

THE
MUSIC,
as Performed at the
THEATRE ROYAL, COVENT GARDEN.

TO
THE LAW OF JAVA.

COMPOSED,

and (by Permission) Dedicated

TO

HIS MAJESTY,

by

HENRY R. BISHOP,

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

THE POETRY BY

George Colman the Younger.

Eut. Sta. Hall.

Price 15^s

London Published by Goulding, Wilmaire, Potter & Co.
20, Soho Squ^r & to be had of I. Willis 7, Westmorland Street Dublin.

WB

x 11,391.7

Allen A. Brown.

25 October, 1896

To the King,

Sire,

I could not have presumed to approach Your Majesty with the following work, but for the reflection that it has already, when its Performance was honoured by Your Majesty's August Presence, been sanctioned with distinguished and truly encouraging marks of Your Majesty's approval.

The kind and considerate feeling of Your Majesty in being graciously pleased to allow me an opportunity of laying one of my works at Your Majesty's Feet, by its condescension excites my warmest gratitude, and is an additional evidence, that, although Your Majesty fully appreciates, and justly rewards, the exertions of Foreign Talent, English Music is dignified and exalted by the Patronage of Your Majesty, and that English Professors may proudly rely on their Sovereign's Fostering Protection.

Permit me, Sire, most humbly, yet fervently to hope that Your Majesty will deign to accept this testimony of my sincere attachment and profound Respect, and that Your Majesty will allow me the honor of subscribing myself

Sire,

Your Majesty's most faithful
and most devoted Subject and Servant.
Henry R. Bishop.

OVERTURE.

Composed by H. R. BISHOP. 1

LENTO

The musical score is written for piano and includes a cor Anglais part. It begins with a piano introduction marked *LENTO*. The first system shows the piano part with dynamics *ff* and *ten*, and a triplet of eighth notes. The second system introduces the cor Anglais with dynamics *p* and *f ff*. The third system continues the piano accompaniment with dynamics *pp*. The fourth system features the piano part with dynamics *ff* and *f*. The fifth system is marked *legati* and features a sixteenth-note run in the piano part with dynamics *ff*. The sixth system continues the sixteenth-note run with dynamics *ff* and a trill (*tr*). The seventh system concludes the piece with dynamics *ff* and *tr*.

Ov: Law of Java.

ALLELEGRO
MOLTO.

Clar:

Flauto

Ov: Law of Java.

ten ten *f*

The first system of music features a treble clef with a melodic line containing eighth-note runs and a bass clef with dense chordal accompaniment. The word "ten" is written twice in the bass staff, and a dynamic marking of *f* is present.

b *b* *ff*

The second system continues the piece with similar melodic and harmonic textures. A dynamic marking of *b* appears in the bass staff, and *ff* is marked at the end of the system.

ff *ff* *ff* *ff*

The third system is characterized by a more active bass line with frequent chord changes. The dynamic marking *ff* is used multiple times throughout the system.

ff

The fourth system shows a continuation of the dense accompaniment in the bass. A dynamic marking of *ff* is present in the beginning of the system.

p

The fifth system features a change in dynamics, with a *p* (piano) marking in the bass staff. The melodic line in the treble clef has some rests.

The final system of music on the page, maintaining the complex accompaniment and melodic motifs established in the previous systems.

4

First system of musical notation, featuring a treble and bass clef. The treble clef part contains several measures of music with notes and rests. The bass clef part contains a series of chords and notes, with dynamic markings *p* and *f*.

Second system of musical notation, featuring a treble and bass clef. The treble clef part contains several measures of music with notes and rests. The bass clef part contains a series of chords and notes, with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, and *pp*.

Third system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and notes. The bass clef part contains a series of chords and notes, with dynamic markings *cres*, *f*, and *f*, and a *ten* marking.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and notes. The bass clef part contains a series of chords and notes, with dynamic markings *ff* and *f*, and a *ten* marking.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and notes. The bass clef part contains a series of chords and notes, with dynamic markings *p* and *cres*.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and notes. The bass clef part contains a series of chords and notes, with dynamic markings *f*, *f*, and *rf*, and a *ten* marking.

ten: *ff* *ff*

This system features a treble clef with a key signature of one flat (B-flat). The right hand plays a complex, multi-measure chordal texture with many notes. The left hand plays a bass line with several whole notes. Dynamics include *ten:* (tension) and *ff* (fortissimo).

p

This system continues the complex texture from the first system. The right hand has a dense chordal structure, while the left hand has a more active bass line. The dynamic is marked *p* (piano).

This system shows a continuation of the musical texture. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. Dynamics are not explicitly marked in this system.

mf *cres* *f* *ten* *rf*

This system features a treble clef with a key signature of one sharp (F-sharp). The right hand has a melodic line with grace notes. The left hand has a dense chordal texture. Dynamics include *mf* (mezzo-forte), *cres* (crescendo), *f* (forte), *ten* (tension), and *rf* (ritardando).

This system continues the complex texture. The right hand has a dense chordal structure, and the left hand has a steady bass line. Dynamics are not explicitly marked in this system.

ten *ten* *ten* *f* *p*

This system features a treble clef with a key signature of one sharp (F-sharp). The right hand has a melodic line with grace notes. The left hand has a dense chordal texture. Dynamics include *ten* (tension), *f* (forte), and *p* (piano).

Clar:

Flauto

cres *f*

ff *ff*

ff *ff* *ff*

8^{va} *ff*

8 ----- loco

Flauto

p

7

Detailed description: This system shows the Flauto part. The upper staff contains a melodic line with a dotted quarter note followed by eighth notes, then a half note, and finally a quarter note. A dashed line above the staff indicates a measure rest for 8 measures. The lower staff contains a complex accompaniment of sixteenth notes. Dynamics include *p* and *loco*. A measure rest for 7 measures is indicated at the end.

Clar:

Detailed description: This system shows the Clarinet part. The upper staff has a melodic line with quarter notes and half notes. The lower staff has a complex accompaniment of sixteenth notes. Dynamics include *p*.

f

Detailed description: This system shows the piano accompaniment. The upper staff has a melodic line with quarter notes and half notes. The lower staff has a complex accompaniment of sixteenth notes. Dynamics include *f*.

p *f* *p*

Detailed description: This system shows the piano accompaniment. The upper staff has a melodic line with quarter notes and half notes. The lower staff has a complex accompaniment of sixteenth notes. Dynamics include *p*, *f*, and *p*.

