

*The Book*

T H E

Overture

SONG, GLEE, CHORUSES,

and  
*Melo-Dramatic Music*

in

FORTUNATUS and HIS SONS:

OR

*The Magic Purse & Wishing Cap:*

(as Performed at the)

*Theatre Royal Covent Garden.*

Composed

and Arranged for the

*Voice & Piano Forte*

BY

HENRY R. BISHOP.

*Ent. at Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Gard<sup>n</sup>.*

*Price. 8/*

*London. Published by Goulding, Dalmaine, Potter & C<sup>o</sup>, Soho Square, & to be had at 7, Westmorland Str<sup>t</sup> Dublin.*

U

# OVERTURE.

I

ANDANTE

MAESTOSO

The musical score is written for piano and clarinet. It consists of six systems of music. The piano part is written in a grand staff (treble and bass clefs), and the clarinet part is written in a single staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ANDANTE' and the mood is 'MAESTOSO'. The score includes various dynamic markings such as *ff*, *pp*, *f*, *rf*, *ten*, *cres*, and *mf*. There are also articulation marks like slurs and accents. The score ends with a double bar line and a fermata over the final note.

Fortunatus

ALLA TURCA

ALLEGRO  
SPIRITOSO

The musical score is written for piano in 2/4 time, featuring a characteristic 'alla turca' style with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*pp*) dynamic. The second system includes a *smorz* (diminuendo) marking. The third system also features a *smorz* marking. The fourth system includes a *dim* (diminuendo) marking. The fifth system features a forte (*ff*) dynamic. The sixth system concludes the piece. The key signature is one flat (B-flat major), and the tempo is marked 'ALLEGRO SPIRITOSO'.

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 key signature has two sharps (F# and C#). The music features a complex, fast-moving melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings *rf* (ritardando forte) in both staves, indicating a change in tempo and intensity.

Third system of musical notation, featuring dynamic markings *p f p f p* (piano, forte, piano, forte, piano) in the bass staff, marking a series of dynamic contrasts.

Fourth system of musical notation, with dynamic markings *fp* (fortissimo piano) in the bass staff, indicating a very loud and soft dynamic.

Fifth system of musical notation, showing further development of the melodic and harmonic material.

Sixth system of musical notation, the final system on the page, concluding the piece.

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 key signature is one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *rf* (ritardando fortissimo), *rf cres* (ritardando fortissimo crescendo), and *f* (fortissimo).

Second system of musical notation, continuing the grand staff from the first system. The music is highly rhythmic and dense. A dynamic marking of *ff* (fortississimo) is present.

Third system of musical notation. The upper staff shows a melodic line with many accidentals and slurs. The lower staff continues the rhythmic accompaniment. A dynamic marking of *p* (piano) is visible.

Fourth system of musical notation. The music continues with complex textures. Dynamic markings include *f p* (fortissimo piano) and *f p* (fortissimo piano).

Fifth system of musical notation. The upper staff features a melodic line with many slurs and ties. The lower staff continues the accompaniment.

Sixth system of musical notation, the final system on the page. It concludes the piece with a complex texture of notes and rests.

8 - - - - - 5

*rf* *rf* *cres* *f*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *rf*, *rf*, *cres*, and *f*. A fermata is placed over the final measure of the system.

8 - - - - - *loco* *ff*

Second system of the piano score. The right hand includes a *loco* passage. Dynamics include *ff*.

8 - - - - -

Third system of the piano score, continuing the eighth-note accompaniment in the left hand and melodic line in the right hand.

8 - - - - - *loco* *rf* *rf* *rf* *rf* *rf* *rf* *rf* *rf*

Fourth system of the piano score. The right hand has a *loco* passage. The left hand features a series of repeated chords. Dynamics include *rf* and *loco*.

*rf* *rf* *rf* *rf*

Fifth system of the piano score, showing repeated chords in the left hand and a melodic line in the right hand.

3 3 3 3

Sixth system of the piano score, concluding with triplets in both hands. The piece ends with a double bar line.

Fortunatus

(Opening of First Scene)

No 1.  
LARGHETTO

ff Flauto *p* Corni *ff* Flauto

hr 8 hr hr hr hr loco 8 hr

Corni *cres* *f*

Characteristic March, of the trains of Fortune and Vice, with Chorus.

