ties rare To

bless some un = be = lie = = = ving stran = = = ger

Espress :
Should I resign those beauties rare - - To

bless some un = be = lie = = = = ving stran = = = = = ger.

ff

Corno Solo

ppp

2^d VERSE.
con anima.

No! by you bur = = = = ning stars - - - I vow - - !

No o = = ther arms shall press - - - shall press thee

Corno. Clar:

Sure as their beams be = = hold - - me now I

Corno

will I must pos = sess - thee I must pos = sess thee!

Espress:

Yes! yes! 'tis decreed thou lovely fair - I - -

ad lib:

will I must pos = sess thee I must pos = sess thee!

ff

Softly, Softly, lest the sound,
SESTETTO,

Sung in the

The Fall of Algiers,

at the
Theatre Royal Drury Lane.

the Poëtry by

Composed by

C. E. Walker Esq:

HENRY R. BISHOP.



Composer to the Theatre Royal Drury Lane.

Lat. St. Hall.

Pr: 4/5

London, Printed by Goulding, D'Almaine & C^o 20, Soho Square, & to be had at 7 Westmorland St. Dublin.

Andante

oboe

soave p

fagotto

Algernon

Softly

pp violini

Softly lest the sound rouse the slumbring guards a round

Timothy

This way this way do not fear all is silent all is silent

Algernon

no one's near no one's near Be this the sign then we are near Be this the

sign then we are near (He claps his hands)

f p f p f oboe p dol

Algernon. *espress molto*

Hi - - - ther my love thy footsteps speeding

Larghetto Amoros

ten soave e legatissimo

Haste to soothe all vain a - - larms

Amanda. *esp:*

Hi - - - ther my love, the signal heeding glad I seek thy

Algernon

Hi - - - ther my love haste to soothe all

Lauretta

Thus the secret night be - - -
 shel - - - tring arms Thus the secret night be -
 vain a - - larms

friending cap - - - tives we no long - - - er
 friending cap - - - tives we no long - - - er
 Thus the secret night be - friend - - - ing cap - - - tives we no long - er

stay Thus the envious wall as - cending
 stay Thus the envious wall as -
 stay Thus the envious wall as - - - cending

Fall of Algiers.

speed we on our si - - - - - lent way
 - - - - - cend - - - - - ing speed we on our si - - - - - lent way
 speed we on our si - - - - - lent way

speed we on our si - - - - - lent way our
 speed we on our si - - - - - lent way our
 speed we on our si - - - - - lent way our
Timothy
 speed we on our si - - - - - lent way our

si - - - - - lent way our si - - - - - lent way
 si - - - - - lent way our si - - - - - lent way
 si - - - - - lent way our si - - - - - lent way
 si - - - - - lent way our si - - - - - lent way

pp *ppp* :: Segue

Orasmin.

ad lib

Allegro

8

loco

Hold traitors

colla parte

Algernon

hold!

The Bey!

des - pair

must give me

fp tremolo

cres

strength, then, Tyrant die

8

loco

f

Allegro ff.

Orasmin.

Ha wretch

my guards

mf tremolo

h

f

Piu Lento

near think to fly

mf

h

f

Fall of Algiers.

ne'er think to fly

mf *tr* *f* *p*

3

seize him se - cure se -

cure Oh! hear my

Allegro *Amanda.*

f *mf* *ff*

pray'r my shame re - morse oh! hear and

ad lib

ff *ff* *colla voce*

colla parte *Algernon*

spare Be - hold! be - hold! her

pp *tremolo*

Orasmin.
Allegro

Husband Her Husband living! hence a - way hence a -

way In vain you kneel; In vain you pray In vain you pray

. . . In vain you pray

Lead on! - - - to lift th'assassin's steel Shall christian dogs pre -

Allegro Spiritoso

sume? My ven - - geance he shall deeply feel Death

be the traitor's doom! my ven- - geance he shall deeply feel :

rf

f p *ten*

. shall deep- - ly feel death!