Detailed description: This system shows the piano accompaniment. The upper staff has a melodic line with quarter notes and half notes. The lower staff has a complex accompaniment of sixteenth notes.

f *p* *f* *p* *f* *p*

Detailed description: This system shows the piano accompaniment. The upper staff has a melodic line with quarter notes and half notes. The lower staff has a complex accompaniment of sixteenth notes. Dynamics include *f*, *p*, *f*, *p*, *f*, and *p*.

Ov: Law of Java.

First system of musical notation. The upper staff features a melodic line with dynamics *f*, *pp*, *cres*, *mf*, and *f*. The lower staff provides harmonic accompaniment with dynamics *f* and *f*.

Second system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff has dynamics *f* and *f*.

Third system of musical notation. The upper staff has dynamics *p*, *cres*, *mf*, and *f*. The lower staff has dynamics *cres* and *f*, with the word "ten" written below the staff.

Fourth system of musical notation. The upper staff has dynamics *rf* and *cres*. The lower staff has dynamics *rf* and *cres*.

Fifth system of musical notation. The upper staff is marked *8va* and has a dynamic of *ff*. The lower staff has a dynamic of *ff*.

Sixth system of musical notation. The upper staff has a dynamic of *ff*. The lower staff has a dynamic of *ff*.

8

Musical notation system 1: Treble and bass staves. Treble clef has eighth notes with some accidentals. Bass clef has half notes and chords.

8

Musical notation system 2: Treble clef has chords and eighth notes. Bass clef has half notes and chords.

8

loco

Musical notation system 3: Treble clef has chords and eighth notes. Bass clef has half notes and chords. The word "loco" is written above the treble staff. Dynamic markings "ff" are present in both staves.

Musical notation system 4: Treble clef has chords and eighth notes. Bass clef has half notes and chords.

Musical notation system 5: Treble clef has chords and eighth notes. Bass clef has half notes and chords.

Musical notation system 6: Treble clef has chords and eighth notes. Bass clef has half notes and chords. The system ends with a double bar line and repeat signs.

MYNHEER VANDUNCK. Glee, for three Voices.

as Sung in

THE LAW OF JAVA. *AT THE* *Theatre Royal, Covent Garden.*

The Poetry by George Colman the Younger:

HRB

Composed by

HENRY R. BISHOP,

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

Price 2/6

Ent. Sta. Hall,

London Printed by Goulding, D'Almaine Potter & Co 20, Soho Sq. & to be had of J. Willis 7, Westmorland Street Dublin.

Moderato
ma Brillante
e Marziale

ff

p

Sotto Voce

Alto
Tenore
Basso

Myn - heer Vandunck, though he never was drunk, Sipp'd
Myn - heer Vandunck, though he never was drunk, Sipp'd
Myn - heer Vandunck, though he never was drunk, Sipp'd

Acc.^t

ff pp

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first, To a

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first, To a

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first, To a

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a *cres* pint of the lat - ter

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a *cres* pint of the lat - ter

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a *cres* pint of the lat - ter

f dai - ly To a pint of the latter dai - ly *pp* Myn heer Vandunck tho' he never was drunk, Sipp'd

f dai - ly To a pint of the latter dai - ly *pp* Myn heer Vandunck tho' he never was drunk, Sipp'd

f dai - ly To a pint of the latter dai - ly *pp* Myn heer Vandunck tho' he never was drunk, Sipp'd

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first To a

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first To a

Brandy and Water gai - ly; And he quenched his thirst with two quarts of the first To a

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a *cres* pint of the lat - ter

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a *cre* pint of the lat - ter *cres*

pint of the lat - ter dai - ly; To a pint of the lat - ter dai - ly; To a pint of the lat - ter

dai - ly To a *f* pint of the lat - ter dai - ly;

dai - ly To a *f* pint of the lat - ter dai - ly; Solo *fz*

dai - ly To a *f* pint of the lat - ter dai - ly; Singing "Oh that a Dutchman's draught could

be could be as deep as the rolling Zuyder-Zee! "As the roll - - - ing

p Soli

Oh, that a Dutchmans draught could be As deep as the roll - ing

Oh, that a Dutchmans draught could be As deep as the roll - ing

Zuyder-Zee! Singing Oh, that a Dutchmans draught could be As deep as the roll - ing

f *ad lib* *tr* **Coro** *pp*

Zuyder-Zee! As the roll - - ing Zuyder-Zee! As the Zuy - der Zee! Singing

Zuyder-Zee! As the roll - - ing Zuyder-Zee! As the Zuy - der Zee! Singing

Zuyder-Zee! As the roll - - ing Zuyder-Zee! As the Zuy - der - Zee! Singing

cres *mf* *p* *colla voce* *pp* *pp*

Oh, that a Dutchmans draught could be As deep as the roll_{ing} Zuyder-Zee! As

Oh, that a Dutchmans draught could be As deep as the roll_{ing} Zuyder-Zee! As

Oh, that a Dutchmans draught could be As deep as the roll_{ing} Zuyder-Zee! As

deep As deep as the rolling Zuyder Zee! as the roll

deep As deep as the Zuyder Zee! as the rolling Zuyder

deep As deep as the Zuyder Zee! as the rolling Zuyder

ing as the rolling Zuyder Zee! as the rolling Zuyder Zee! as the rolling

Zee! as the rolling Zuyder Zee! as the roll ing as the rolling

Zee! as the roll ing as the rolling Zuyder Zee! as the rolling

Zuy - der Zee! as the rolling Zuyder Zee! as the rolling Zuy - der
 Zuy - der Zee! as the roll - - - - - ing as the rolling Zuy - der
 Zuy - der Zee! as the rolling Zuyder Zee! as the rolling Zuy - der

Zee! as the rolling Zuyder Zee! as the rolling Zuyder Zee! as the rolling Zuyder
 Zee! as the rolling Zuyder Zee! as the rolling Zuyder Zee! as the rolling Zuyder
 Zee! as the rolling Zuyder Zee! as the rolling Zuyder Zee! as the rolling Zuyder

Zee! Solo Zee! No
 Zee! Solo Zee! No
 Zee! Wa - - ter well mingled with spirit good store No

Hollander dreams of scorning; No Hollander dreams of scorning;
 Hollander dreams of scorning; No Hollander dreams of scorning;
 Hollander dreams of scorning; No Hollander dreams of scorning; But, of water alone he

drinks no more But, of water alone he drinks no more Than a rose sup - plies When a

dew drop lies On its bloom in a summer morning in a sum - mer
 dew drop lies On its bloom in a summer morning in a sum - mer
 dew drop lies On its bloom in a summer morning in a sum - mer

Coro

morning; For a Dutchmans draught should potent be, Though deep as the rolling

morning; For a Dutchmans draught should potent be, Though deep as the rolling

morning; For a Dutchmans draught should potent be, Though deep as the rolling

Zuy-der-Zee, Though deep Though deep as the rolling Zuy-der-Zee, as the

Zuy-der-Zee, Though deep Though deep as the Zuy-der-Zee.