No 2.  
ANDANTINO  
CON MOTO

*pp* (Fortunatus lies down to sleep)

*cres* (The Wood sinks and discovers the Temples of Fortune & Vice) *cres* *f* *cres*

March

*ff* *pp* *3*

Fortunatus

CHORUS.

1<sup>mo</sup>  
 2<sup>do</sup>  
 Basso

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*f* Fortune smiles, cry ho-liday, cry ho-liday, cry ho-li-day, Dimples on her

*ff* loco

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*rf* cheeks do dwell, Dim = = ples on her cheeks do dwell: Fortune frowns- cry

*pp* loco

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff* well-a-day, cry well-a-day, cry well-a-day, Her love is Heav'n, Her hate is

*cres ff*



80

Hell!

Hell!

Hell!

This system contains the first three staves of music. The top two staves are vocal staves in G major, both with the lyrics "Hell!". The bottom staff is a piano accompaniment in G major, featuring a bass line with triplets and a treble line with chords and triplets. Dynamics include *ff* and *if*.

Vice o'er mortals o'er mortals holds her sway, With tempting treasure

Vice o'er mortals o'er mortals holds her sway, With tempting treasure

Vice o'er mortals o'er mortals holds her sway, With tempting treasure

This system contains the next three staves. The top two staves are vocal staves with the lyrics "Vice o'er mortals o'er mortals holds her sway, With tempting treasure". The bottom staff is a piano accompaniment with triplets and chords. Dynamics include *ff*.

Vice o'er mortals o'er mortals holds her sway, With tempting treasure

This system contains the third set of three staves. The top two staves are vocal staves with the lyrics "Vice o'er mortals o'er mortals holds her sway, With tempting treasure". The bottom staff is a piano accompaniment with triplets and chords. Dynamics include *if*.

stord, with tempting trea = sure stord, Her will, with pleasure we o =

stord, with tempting trea = sure stord, Her will, with pleasure we o =

stord, with tempting trea = sure stord, Her will, with pleasure we o =

This system contains the final set of three staves. The top two staves are vocal staves with the lyrics "stord, with tempting trea = sure stord, Her will, with pleasure we o =". The bottom staff is a piano accompaniment with triplets and chords. Dynamics include *ff*.

= = bey, - - - Her will with pleasure we o = = bey, - - For Vice For  
 = = bey, Her will with pleasure we o = = bey, For Vice For  
 = = bey, Her will with pleasure we o = = bey, For Vice For

Vice and Fortune are a = = dord, For Vice and Fortune are a = =  
 Vice and Fortune are a = = = dord, For Vice and Fortune are a = =  
 Vice and Fortune are a = = = dord, For Vice and Fortune are a = =

dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -  
 dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -  
 dord, For Vice and Fortune are a = dord, For Vice and Fortune are a = = = dord - - -

Fortunatus

Segue.

Andante, Soave.

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*dol*  
See Virtue all alone de = scend, In vain she courts Man = kind: In

*pp* Andante, Soave.

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

vain she courts Man = kind: - No vot'ries at her shrine at = tend. No

*cres*

*cres*

*cres*

convert can she find. No convert can she find. See, Virtue all alone de =

convert can she find. No convert can she find. See, Virtue all alone de =

convert can she find. No convert can she find. See, Virtue all alone de =

*f* *pp* *f* *f* *f*

= scend; In vain she courts man = kind: In vain she courts man = kind:

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The lyrics are: "= scend; In vain she courts man = kind: In vain she courts man = kind:". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

No vot'ries at her shrine at = tend; No convert can she find. No convert can she

The second system continues the vocal and piano parts. The lyrics are: "No vot'ries at her shrine at = tend; No convert can she find. No convert can she". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *pp*.

find. No convert can she find. No convert can she find!

find. No convert can she find. No convert can she find!

find. No convert can she find. No convert can she find!

The third system concludes the vocal and piano parts. The lyrics are: "find. No convert can she find. No convert can she find!". The piano accompaniment features a triplet of eighth notes, a dynamic marking of *ff*, and a final *pp* marking with a *dim* instruction.

Fortune commands her attendants to play on Harps &c.

N<sup>o</sup> 3.

LARGHETTO

*p. Soave*

Fortunatus awakes.

*f*

N<sup>o</sup> 4.

Fortunatus starts on perceiving Fortune &c.

*ff*

The wood closes.

N<sup>o</sup> 5.