tr *rf*

cres mf *cres f* *ff* *ff* *ff* *p*

death! the trai - - - - - tor's

f p

Lauretta . *sotto voce*

Amanda . *sotto voce* Rage grief! and dis-

Algernon . *sotto voce* Rage grief! and dis-

tr ad lib *sotto voce* Rage grief! and dis-

doom - - - the trai - - tor's doom Rage grief! and dis-

f pp

traction, my bosom now tear rage grief and dis_

traction, my bosom now tear rage grief and dis_

traction, my bosom now tear rage grief and dis_

traction, my bosom now tear rage grief and dis_

cres

cres *ff* *Lairetta.* *Amanda.*
traction, my bosom now tear while de_mon's sur_ round me and

cres *ff* *Orasmin.*
traction, my bosom now tear while de_mon's sur_ round me and

ff *Algerⁿ*
traction, my bosom now tear while de_mon's sur_ round me and

ff *Omar*
traction, my bosom now lead on lead

ff *Coro*
Coro of Soldiers lead on

ff
lead on

ff

kin dle and kin dle des pair *rf*
 kin dle des pair Rage --
 kin dle dle des pair
 on lead on
 death be the trai - - - tor's doom
 death be the ' trai - - - tor's doom
ff ten

rf
 grief my bo - - - som now tear
ten *pp*

Lauretta *pp*
Amanda

De mons sur-round me and kin

Orasmin *pp*

De mons sur-round me and kin

Algernon *pp*

De mons sur-round

...dle des-pair De mons sur-round me and

...dle des-pair De mons sur-round me and

... me De mons sur-round me and

death be the

kin - dle des - pair de - mons sur - round me and

kin - dle des - pair de - mons sur - round me and

kin - dle des - pair de - mons sur - round me and

trais - tors doom lead on lead

Coro lead on lead on lead

lead on lead on lead

kin - dle des - pair des - pair

kin - dle des - pair des - pair

kin - dle des - pair des - pair

kin - dle des - pair des - pair

on lead on lead on lead

on lead on lead on lead

on lead on lead on lead

cres *ff* *fff*

... Rage ... grief ... my bo - - - - - som now tear

f and
f and
f and

on
on
on

ff
rf

kin - dle des - pair
kin - dle des - pair
kin - dle des - pair

f Death

Piu Presto

... des - - - - - pair demons de - - - mons surround

... des - - - - - pair demons de - - - mons surround

... des - - - - - pair demons de - - - mons surround

.. be the trai - - - - - tor's doom death the trai - - - tor's doom

ff death the trai - - -

death the trai - - -

fff *Piu Presto*

me and kin - dle des - - pair . . . *ff* despair . . .

me and kin - dle des - - pair . . . despair . . .

me and kin - dle des - - pair . . . despair . . .

the traitor's doom . . .

tor's doom the traitor's doom . . .

tor's doom traitor's doom . . .

rf *ff* *rf* *rf*

kin - - - dle des - - -
 kin - - - dle des - - -
 kin - - - dle des - - -
 death the trai - - - tor's

pair demons de - - - mons sur - round me and kindle des - pair
 pair demons de - - - mons sur - round me and kindle des - pair
 pair demons de - - - mons sur - round me and kindle des - pair

doom death the trai - - - tor's doom the traitor's doom
 death the trai - - - tor's doom the traitor's doom
 death the trai - - - tor's doom traitor's doom

The musical score is divided into several systems. The first system contains four vocal staves and a piano accompaniment. The lyrics for the first system are: "kin - - - - - dle des - pair des -", "kin - - - - - dle des - pair des -", "kin - - - - - dle des - pair des -", and "death death . . . the trai - - - - - tor's". The piano accompaniment includes dynamic markings such as *ff* and *cres*. The second system features four vocal staves with the lyrics "pair despair", "pair despair", "pair despair", and "doom . . .". The piano accompaniment continues with various dynamics and textures. The third system shows the piano accompaniment with dynamic markings *ff* and *rf*.

ff kin - - - - - dle des - - - pair de - mons sur - round me and

ff kin - - - - - dle des - - - pair de - mons sur - round me and

ff kin - - - - - dle des - - - pair de - mons sur - round me and

death the trai - - - - - tor's doom

death the trai - - - - - tor's doom

death the trai - - - - - tor's doom

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

kin - dle des - pair des - pair kin - - - - - dle despair kin -

kin - dle des - pair des - pair kin - - - - - dle despair kin -

kin - dle des - pair des - pair kin - - - - - dle despair kin -

ff death the trai - - - - - tor's doom lead . . . lead on lead

ff death the trai - - - - - tor's doom lead on

ff death the trai - - - - - tor's doom lead on

fff *rf*

rf

dle des pair kin - - - dle . . kin - - - dle des - - pair

rf

- - dle des pair kin - - - dle . . kin - - - dle des - - pair

- - dle des pair kin - - - dle . . kin - - - dle des - - pair

lead on lead on

lead on lead on

lead on lead on

rf *fff*

PREPARED BY GUILDING & CO.
SOMERSET
LONDON

In Tunis' fair City

Sung by

The Poetry by

MISS STEPHENS,

C.E. Walker Esq.