Zuy-der-Zee, Though deep Though deep as the Zuy-der-Zee.

roll - - - ing as the rolling Zuyder-Zee. as the

as the rolling Zuyder-Zee, as the rolling Zuyder-Zee, as the roll - -

as the rolling Zuyder-Zee, as the roll - - - - - ing as the

rolling Zuyder-Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

ing, as the rolling Zuy-der- Zee, as the roll

rolling Zuyder-Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

Zee, as the rolling Zuy-der- Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

ing as the rolling Zuy-der- Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

Zee, as the rolling Zuy-der- Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

Zee, as the rolling Zuy-der- Zee, as the rolling Zuy-der- Zee, as the rolling Zuyder-

rf ten rf

Zee, as the rolling Zuy-der- Zee.

Zee, as the rolling Zuy-der- Zee.

Zee, as the rolling Zuy-der- Zee.

tr

cres ff

When a Tourist describes her,
Sung by
MR L I S T O N.

IN

THE LAW OF JAVA.
AT THE
Theatre Royal, Covent Garden.

The Poetry by George Colman the Younger

Composed by

HRB

HENRY R. BISHOP,

Price 1/6,

Ent. Sta. Hall.

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 of I. Willis 7, Westmorland Street Dublin.

Andantino
Marcato

ff

Detailed description: This block contains the piano introduction for the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked 'Andantino' and 'Marcato'. The first staff features a complex, rhythmic accompaniment with many beamed notes and rests. The second staff has a simpler, more melodic line. A dynamic marking of 'ff' (fortissimo) is placed at the beginning of the second staff.

PENGOOSE

When a Tourist describes her, each

p

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is on a single treble clef staff, starting with a rest and then entering with the lyrics 'When a Tourist describes her, each'. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature is one sharp and the time signature is 6/8. A dynamic marking of 'p' (piano) is placed below the piano accompaniment. The word 'PENGOOSE' is written above the vocal line.

female expects, That some charm he'll extract from her downright defects; In her

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'female expects, That some charm he'll extract from her downright defects; In her'. The piano accompaniment continues on the grand staff. The key signature and time signature remain the same as in the previous block.

Squint, a soft languish can sure be discern'd And her leg, though of wood, may be

mighty well turn'd.

ff

SECOND VERSE

Should her Visage exhibit too much of the Rose, Praise the bloom on her

p

cheeks, and stop short at her nose; For if Ladies have Noses like Aces of Clubs, Call them

arch-looking Angels - but don't talk of snubs.

ff

THIRD VERSE

Of a Charmer, whose teeth Absentees we may style, Say, how sweetly she

p

purses her lips in a smile! And when her red locks into ringlets she twirls, Not a

ff

word of her Carrots, - but cry up her curls.

ff *mf*

FOURTH VERSE

In your Book let the vir-tuous Fair of each Nation, Be

printed with Notes of de--serv'd Admi-ra--tion; While they whose faux

pas furnish Scan-dal with da-ta, Need on--ly be mention'd a--

mong the E-ra-ta.

Was it the Nightingales' Note of Love,

D U E T T O,

Sung by

MISS STEPHENS & MISS M. TREE,

No. 4.

THE LAW OF JAVA,

at the
Theatre Royal, Covent Garden,

The Poetry by George Colman Esq.
(The Younger)

HRB

COMPOSED BY

HENRY R. BISHOP,

Ent. Sta. Hall,

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

Pr: 2/

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

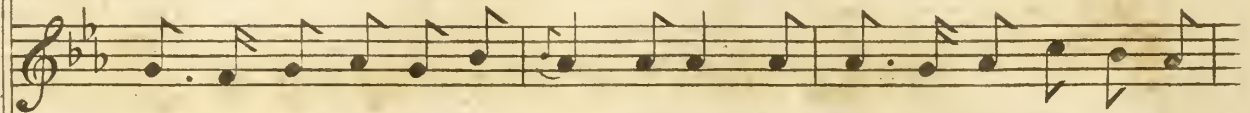
ANDANTE
ESPRESSIVO.

NOURJADÉE.



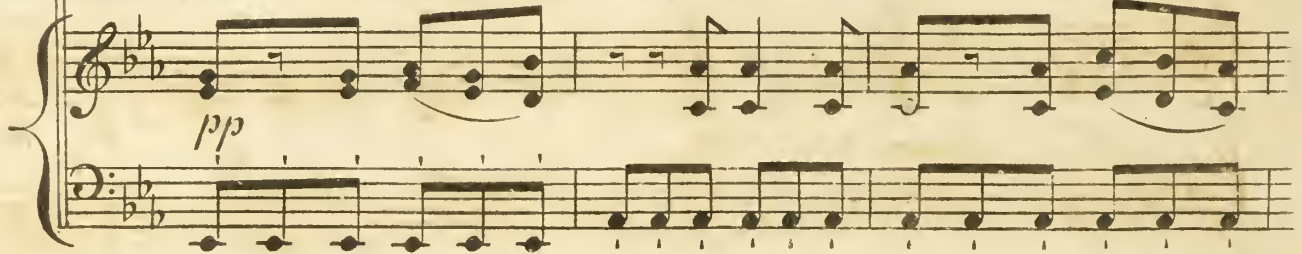
Was it the Nightingale's note of love, Or was it the Zephyr on

Z AÏ D E .



Was it the Nightingale's note of love, Or was it the Zephyr on

ACCOM!



ro - ses playing, That lur'd her so late so late to the musky grove,

ro - ses playing, That lur'd her so late to the musky grove, Or

Stacc:

Or was it Se...lim there was staying? Twas her troth to plight, 'Ere he

was it that Se...lim there was staying? Twas her troth to plight, 'Ere he

Cres

rf *Dolce* *pp ed Espress*

march'd to fight And this was Abra's plaintive lay "My heart is heavy

rf *Dolce* *pp ed Espress*

march'd to fight And this was Abra's plaintive lay "My heart is heavy

mf *p* *Largo* *pp* *pp* *Tempo 1^{mo}*

Largo *Tempo 1^{mo}*

Well... a - day! My heart is hea - vy Well... a - day!"