ANDANTINO

CON MOTTO

*f*

decres

*p*

dim.

*pp*

Fortunatus

No. 6. Allegretto Mod<sup>to</sup>

AERIAL CHORUS.

1<sup>mo</sup>  
2<sup>do</sup>  
Basso.

Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer  
 Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer  
 Fortu-natus! Fortu-natus! Fortu-natus, why de-lay? No longer

*f* *mf*

(Wind Instruments, behind Scenes)

in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to  
 in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to  
 in the greenwood stay, No longer in the greenwood stay; Haste on all thy gold to

show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer  
 show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer  
 show'r Purchase pleasure, Honor, pow'r: To Fa-ma-gosta haste a-way! No longer

*cres*  
 stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =

*cres*  
 stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =

stay no longer stay! Fortu = natus, For = tu = na = tus, For = tu = na = tus haste a =

*cres* *mf*

= way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =

= way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =

= way! Fortu = natus, Fortu = natus, haste a = way away a = way away a = way - a =

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

= way a = way away away away a = way - - - - -

= way a = way away away away a = way - - - - -

= way a = way away away away a = way - - - - -

*pp* *dim.*

*pp* *dim.*

*pp* *dim.*

*pp* *dim.*

*Oh! place me in some lowly shed,*  
**AIR, SUNG BY**

*M<sup>r</sup> Duruselt,*

*In the Melo Drama of*  
**Fortunatus and His Sons,**

*at the*  
**Theatre Royal, Covent Garden,**

*The Poetry by* **Composed by** *D. Terry Esq<sup>r</sup>*

**HENRY R. BISHOP.**

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

**ANDANTINO  
CON MOTO  
ED ESPRESSIVO.**

Flauto dol

Musical notation for Flauto and piano accompaniment. The Flauto part is in treble clef with a 'dol' marking. The piano accompaniment is in bass clef.

Musical notation for piano accompaniment. It features a treble clef staff with a 'dim' marking and a bass clef staff.

Soave  
Oh! place me in some low-ly shed, With mild Content to stay - -

pp  
cres

Musical notation for the vocal line and piano accompaniment. The vocal line is in treble clef with the lyrics 'Oh! place me in some low-ly shed, With mild Content to stay - -'. The piano accompaniment is in bass clef with 'pp' and 'cres' markings.

Fortunatus



Sore throbs the dazzled Victims head, Where rich-es pour their ray: - - -

*pp* *res*

Oh! place me in some lowly shed, With mild Content to stay - Sore throbs the dazzled

Victims head, Where riches pour their ray - - Where riches-pour their ray, Where

*dol espres* *sfz*

*dol* *f*

riches pour their ray. Sore throbs the dazzled Victims head, Where

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

riches pour their ray - - -

*pp* *f*

2<sup>d</sup> VERSE.

Con = tent ... when life's wild tempests rise, And o'er its waves are driv'n,

*pp* *cres*

Shines like a beam from Angels eyes, To light the way to Heav'n - - Con =

*pp* *cres*

= tent - - - when life's wild tempests rise And o'er its waves are driv'n,

*pp* *cres*

*dol espress*  
Shines like a beam from Angels eyes To light the way to Heav'n, To

light the way to Heav'n, To light the way to Heav'n.

*sfz* *f* *pp* *f*

*dol*

shines like a beam from Angels eyes To light the way to Heav'n.

*pp* *f* *pp* *f*

## Inside of Fortunatus' House.

Nº 8.

ALLEGRETTO

MODERATO

## Fortunatus prepares to depart for Alexandria.

Nº 9.

ANDANTINO

CON MOTO

ALLA SICILIANA.

Fortunatus.

Mark! Comrades Mark!  
**GLEE,**

In the Melo Drama, of

Fortunatus and His Sons,

Performed at the

Theatre Royal, Covent Garden,

Composed by

**HENRY R. BISHOP,**

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

London, Printed by Goulding, D'Almaine, Potter & Co, 20, Soho Sq. & to be had at 7, Westm.<sup>d</sup> St. Dublin

ALLEGRO

MODERATO

Musical score for Clarinet and Fortinatus. The top staff is for Clarinet (Clar) and the bottom staff is for Fortinatus. Both parts start with a forte (ff) dynamic. The Clarinet part includes a piano (p) dynamic marking. The music is in common time (C) and features a mix of eighth and sixteenth notes with various articulations.