(in

THE FALL OF ALGIERS,

at the Theatre Royal, Drury Lane.

Composed by

FLEURY R. BISHOP.

Composer to the Theatre Royal Drury Lane.

Price 1/6.

Ent. Sta. Hall.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St Dublin.

LAURETTA.

In Tunis fair city, as I have been told, Once liv'd a Bashaw

COLLA PARTE.

cruel, ugly, and old

And he a fair maiden in durance had pent Till

Original Key F.

she to espouse him would give her consent, Till she to espouse him would

give her con - - sent. *Andantino e Marcato*

pp *mf* *ten* *ten*

He

plac'd guards a - - round her, and girt with a wall, But she found the

p

ad lib:

means to es - - cape from them all Let fortune then menace, and

fp *fp*

or and

scowl as she may Lau - - retta will ever be jocund and

cres *mf*

Allegro vivace

gay Singing Fal la la la la la la la la la la la la la la la la

f *p stacc:*

Fal la

con anima

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la

cres *mf*

(she dances)

la la la la la la

f *f* *ff*

rf *rf*

rf *rf*

PRINTED BY GOULDING &
SOKOSOL
LONDON

Traitor prepare to meet thy doom!

DUETTO,

SUNG BY

Mr. Sapio & Mr. Horn,

IN

THE FALL OF ALGIERS,

AT THE

Theatre Royal, Drury Lane.

The Poetry by **Composed by** *C. E. Walker Esq.*

HRB

HENRY R. BISHOP,

Ent. Sto. Hall.

Composer to the Theatre Royal Drury Lane.

Price 2/-

London Printed by Goulding, D. Almaine & Co. 20, Soho Square, & to be had at 7, Westmoreland Street Dublin.

Spiritoso
e
Marziale

f

cres ff

Original Key. C.

Trai - - tor! pre - pare to meet thy doom A dark as -

mf *f* *mf*

sass - - ins hate - - ful tomb! Trai - - - tor pre - pare to meet thy

rf *f* *mf*

sotto voce . Piu lento un poco
doom to meet thy doom 3 A dark as - sass - - - ins hate - - ful

cres *f* *mf* *tr*

ad lib *a tempo 1^{mo}*
tomb! a dark a dark assassins hateful hateful tomb .

ALGERNON

Ab - hor - - - - red

f *mf* *f* *f* *f* *mf*

ty_rant! do thy will . . . My sted _ _ _ fast soul shall

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "ty_rant! do thy will . . . My sted _ _ _ fast soul shall". The piano accompaniment is in a grand staff with a key signature of two flats. It includes dynamic markings of *f* and *mf*, and a triplet of eighth notes in the right hand.

scorn thee still Ab_ hor _ _ _ red ty_rant do thy will do thy

The second system continues the vocal line with lyrics "scorn thee still Ab_ hor _ _ _ red ty_rant do thy will do thy". The piano accompaniment includes dynamic markings of *f*, *mf*, and *cres*.

sotto voce Piu lento un poco

will 3 My sted _ _ fast soul shall scorn thee still my

The third system is marked *sotto voce Piu lento un poco*. The vocal line begins with the lyrics "will 3 My sted _ _ fast soul shall scorn thee still my". The piano accompaniment features a triplet of eighth notes in the right hand and dynamic markings of *f* and *mf*.

ad lib Then a _ _ way _ _ when to

tempo 1^{mo}

sted _ _ fast soul my soul shall scorn shall scorn thee still

The fourth system is marked *ad lib* and *tempo 1^{mo}*. The vocal line includes the lyrics "Then a _ _ way _ _ when to" and "sted _ _ fast soul my soul shall scorn shall scorn thee still". The piano accompaniment includes dynamic markings of *f*, *mf*, and *p*.

death they shall bear thee, Per-chance it will humble thy tone

Then a-way — tho' to

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "death they shall bear thee, Per-chance it will humble thy tone" and continues with "Then a-way — tho' to". The piano accompaniment consists of chords and arpeggiated figures.

it will humble thy

death they may bear me, Think not it will humble my tone

This system continues the vocal line with "it will humble thy" and "death they may bear me, Think not it will humble my tone". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

tone thy tone Per-chance Per-chance when the torture shall

it will humble my tone Oh! no! Oh! no! tho' the torture may

sotto voce *cres* *cres*

cres *ff ten* *p*

This system contains the final vocal lines: "tone thy tone Per-chance Per-chance when the torture shall" and "it will humble my tone Oh! no! Oh! no! tho' the torture may". It includes dynamic markings such as *sotto voce*, *cres* (crescendo), *ff ten* (fortissimo tenuto), and *p* (piano).