Largo *Tempo 1^{mo}*

Well... a - day! My heart is hea - vy Well... a - day!"

Largo *Tempo 1^{mo}* *ff*

Espress:

While they were uttering vows of truth, While they were wishing they

pp

ne'er could sever, A Ti...ger leapt on the hap...less Youth And

p ed *Espress*
 Selim was torn a...way for ever! *Espress:*
 Oh! her reason is gone, But when

night comes on, Still A...bra sings her plain...tive lay, "My

heart is hea...vy, Well..... a....day! My heart is hea...vy,

Sosten:

Well..... a.....day!" O was it the Night...in...gale's

p e stacc:

A Tempo, e con moto.

Night - ingale's note of love, Or was it Se.. lim there was staying? For

note of love, Or was it that Se.. lim there was staying? For

Slentando

this was A...bra's plain...tive lay, "My heart is hea...vy,

this was A...bra's plain...tive lay, "My heart is hea...vy,

Cres

mf

p

pp ed Espress

Largo

Slentando

Well...a...day," Ah! well...a...day! This was A...bra's plaintive lay, "My

Well...a...day," Ah! well...a...day! This was A...bra's plaintive lay, "My

A Tempo

Largo

Ad lib:

heart is hea...vy, Well...a...day!"

heart is hea...vy, Well...a...day!"

Tempo 1^{mo}

ff

* well...a...day

* well...a...day

Dungeons and Slavery
 Cavatina, Sung by
Miss M. Tree
 IN THE
LAW OF JAVA,
 at the
Theatre Royal, Covent Garden,

The Poetry by George Colman, the Younger,

The Music, Composed by

HRB

HENRY R. BISHOP.

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

Ent. Sta. Hall.

Price 1/6

London Printed by G. Alding, D'Almaine, Potter, & Co. 20, Shoe Sq. & to be had of T. Willis, 7, Westmoreland Street, Dublin.

ANDANTE AFFETUOSO.

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of two systems of music. The first system begins with a piano (*p*) dynamic. The second system includes dynamic markings for *dim* (diminuendo), *pp* (pianissimo), *p* (piano), and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks.

ZAI'DE.

Dungeons and slave-ry lose their woes, When love and

friend.....ship are un.....known; But when im....mur'd, we

think we think on those Who for our fate in an.....guish

moan; ----- Then flow the tears. that scald that scald and

bring To chains their weight to death to death it's sting,

While Captives friendless friendless and for...lorn..... May laugh Ca-

-la...mi-ty Ca-la-mi-ty to scorn May laugh Ca...la...mity Ca...

Ad lib^m

-la...mity to scorn. While Captives friendless friendless and for -

Largo *Tempo 1^{mo}*

-lorn..... May laugh Ca...la-mi-ty Ca-la-mity to scorn

May laugh Ca-la-mity Ca-la-mity to scorn

Ad lib: *Largo* *ad lib*

GRAND FINALE
to the first Act of
THE LAW OF JAVA.

Sung by
Miss Stephens, Miss M. Tree, M. J. Isaac & Co.

AT THE
THEATRE ROYAL, COVENT GARDEN.

The Poetry by George Colman the Younger

The Music composed by



HENRY R. BISHOP,

Ent. Sta. Hall.

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

Pr.

London Published by Goubling D'Almaine Potter & Co. 20, Soho Sq & to be had of L. Willis 7, Westmorland St Dublin.

Andante

BASPA

Blame me not La - - dy, though I wait To lead you

to your pri - - son gate: Born to ful - fil A mas - ters

will, E'en as his breath pro - pels, I sail, — A fea - - ther

rf
driv - en by the gale. driv - en by the gale

cres f p pp

Un poco piu moto
NOURJADEE

Smooth Im - pos - - tor!

Oboe

f p

NOURJADEE

still be - - gui - - ling, Still on those you ru - - in smi - - ling;

ZAIDE

Smooth Im - pos - - tor! still be - - gui - - ling, Still on those you

pp f p pp

Like a glas - - sy Sea you show, Where Rocks and Quicksands

ru - - in smi - - ling; Like a glas - - sy Sea you show, Where

f p f p

lurk be - low, and Quicksands lurk be - low. Where Rocks and
 rocks and Quicksands lurk be - low. Where Rocks and

Quicksands lurk be low. Where Rocks and Quicksands lurk be low. (Enter AMRA, &c &c)
 Quicksands lurk be - low. Where Rocks and Quicksands lurk be - low.

(NOURJADEE & SOPRANI DI CORO: ZAÏDE.) **Coro** *ff* Smooth Im - postor! **Soli** *pp* (Soprano di CORO Tacent) Still
 (AMRA, IMALEE, FATIMA, ZULEMA AND BOY.) *ff* Smooth Im - postor! *pp* Still

tutti Soprano &c: *ff* be - - gui - - ling, Smooth Im - postor!
 be - - gui - - ling, *ff* Smooth Im - postor!

Soli *pp* **Coro** *Tacet* **Coro** *ff*

still be - - - gui - - - ling, Smooth Im -

still be - - - gui - - - ling, Smooth Im -

postor! Im postor!