Musical score for Fortinatus. The top staff is for Fortinatus and the bottom staff is for Fortinatus. Both parts start with a forte (ff) dynamic. The music is in common time (C) and features a mix of eighth and sixteenth notes with various articulations.

Fortunatus

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

1<sup>st</sup> Time *p*. 2<sup>d</sup> Time *f*.

Mark! Comrades, Mark! Thro' the green Sea, Yon gallant bark Scuds merrily merrily

PIANO  
FORTE

1<sup>st</sup> Time *pp*. 2<sup>d</sup> Time *f*.

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily!

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily!

Mark! Comrades, Mark! Thro' the green Sea, Yon gal-lant bark Scuds merri-ly merrily! 2<sup>d</sup> time

*p*

The white foam curls a=long her way, Hersails she furls, She

*p*

The white foam curls a=long her way, Hersails she furls, She

*p*

The white foam curls a=long her way, Her sails she furls, She

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

*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!  
*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!  
*ff*  
 makes the Bay! She makes she makes the Bay! Mark! Comrades Mark! Mark. Mark!

*f* *ff* *p* *pp* *Stacc*

*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!  
*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!  
*ff*  
 Mark! Comrades Mark! Mark! Mark! Mark! Comrades Mark! Thro' the green Sea!

*ff*

Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,  
 Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,  
 Yon gallant bark scuds merri-ly merri-ly Mark! Comrades Mark! Thro' the green Sea,

*p*  
 You gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly  
 You gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly  
 You gallant bark Scuds merri-ly merrily merri-ly merri-ly merri-ly merri-ly  
*pp*

*f* *rf* *ff*  
 mer-ri-ly merri-ly merri-ly merrily mer-ri-ly merri-ly merri-ly.  
 merri-ly merri-ly merri-ly merrily mer-ri-ly merri-ly merri-ly.  
 merri-ly merri-ly merri-ly merrily merri-ly merri-ly merri-ly.  
*f* *rf* *ff*

Fortunatus



Fortunatus follows the Messenger to the Palace of the Caliph!

Nº 11.  
ALLEGRO  
SPIRITOSO

First system of musical notation for No. 11, featuring a treble and bass clef with a forte (f) dynamic marking.

Second system of musical notation for No. 11.

Third system of musical notation for No. 11.

Interior of the Caliph's Palace.

Turkish March.

Nº 12.  
ALLEGRO  
MODERATO  
ALLA MARCIA

First system of musical notation for No. 12, featuring a treble and bass clef with dynamics *ff* and *p*.

Second system of musical notation for No. 12, featuring a treble and bass clef with a forte (*ff*) dynamic marking.

Third system of musical notation for No. 12, featuring a treble and bass clef with a pianissimo (*pp*) dynamic marking.

Fortunatus

1<sup>st</sup> 2<sup>d</sup> 25

*ff*

*ff* *p* *ff*

**FINALE** to the First Act  
 (When Fortunatus takes his flight to Cyprus)  
 And as an Entr' Acte.

**N<sup>o</sup> 13.**  
**ALLEGRO**  
**FURIOSO**

*ff* *Sempre*

*tr*

Fortunatus

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, some marked with 'tr' (trills). The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, some marked with 'tr'. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, some marked with 'tr'. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs. The lower staff is in bass clef and contains a series of eighth notes, with some triplets indicated by a '3' over the notes. The system concludes with a double bar line and a fermata over the final notes.

End of the first Act.

Fortunatus

# Let the merry Dance & Song, Chorus & Dance.

in the Melodrama of **FORTUNATUS AND HIS SONS**, as performed, at the

## Theatre Royal, Covent Garden

Composed by *Henry R. Bishop.*

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

**ALLEGRETTO**  
**VIVACE**

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

Let the mer-ry dance and song, As the moments pass a=long, To joy and blisse=

Let the mer-ry dance and song, As the moments pass a=long, To joy and blisse=

Let the mer-ry dance and song, As the moments pass a=long, To joy and blisse=

**Fortunatus**

= late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry  
 = late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry  
 = late us! To joy and bliss e = late us! Here let mirth and play and sport Ev'ry

pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of  
 pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of  
 pleasure here resort, To bless the Sons of For = tu = na = tus, the Sons of

For = tu = na = tus - - Let the merry dance and song As the moments pass a =  
 For = tu = na = tus Let the merry dance and song As the moments pass a -  
 For = tu = na = tus - - Let the merry dance and song As the moments pass a -