tear thee This vaunting thoult gladly dis - own This
 tear me This vaunting Ill never dis -

mf
f

vaunting thoult gladly dis - own When when the
 own Oh! no tho' the tor - - - ture may tear.....

esp:
esp:
fp

tor - - - ture shall tear thee Then this
 me this vaun - - - ting Ill ne - ver ne - ver dis - own

con forza
f mf *f mf*

cres vaunting thoult gladly dis - own *ad lib* *a tempo* *esp:* Per -

This vaun - - - ting I'll ne - ver ne - ver dis -

cres *f* *f* *mf* *f* *f*

chance when the tor - - - ture shall tear thee this

own *esp:* Tho' the tor - - - ture may

fp

vaun - - - ting thoult gladly gladly dis - - own

tear me *con forza* No! this vaunting I'll never dis -

f *mf* *f* *mf* *cres*

largo *tempo lmo*

This vaun - - ting thoult gladly gladly dis - own Then away -
 own! This vaun - - ting Ill never never dis - own Then a -

then away This vaunting thoult gladly dis - own then a -
 way Oh! no! This vaunting Ill never dis - own then away

piu moto

way Per - chance this vaunting thoult gladly dis - own thoult
 then away or no! this vaunting Ill never dis - own Ill

piu moto

glad - - ly dis - own thou't glad - - ly dis - own thou't
 ne - - - ver dis - own I'll ne - - - ver dis - own I'll

cres

gladly gladly dis - - own.
 never never dis - - own.

ff *ff* *ff*



112
The Bolt has burst!!

SCENA.

Sung by
MR SAPIO,

IN
The Fall of Algiers,
at the
Theatre Royal Drury Lane,

the Poetry by Composed by C. Walker Esq.

HENRY R. BISHOP.

RB

Ent. Sta. Hall.

Composed to the Theatre Royal Drury Lane.

Pr: 2/6

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had, at 7, Westmorland St. Dublin

ORASMIN.

The bolt has burst

MAESTOSO.

The cloud that hung so long in Air -- sus-

= pended So long in Air sus-pended Hath now abroad its terrors

Fall of Algiers.

flung - - - - - Hath now in fiery storms des = cen = = = = ded The

cloud that hung so long in air suspended, Hath now in fie = ry

Fagotti *mf* *p sosten:* *ff*

storm in fie = ry storm - - - des = cen = = = = ded *ad lib:* And

ff 3 Trombe *f* *p colla voce* *ff* 3 Trombe 3

Espress: e smorz:

hark! the Moslem Trumpet calls - - *a tempo*

Colla Parte Trombe, Corni, *ff* Tromboni.

Haste, haste to man the fortresses walls - - -

Allegro

f

INVOCATION. *soave.*

Largo Sostenuto. Sol-diers of Heavn - who burn - to

Clar:espres: Trombx Tromboni &c.

shed - - - Heavn's ven = geance on - - - th'un = faith = = ful

head Oh! shrink not, since - - no mor = = = tal

pow'r - - - - can haste or stay - - deaths fa - - - - tal hour

Animato.

Allegro Spiritoso 3

No more! let Al - - - - la

f 4 Trombe. *p*

nerve my hand, and be - my bat - tle word Des - truc - tion to - - - - the

Chris - tian band Destruction to - - - - the Christian band the Chris - - - - -

...tian band; The Ko-ran, or the sword! or the

ad lib:

res: f f ff Colla Voce ff

sword!

ff

p

soave

Still

Clar: Calando

be ... some hov'ring gen-tle spi-rit near To shield

p dol:

A = = man = = da To shield A = man = =

mf

= da A = = man = = da thro' the doubt = = ful strife Right

f *mf* *p*

on = = = = = ward daunt = = = = less then I'll

f

bear Ah! yet should she fall fare =

ten: *espres:* *f* *ten:* *p*

= well - - - fare = = = well at once to life - -

Ah! should she fall - - fare = well - - - to

life - - - - - fare = well at once to life - - - - - Oh!

Tempo 1^{mo}
be - - - - - some hov' = = = ring gen = tle spi = rit near To shield A =

Fall of Algiers. ** From this Sign-♩ to * Is omitted in Performance at the Theatre.

= man = = da! To shield - - A = man = = = da thro' the doubtful strife No

mf *f* *p*

Con Energia ed Anima.

more, let Al = = = la nerve my hand and be - - my bat = = tle word Des =

= truction to - - - the Christian band Des = truction to - - - the Christian band The

Ko = = = = = = = = = = ran The Ko = = = = = = = = = = ran

pp

or the sword - - - - - The Ko = = = = ran

eyes:

or the sword The Ko = = = ran or the sword or the

mf *f* 4 Trombe *ff*

sword or the sword the Koran or the sword - - -

ad lib: *ff*

Fall of Algiers.