postor! Im postor! Enter Slaves

p **Tempo Imo**

NOURJADEE Still on those you ru - - in smi - - ling Smooth Im

ZAIDE. Still on those you ru - - in smi - - ling Smooth Im

FATIMA. Still on those you ru - - in smi - - ling Smooth Im

ZULEMA. Still on those you ru - - in smi - - ling Smooth Im

AMRA. Still on those you ru - - in smi - - ling Smooth Im

IMALEE. Still on those you ru - - in smi - - ling Smooth Im

BOY. Still on those you ru - - in smi - - ling Smooth Im

BASPA. Still on those you ru - - in smi - - ling Smooth Im

SOPRANO. All are rea - - dy; here we wait, To lead you

ALTO. Still on those you ru - - in smi - - ling Smooth Im

TENORE. All are rea - - dy; here we wait, To lead you

BASS. All are rea - - dy; here we wait, To lead you

TEMPO PRIMO

Law of Java

pos - - tor! still be - gui - - ling, Still on those you ru - - in

pos - - tor! still be - gui - - ling, Still on those you ru - - in

pos - - tor! still be - gui - - ling, Still on those you ru - - in

to your pri - - son gate. To lead you to your pri - - son

pos - - tor! still be - gui - - ling, Still on those you ru - - in

to your pri - - son gate. To lead you to your pri - - son

f *p* *cres*

smi - - ling smi - - ling

smi - - ling smi - - ling

smi - - ling smi - - ling

gate your pri - - son

smi - - ling smi - - ling

gate your pri - - son

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

5 4 4 4 8 4

Law of Java

All^o molto

ff

-ling; Now a - way! our lot we know: — A - - way! A -

-ling; Now a - way! our lot we know: — A - - way! A -

-ling; Now a - way! our lot we know: — A - - way! A -

gate. Now a - way! our lot we know: — A - - way! A -

Soprano

Alto

ling; Now a - way! our lot we know: — A - - way! A -

Tenore

Basso

gate. Now a - way! our lot we know: — A - - way! A -

Allegro molto

f f f ff

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

way! a - - way! our lot we know: — 'Tis pow - - er's man - - date

Law of Java

bids the Slave To Dun - geons hence! or to the
 bids the Slave To Dun - geons hence! or to the
 bids the Slave To Dun - geons hence! or to the
 bids the Slave To Dun - geons hence! or to the
 bids the Slave To Dun - geons hence! or to the
 bids the Slave To Dun - geons hence! or to the

Grave! A - way! 'Tis Slav'ry's du - - ty to o - - - bey. A -
 Grave! A - way! 'Tis Powers' mandate bids the Slave A -
 Grave! A - way! 'Tis Slav'ry's du - - ty to o - - - bey. A -
 Grave! A - way! 'Tis Slav'ry's du - - ty to o - - - bey. A -
 Grave! A - way! 'Tis Slav'ry's du - - ty to o - - - bey. A -
 Grave! A - way! 'Tis Slav'ry's du - - ty to o - - - bey. A -

ff *ff* *ff* *ff*

Law of Java

way 'Tis Slav'ry's du - ty to o - -bey

way, To Dungeons hence or to the Grave! a - way a - way a -

way 'Tis Slav'ry's du - ty to o - -bey a - way a - way a -

way 'Tis Slav'ry's du - ty to o - -bey a - way a - way a -

way 'Tis Slav'ry's du - ty to o - -bey a - way a - way a -

way 'Tis Slav'ry's du - ty to o - -bey a - way a - way a -

. tis du - ty to o - -bey

way a - way to Dungeons or the + Grave

way a - way tis du - ty to o - -bey

way a - way tis du - ty to o - -bey.

way a - way tis du - ty to o - -bey

way a - way tis du - ty to o - -bey

way a - way tis du - ty to o - -bey

ff *ff* *p*

Law of Java

NOURJADEE (TO ZAIDE)

To - mor - row, dear - est friend, to

NOURJADEE

mor - row, hope to see Your Nour - ja - dee!
 ZAIDE
 To soothe me in my sorrow I

ZAIDE

hope I hope to see My Nour - ja - dee! My Nour -

NOURJADEE

--- ja - dee! to see to see Your Nour - - - - ja -

NOURJADEE Sotto voce

dee! To morrow dear - est friend Ex - pect to see To
 ZAIDE Sotto voce
 To morrow dear - est friend I hope to see To

morrow dearest friend Your Nour - ja - dee! to - morrow dearest friend Ex -

morrow dearest friend My Nour - ja - dee! to - morrow dearest friend I

cres *mf*

pect to see to - morrow dearest friend to see Your Nour - - ja -

hope to see to - morrow dearest friend dear - - - - est Nour - - ja -

p *mf* *p* *pp*

dee! Your Nour - - - - ja - - - - dee! to - morrow dear - est

dee! My Nour - - - - ja - - - - dee! to - morrow dear - est

pp *p* *pp* *pp* *pp* *pp*

A -

A - way our lot we know A -

A - way our lot we know A -

cres *pp*

friend Ex-pect to see to morrow dearest friend Your Nour - - ja -
 friend I hope to see to morrow dearest friend My Nour - - ja -
 Away our lot we know, a way *pp* 'Tis Slavry's du_ty to o -
 way our lot we know 'Tis du - - ty to o -
 way a - way a way away 'Tis Slavry's du_ty to + o - bey o -
 way a a way away 'Tis Slavry's du_ty to o o -

dee! To morrow dearest friend Ex-pect to see to morrow dearest
 dee! To morrow dearest friend I hope to see to morrow dearest
 bey du - - - - ty to
 bey du - - - - ty to o -
 bey Tis Slavry's du_ty to o - bey Tis Slavry's du_ty to o -
 bey Tis Slavry's du_ty to o - bey 'Tis Slavry's du_ty to o -

friend to see Your Nour - ja - dee Your Nour - - - - - ja -
 friend dear - - - est Nour - ja - dee My Nour - - - - - ja -
 bey 'Tis du - - - - - ty to o - -
 bey 'Tis du - - - - - ty to o - -
 bey 'Tis du - ty to o - -
 bey 'Tis du - ty to o - -

mf *p* *pp*

dee! Your Nourja - dee! Expect to see Ex - pect to see to morrow dearest
 dee! My Nourja - dee! I hope to see I hope to see to morrow dearest
 bey du - - - - - ty to o - -
 bey du - - - - - ty to o - -
 bey 'Tis du - ty 'Tis Slavry's du - ty to o -
 bey 'Tis du - ty 'Tis Slavry's du - ty to o -

f *pp* *cres*

way Tis du-ty to o-bey

way Tis du-ty to o-bey

know a-way a-way a-way a-way Tis du-ty to o-bey

know a-way a-way a-way a-way Tis du-ty to o-bey

know a-way a-way a-way a-way Tis du-ty to o-bey

ZAIDE espres^o.