= long To joy and bliss e = late us, To joy and bliss e = late us,  
 = long To joy and bliss e = late us, To joy and bliss e = late us,  
 = long To joy and bliss e = late us, To joy and bliss e = late us,

Here let mirth and play and sport, Ev'ry pleasure here resort To bless the  
 Here let mirth and play and sport, Ev'ry pleasure here resort To bless the  
 Here let mirth and play and sport, Ev'ry pleasure here resort To bless the-

8-

*rf* *rf* *rf* *rf*

Sons of For = tu = = na = tus, To bless the Sons of For = tu =  
 Sons of For = tu = = na = tus, To bless the Sons of For = tu =  
 Sons of For = tu = = na = tus, To bless the Sons of For = tu =

8

Fortunatus

na = tus, To bless the Sons of For = tu = na = = = tus.

na = tus, To bless the Sons of For = tu = na = = = tus.

na = tus, To bless the Sons of For = tu = na = = = tus.

8 loco

BALLET.

Nº 16.  
ALLEGRO  
SPIRITOSO

f

Fine

Da Capo

PAS de TROIS. Miss Demetts.

(Selected)

ANDANTE  
GRAZIOSO

*ff* Clar: *p*

Fine Flauto

Clar:

Flauto

D.C. *S.*  
al Fine

This section consists of four systems of musical notation. The first system includes piano and clarinet parts. The second system features a flute part with a 'Fine' marking. The third system continues with the clarinet and piano. The fourth system features a flute part with a 'D.C. S. al Fine' marking.

TRUMPET MARCH.

Nº 17.  
ALLA  
MARCIA

*f* Trombe, Corni, Tromboni &c

Fortunatus

This section consists of three systems of musical notation. The first system includes a brass section (trumpets, horns, trombones) and piano. The second and third systems continue the piano part.



GRAND MARCH, in King Athelstan's Palace.

No 19.

MAESTOSO  
ALLA MARCHIA

*f*

*ff*

*p* *ff* *p*

*pp* *acc* *acc*

*ff*

Fortunatus.

When Agrippina steals the Cap from Fortunatus.

No 20.  
ANDANTINO

*p.* Flauto, Arpa, &c.

When Fortunatus wakes.

No 21.  
ALLEGRO  
MODERATO

*pp*

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

Fortunatus forces the Princess away.

No 22.  
ALLEGRO  
FURIOSO.

*ff*

No 23. repeat No 22.

Fortunatus.

Nº 24.  
 ALLEGRO  
 FURIOSO.  
 ff

Segue Subito,  
 at change of Scene.

The Grove Scene.  
 Nº 25.  
 ALLEGRO  
 MOLTO.  
 ff

Largo Espressivo.  
 p

Tempo 1mo.  
 ff

Fortunatus ascends the Tree .

Nº 26.  
ANDANTE  
CON MOTO.

*pp* sempre

Nº 27.  
repeat Nº 26.

CHORUS.

Nº 28.  
ALLEGRETTO.

Fortunatus .

1<sup>mo</sup>  
2<sup>do</sup>  
Basso

*f*

Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the

Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the

Ha! ha! ha! ha! ha! ha! laugh laugh in scorn; Mark the fool, Mark the

*ff*

fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.

fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.

fool, he wears a horn. Ha ha ha ha ha ha laugh laugh in scorn.

Mark the fool mark the fool he wears a horn. Ha ha ha ha ha ha ha ha ha

Mark the fool mark the fool he wears a horn. Ha ha ha ha ha ha ha ha ha

Mark the fool mark the fool he wears a horn. 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 ha ha ha ha ha ha.

The first system consists of three vocal staves and two piano staves. All parts are in G major. The vocal parts are marked with "ha ha ha ha" lyrics. The piano accompaniment features a lively, rhythmic pattern.

Vice offers Fortunatus the Fruit.

N<sup>o</sup> 29.

ANDANTINO

CON MOTO.

pp

The second system is for a piece numbered 29. It is in 2/4 time with a key signature of one sharp (F#). The tempo markings are ANDANTINO and CON MOTO. The piano part begins with a dynamic marking of pp (pianissimo). The melody in the vocal line is characterized by grace notes and a steady eighth-note accompaniment.

Fortunatus tastes the Fruit.