Hold! Hold! ere you put to Sea?

FINALE,

Sung by
Miss Stephens, Miss Giddon, Mr. Sapie, Mr. Hoiv & Mr. Harley

The Fall of Algiers,
at the
Theatre Royal Drury Lane,

TRB

COMPOSED BY

the Poem by

HENRY R. BISHOP.

CE Walker Esq.

Composer to the Theatre Royal Drury Lane.

Ent. Sta. Hall.

Tr

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland St. Dublin.

Allegretto
Moderato

Flauto

Timothy.

Hold

fp *ff* *p*

hold! ere yet you put to sea, Pray friends first ship my love and me

f *ff*

Pray friends pray friends first ship my love and me pray friends

rf p f

first ship my love and me Oh! yes! at once farewell a

mf ff pp

Lauretta

shore Where ev'ry man has wives a score fare well

f clar: mf p

. . a shore, where ev' - - - ry man has wives a score where ev' - - - ry

mf p

dol hr 3 hr 3

ff Coro

man has wives a score While thus with friendships warm caress We welcome back each

While thus with friendships warm caress We welcome back each

While thus with friendships warm caress We welcome back each

While thus with friendships warm caress We welcome back each

f *ff*

christian slave, E'en let our humbled foes confess That England conquers but to save That

christian slave, E'en let our humbled foes confess That England conquers but to save That

christian slave, E'en let our humbled foes confess That England conquers but to save That

christian slave, E'en let our humbled foes confess That England conquers but to save That

En - - - gland conquers but to save That En - - - gland conquers but to

En - - - gland conquers but to save That En - - - gland conquers but to

En - - - gland conquers but to save That En - - - gland conquers but to

En - - - gland conquers but to save That En - - - gland conquers but to

save

save

save

save

Algernon

Dear sir my peerless bride re-ceive; Her

sorrows hush, her fears re-lieve Her sor - - - rows her

fears re - lieve her fears her fears re - lieve

Amanda calando
With kindly welcome oh! ap - prove, The

homage of her faithful love the hom - - - - age of her faith - - -

- - - - - ful love the ho - - - - mage of her faithful

Coro:

love While thus with friendships warm caress We welcome back each christian slave

While thus with friendships warm caress We welcome back each christian slave

While thus with friendships warm caress We welcome back each christian slave

While thus with friendships warm caress We welcome back each christian slave

f *ff*

E'en let our humbled foes confess that England conquers but to save, that En - - - gland

E'en let our humbled foes confess that England conquers but to save, that En - - - gland

E'en let our humbled foes confess that England conquers but to save, that En - - - gland

E'en let our humbled foes confess that England conquers but to save, that En - - - gland

3

conquers but to save That En - - gland conquers but to save

conquers but to save That En - - - gland conquers but to save

conquers but to save That En - - - gland conquers but to save

conquers but to save That En - - - gland conquers but to save

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated across the vocal staves. There are triplets in the vocal lines and the piano accompaniment.

Orasmin

Lo! vanquish'd, with submission meet, My sword I lay at

The second system features a vocal line for Orasmin and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with the same key signature. The lyrics are "Lo! vanquish'd, with submission meet, My sword I lay at". There are dynamics markings *pp* in the piano part.

England's feet my sword I lay at En - - - - - gland's

The third system continues the vocal and piano parts. The vocal lines are in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with the same key signature. The lyrics are "England's feet my sword I lay at En - - - - - gland's". Dynamics markings *f*, *mf*, *p*, and *pp* are present in the piano part.

feet my sword I lay at England's feet

Lauretta 'Tis well! his faults I'll then for-give *Timothy* And I I think I'll let him live *Lauretta* 'Tis

(sheathing his sword.)

well his faults for -

give his faults then I'll for-give

lento

1^{mo} Coro:

ff

E'en let our humbled foes confess that En - gland conquers but to save

ff

E'en let our humbled foes confess that En - gland conquers but to

1^{mo}

2^{do}

E'en let our humbled foes confess that En - gland conquers but to save

ff

E'en let our humbled foes confess that En - gland conquers but to save

ff

con - quers but to save con - quers but to save con - - - quers

save con - - - quers

con - quers but to save con - quers but to save con - - - quers

con - quers but to save con - quers but to save con - - - quers

but to save

but to save

but to save

but to save

but to save

but to save

but to save

but to save

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but to save

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but to save

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but to save

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