Ah! me! my heart, and

p stacc *cres* *mf* *pp* stacc molto

must we part Ah! me! my heart and must we part Fare well,

A-dieu Fare well A-dieu

NOURJADFE *espress*

Ah! me! my heart, yes,
 Fare - well A - - dieu Ah! me!

now we part Ah! me my heart, yes now we part Fare - - - -
 my heart and must we part Fare - -

- well A - - - - - dieu Fare - -
 - - - - well A - - - - - dieu

- - - - well Fare - well A - - - - dieu
 Fare - - - - well Fare - well A - - - - dieu

Sotto voce

Fare = = = = = well Fare = = = =

Fare = = = well - - - - - Fare = = = = = well - - - -

pp Fare = well Fare = = = well Fare well

Be rea = dy all be rea = dy all we tarry La = dy

pp Fare = well Fare = = = well Fare = well

pp

Be rea = = = dy all Be rea = = =

= = = = well Fare = well A = = = = = dieu

Fare = = = = = well - - - - - A = = dieu - - - - - A = = dieu - - - -

Fare = = well

now for you we tar = = = ry La = = = dy now - - -

Alto. Fare = = well rea = = dy all rea = =

= dy all rea = = dy all rea = =

Fare = = = = well -

Fare = = = = well - Fare = = = =

p Fare = = = = well Fare = =

for you - - - we tar = = = ry La = = = dy

= dy all we tar = = = ry well Fare = =

= dy all we tar = = = ry La = = = dy

pp A = = = = dieu A = = = dieu

= well A = = dieu A = = dieu

= well A = = = dieu A = = = dieu

now for you *pp* A = = = dieu

= well A = = = dieu A = = = dieu

now for you *Clar:*

pp

a = = = dieu a = = = = = dieu a = =

a = = = dieu a = = = = = dieu a = =

a = = = dieu a = = = = = dieu a = =

p

La = = dy we tar = ry now for you _ _ _ we tar = ry

pp

a = = = dieu a = = = = = dieu a = =

Alto *tenor*
e Bass

La = = dy we tar = ry now for you _ _ _ we tar = ry

dim: *morendo.*

= = = dieu A = = = = = dieu A = = = = =

= = = dieu A = = = = = dieu A = = = = =

= = = dieu A = = = = = dieu A = = = = =

now for you *dim* *morendo.*

= = = dieu A = = = = = dieu A = = = = =

now for you

The musical score is arranged in a system of staves. The top section consists of three vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics "= dieu" are written below each vocal line. The bottom section consists of three piano accompaniment staves, each with a grand staff (treble and bass clefs) and the same key signature. The first piano staff begins with a *pp* dynamic marking. The score concludes with a double bar line and the text "End of Act the First." written in a decorative font.

Away when we see, love

51

DUETTO,

Sung by
Miss Stephens & Mr. Durusett,

— IV —

THE LAW OF JAVA.

at the
Theatre Royal, Covent Garden.

The Poetry by George Colman the Younger.

Composed by

HRB

HENRY R. BISHOP,

Ent. Sta. Hall,

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

Price 2/.

London Printed by Goulding, D'Almaine Potter & Co 20 Soho Sq. & to be had of I. Willis 7, Westmorland St Dublin.

ALLEGRETTO

mf Stacc:

Cres *f*

ff

NOURJADEE.

A - way when we flee, love, And soon will that be, love, Yes soon, love, yes

pp Stacc:

soon, my love, soon..... The Sun will have fled, love, And left us in...

Stacc:

AGIB.

-stead, love, The light, love, The light of the Moon..... A - way when we

Cres *mf* *pp* Stacc:

flee, love, And soon will that be, love, Yes soon, love, yes soon my love,

'soon..... The Sun will have fled, love, And left us in - stead, love, The

Stacc:

NOURJADEE.

light, love, the light of the Moon..... Although our hearts flut-ter, No

Cres *mf* *pp* Stacc:

word will we ut - ter Till clear, love, Till clear of the bay..... The

Cres *mf* *pp*

Ship smoothly go - ing, And soft breezes blowing To waft us To waft us a -

Slentando

NOURJADEE.

- way A - way when we flee, love, And soon will that be, love, Yes soon, love, yes

AGIB.

A - way when we flee, love, And soon will that be, love, Yes soon, love, yes

pp Stacc:

soon, my love soon..... The Sun will have fled, love, And left us in...

soon, my love soon..... The Sun will have fled, love, And left us in...

Stacc: Cres *pp* Stacc:

stead, love, The light, love, the light of the Moon And left us in... stead The

stead, love, The light, love, the light of the Moon And left us in - stead, love, The

f *p* *f* *p* *pp* Stacc:

light of the Moon And left us in...stead The light of the Moon The

light of the Moon And left us in - stead love The light of the Moon The

f *pp* Stacc: *mf* Stacc:

light of the Moon The light of the Moon The light of the Moon.

light of the Moon The light of the Moon The light of the Moon.

pp *mf* *pp* *mf* Cres *f* *ff*

NOURJADEE.

When borne o'er the Ocean How sweet, then, the

pp Stacc:

AGIB.

notion, The pleasure the pleasure how pure..... To think that fate,

Stacc:

never Will you and me sever While life, love, while life shall en... dure

Cres

Cres

NOURJADEE.

..... When borne o'er the Ocean How sweet, then, the motion, The pleasure The

mf pp Stacc:

pleasure how pure..... To think that fate ne_ ver, Will you and me

To think that fate ne_ ver, Will you and me

Cres mf pp

se - ver While life, love, while life shall en - dure A - way when we flee, love, And

se - ver While life, love, while life shall en - dure A - way when we flee, love, And

Slentando *a Tempo*

pp *Stacc:*

soon will that be, love, Yes soon, love, yes soon, my love soon..... The

soon will that be, love, Yes soon, love, yes soon, my love soon..... The

Stacc: *Cres*

Sun will have fled, love, And left us in - stead, love, The light love, The

Sun will have fled, love, And left us in - stead, love, The light love, The

pp *Stacc:*

WHEN CLOUDS OF SORROW.

Sung by

MIS S M. TREE.

IN
THE LAW OF JAVA,
AT THE
Theatre Royal, Covent Garden.

The Poetry by George Colman the Younger.