N<sup>o</sup> 30.

The third system is for a piece numbered 30. It is in common time (C) with a key signature of two flats (Bb and Eb). The piece is composed of two chords: a Bb major triad in the right hand and an Eb major triad in the left hand, both with a fermata.

Fortunatus .

Nº 31. CHORUS.

ALLEGRETTO.

1<sup>mo</sup>  
2<sup>do</sup>  
Basso.

To Englands Court now speed thy  
To Englands Court now speed thy  
To Englands Court now speed thy

*f* *rf* *rf* *rf*

ALLEGRETTO.

way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now  
way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now  
way, By Fortune led 'ere close of day! To Englands Court, To Englands Court now

speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of  
speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of  
speed thy way- By Fortune led 'ere close of day- By Fortune led 'ere close of

Fortunatus.

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court now speed thy way By For = tune led 'ere close of

day- To England's Court To England's Court now speed thy way To England's

day- To England's Court To England's Court now speed thy way To England's

day- To England's Court To England's Court now speed thy way To England's

*dim.*

Court To England's Court now speed thy way - now speed now speed thy

Court To England's Court now speed thy way - now speed now speed thy

Court To England's Court now speed thy way - now speed now speed thy

*p*



way - now speed now speed thy way - - now speed- thy way - - - -

way - now speed now speed thy way - - now speed thy way - - - -

way - now speed now speed thy way - - now speed thy way - - - -

*pp* *dol*

When the Armenian is introduced to King Athelstan.

No 32.

ALLEGRO.

VIVACE.

*f* *ff*

Fortunatus.

Athelstan leaves Fortunatus with the Princess.

Nº 33.  
ALLEGRO  
SPIRITOSO.

*ff*

The Princess tastes of the Fruit.

Nº 34.  
ANDANTE

*pp* *f* *ff*  
Segue.

ALLEGRO  
MOLTO.

*f*

Fortunatus carries off the Princess.

Nº 35  
ALLEGRO.

*ff*

Fortunatus.

*f*

Nº 36. When Vice & Fortune appear.

ALLº *ff*

When Ampedo & Andalochia fight.

Nº 37.  
ALLEGRO  
NON TROPPO

*ff*

Fortunatus.

When Virtue descends.

Nº 38.

ANDANTE

LARGO.

Opening of Last Scene.

Nº 39.

POMPOSO.

Fortunatus .

*Virtue Triumphs,*  
**FINALE**  
*to the Melo Drama, of*  
**Fortunatus and his Sons,**  
*as Performed at the*  
*Theatre Royal, Covent Garden,*  
*Composed by*  
**HENRY R. BISHOP,**

*Ent. Sta. Hall.*     *Composer & Director of the Music to the Theatre Royal Covent Garden.*     *Pr*

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

**ALLEGRO** *f*

**VIVACE.**

**CHORUS.**

*f*

1<sup>mo</sup>

Virtue triumphs Vir-tue triumphs hap-py day hap-py day - - -

2<sup>do</sup>

Virtue triumphs Vir-tue triumphs hap-py day hap-py day - -

Basso

Virtue triumphs Vir-tue triumphs hap-py day hap-py day

*ff*

Fortunatus.

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

8

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

run Vir-tue's reign is now be = = gun Fortune's fickle race is run Virtue's

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day - -

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day - -

reign is now be = gun Virtue triumphs Virtue triumphs happy day happy day

Fortunatus.

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now-- Ah! well ah well a = = day Fortune's fickle race is

Vice sighs now Ah! well ah well a = = day Fortune's fickle race is

8

run Virtue's reign is now be = = gun Vir = = tue's reign is

run Virtue's reign is now be = = gun Vir = = tue's reign is

run Virtue's reign is now be = = gun Vir = = tue's reign is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = = gun Vir = = tue's reign is now be = = gun is

now be = gun is now be = gun is now - - - - be = =  
now be = gun is now be = gun is now - - - - be = =  
now be = gun is now be = gun is now - - - - be = =

8

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes. A small number '8' is written above the first piano staff.

= = gun - - - -  
= = gun - - - -  
= = gun - - - -

loco

Detailed description: This system continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment includes a section marked 'loco' with a key signature change to one sharp (F#).

End of the Melo-Drama .

Detailed description: This system shows the piano accompaniment concluding with a double bar line. The text 'End of the Melo-Drama .' is written across the staves.