THE MUSIC COMPOSED BY



HENRY R. BISHOP,

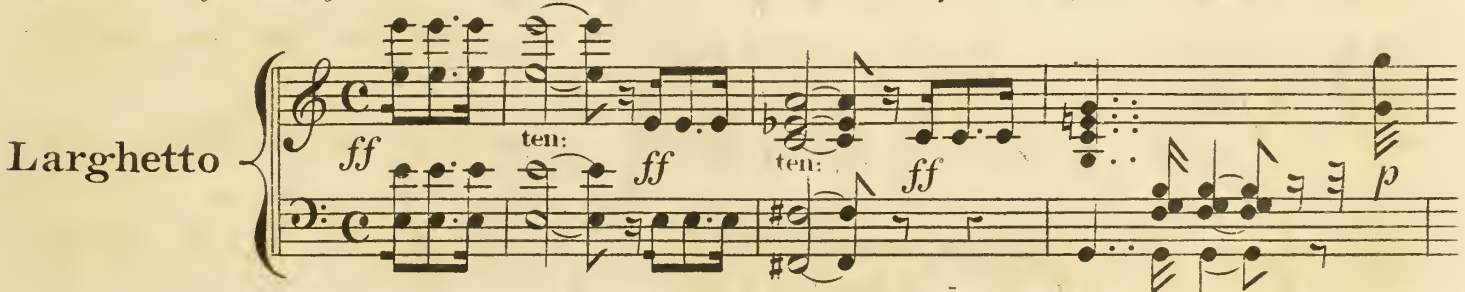
Ent. Sta. Hall,

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

Price 2/.

London Printed by Goulding, Dalmaine Potter & Co. 20, Soho Sq. & to be had of I. Willis 7, Westmorland St. Dublin.

Larghetto



ff ten: ff ten: ff p




f ff p



loco ff ff

Zaide.
Espress.

Espress.

When clouds of sor = row round him tour, The Cap = tive hails his

p e sosten. Viola.

dy = ing hour That frees him from ty = ran = nic pow'r From

pp f p

tears and deep des = pair That frees him from ty = ran = nic pow'r From

f f f f

tears from tears and deep des = pair That frees him from ty =

f f ten. p pp f f

= ran = nic pow'r From tears from tears and deep des = pair

f f f f p pp **Largo.**

Allegro
Moderato.

Flauto.

Musical notation for Flauto and piano accompaniment. The Flauto part is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is marked as Allegro Moderato.

Musical notation for piano accompaniment. The upper staff is the right hand and the lower staff is the left hand. A measure rest of 8 measures is indicated at the beginning.

Thus ea-ger for the a-zure skies The joy-ous lark delights to

Musical notation with lyrics. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. Dynamics include *pp* e Stacc and Cres.

rise And tow'r-ing o'er the morn-dew flies To

Musical notation with lyrics. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. Dynamics include *mf*, *pp*, and *mf*.

ca-rol in the Air To ca-rol in the Air To ca-rol in the

Musical notation with lyrics. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. Dynamics include *f*, *p*, Cres., *f*, and *f*.

ad lib:

rise - - - And tow'r = ing o'er the morn dew flies - - - To

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'rise', followed by the lyrics 'And tow'r = ing o'er the morn dew flies - - - To'. The piano accompaniment starts with a forte (*f*) dynamic and includes markings for *pp* and *mf*.

ca = = = rol in - - - the Air To ca = rol in the Air To ca = = rol in the

The second system continues the vocal line with the lyrics 'ca = = = rol in - - - the Air To ca = rol in the Air To ca = = rol in the'. The piano accompaniment features dynamics of *f*, *p*, and *Cres.*.

Air Clar: The joy = = = ous lark de = = lights - - - to rise And

The third system includes a vocal line and a piano accompaniment. The vocal line has the lyrics 'The joy = = = ous lark de = = lights - - - to rise And'. The piano accompaniment is marked *pp* and includes sixteenth-note patterns with a '6' fingering.

tow'r = = ing o'er the morn dew flies To ca = = = rol in - - - the

The fourth system continues the vocal line with the lyrics 'tow'r = = ing o'er the morn dew flies To ca = = = rol in - - - the'. The piano accompaniment continues with sixteenth-note patterns and a '6' fingering.

ad lib:

Air - - - to ca = = = rol ca = = = rol in the Air When

The fifth system features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Air - - - to ca = = = rol ca = = = rol in the Air When'. The piano accompaniment includes dynamics of *mf*, *Cres.*, and *f*.

clouds of sor - row round him lour - The Captive hails - his dy - ing hour That

frees him from ty - ran - nic pow'r - From tears from tears - - and deep despair That frees him

from ty - rannic pow'r ty - rannic pow'r that frees from tears and deep des -

= pair from tears and deep des - pair from tears - - and deep des - pair from

tears and deep des = pair from tears - - - and deep des = pair des =

Voce.
= pair

Flauto.
8
Slentando.

Piano
Forte.

The first system of the score includes three staves. The top staff is for the voice, with the instruction '= pair' below it. The middle staff is for the flute, with a fermata over the eighth measure and the instruction '8 Slentando.' below it. The bottom two staves are for the piano, with 'Piano' and 'Forte.' markings on the left.

The second system consists of two staves for piano accompaniment. The upper staff contains a melodic line with a long slur, and the lower staff contains a complex rhythmic accompaniment with many sixteenth notes.

The third system consists of two staves for piano accompaniment, similar to the second system, with a melodic line and a dense rhythmic accompaniment.

The fourth system consists of two staves for piano accompaniment. It includes dynamic markings: 'Dim:' (diminuendo) and 'f' (forte) in the lower staff, and 'Slentando.' (ritardando) in the upper staff.

The fifth system consists of two staves for piano accompaniment, showing a continuation of the melodic and rhythmic themes.

The sixth system consists of two staves for piano accompaniment. It includes dynamic markings: 'f' (forte) and 'ff' (fortissimo) in the lower staff.

Javanese March

(Finale to Act 2nd)

Composed by H R Bishop

Moderato
Allegretto
ed alla
Marcia.

ff *f*

Repeat, *p* - and decrease by degrees to *ppp*

This musical score is for a piece titled 'Javanese March'. It is written for piano and consists of four systems of music. The first system includes a tempo and mood instruction: 'Moderato Allegretto ed alla Marcia.' The key signature is one sharp (F#) and the time signature is 3/4. The first two staves of the first system are marked with dynamic levels *ff* and *f*. The piece concludes with a repeat sign and a dynamic instruction: 'Repeat, *p* - and decrease by degrees to *ppp*'.

This March is repeated, at various times, in the 3rd Act.

Opening of 2nd Scene (Act 1st)

H. R. Bishop.

Allegretto

ff

(Scene opens)

This musical score is for the 'Opening of 2nd Scene (Act 1st)'. It is written for piano and consists of two systems of music. The tempo is marked 'Allegretto'. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The first system is marked with a dynamic level of *ff*. The second system begins with the instruction '(Scene opens)'. The piece concludes with a double bar line.

LOW IN THE VALE.

67

Sung by
MISS STEPHENS,

— IV —

THE LAW OF JAVA.

AT THE

Theatre Royal, Covent Garden.

The Poetry by George Colman the Younger:

RB

The Music Composed by

HENRY R. BISHOP,

Price 1/6.

Ent. Str. Hall,

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, Westmorland Str. Dublin.

MODERATO

E GRAZIOSO.

Flauto

NOURJADEE.

Low in the Vale where a streamlet ran, And under a tree reclin'd; A

thousand thousand charms beside Our senses to be guile.

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

Ad lib:

Mark ev'ry glance that confirms her sway,

p

Note, too, each dimple's pow'r; Look on her lips, how the young loves play, Like

Bees on the ho-nied flow'r! Oh! gaze on her bosom of sweets and take - This

truth for a con-stant rule En...chanting Woman can al...ways make The

h

f *p*

wisest of Men a fool La la la la la la la la la la la la la

p

or A Tempo

la la la la la la la la la la la la En...chanting Woman can always make The

mf *f*

or Men a... fool!

wisest of Men a fool!

p *p* *ff*

TYRANT I COME!

Sung by Miss M. Tree.

Composed by Henry R. Bishop.

ALLEGRO MODERATO.

ANDANTE.

The first system of piano accompaniment features a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The piece begins with a forte (*ff*) dynamic and includes a triplet of eighth notes in both hands. The tempo is marked *ALLEGRO MODERATO*. The music transitions to a 6/8 time signature and a more relaxed tempo, marked *ANDANTE*. Dynamics include *ten* (tenuissimo) and *mf* (mezzo-forte).

The second system of piano accompaniment continues the piece. It features a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The tempo is marked *TEMPO 1^{mo}*. The music includes a forte (*ff*) dynamic and a *ten* (tenuissimo) marking. The system concludes with a 3/4 time signature.

ZAÏDE.

The vocal line begins with the lyrics: "Ty - rant, I come! Freely with life I part, 'Tis comfort now to". The piano accompaniment is in a recitative style, marked *RECIT: f*. The key signature has one sharp (F#). The time signature is common time (C). The piano part includes a *ten* (tenuissimo) marking and ends with a *pp* (pianissimo) dynamic.

The vocal line continues with the lyrics: "die! And soon my break...ing heart will heave its la..... test". The tempo is marked *Andante*. The piano accompaniment is in a recitative style, marked *pp*. The key signature has one sharp (F#). The time signature is common time (C). The piano part includes a *f* (forte) dynamic marking.

Largo

sigh And soon my breaking heart will heave its la... test sigh!

f Allegro *f* *Largo* *pp* *pp*

ANDANTINO AFFETUOSO.

espres:

Hap...ly, my wedded Love, Ere now, a - las! is dead; To

p Arpa

blissful realms a - bove my slaughter'd babe..... hath fled:.....

Those to my bo... som dear No more on Earth I see..... Their

spi - rits hov' - ring near Look down and wait for me. Their

spirits hov'ring near Look down and wait for me And

wait for me And wait for me.

Colla voce Cres Colla voce *pp*

ALLEGRETTO MODER^{to}

Flauto *p* ten

ff Cres *mf*

With Life then let me part, 'Tis comfort now..... to die And

pp *Stacc:*

soon my breaking heart will heave it's la test sigh: With Life then let me

pp

part, 'Tis comfort now..... to die. And soon my breaking heart will heave it's

la test sigh. (Trumpet behind Scenes)

mf *Cres* *f* *ppp* *ppp*

Gong.

Tyrant I come Tyrant I come

This system shows the beginning of the piece. The vocal line starts with a rest, followed by the lyrics "Tyrant I come Tyrant I come". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands, starting with a *pp* dynamic.

Tyrant Ty... rant I come.....

Tromba

Cres *mf* *f* *f* *pp*

The second system continues the vocal line with "Tyrant Ty... rant I come.....". The piano accompaniment features a *Tromba* part in the right hand. Dynamic markings include *Cres*, *mf*, *f*, *f*, and *pp*.

I come.....

pp (Military Band) *Cres*

The third system shows the piano accompaniment with a *pp* dynamic and a *Cres* marking. The vocal line continues with "I come.....".

Ty... rant I come

mf *Cres* *f* *Cres*

The fourth system continues the vocal line with "Ty... rant I come". The piano accompaniment includes dynamic markings of *mf*, *Cres*, *f*, and *Cres*.

Ty... rant | come | I | come | I | come | I

ff

come! With Life, then let me part, 'Tis com... fort

p

now to die 'Tis com... fort now... to...

die... to die... With Life then let me part, 'tis comfort

Largo Tempo 1^{mo}

Cres *mf* *pp*

now... to die; And soon my breaking heart will heave its la... test

mf *Cres*

sigh. *ppp*
f (Trumpet behind Scenes)

Tyrant I come Tyrant I come
ppp

Tyrant Ty... rant come
Tromba
Cres *mf* *f* *f* *ppp*

hr I come
ppp Cres

hr *hr* *hr* Ty... rant I come.
mf Cres *f* Cres

Ty... rant Ty... rant I come Ty... rant

ff *ff* *ff* *ff* *mf*

Tyrant I come Tyrant I come I come (Tromba)

f *f* *f* *pp*

Ty... rant I come.

Cres *f* *ff* *ff Piu moto*

Drum *pp*

Accelerando

Solemn March.

Introduction (at the opening of last Scene)

H.R.B.

Larghetto

ff *ff* *f* *f* *f* *ff* Dialogue

March

Composed by H.R. Bishop.

Larghetto
Piangevole

p

f *p*

p *ff* *p*

ff *p ed espres*

f *slentando pp*

OH! NEVER LET THE HEART DESPAIR;
FINALE,

Sung by Miss Stephens, Miss M. Tree, M^r. Durusett M^r. Liston &c.

BY

THE LAW OF JAVA.

at the

THEATRE ROYAL COVENT GARDEN.

The Poetry by George Colman the Younger.

The subject Selected from a National Melody.

ADAPTED, ARRANGED, & WITH ADDITIONS BY

HRB

HENRY R. BISHOP,

Ent. Sto Hall.

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

Price

London Printed by Goulding, D'Almaine, Potter & C^o. 20, Soho Sq. & to be had of T. Willis 7, Westmorland Street Dublin.

ALLEGRETTO MODERATO.

SOLO, AGIB.

Oh! ne-ver let the heart des-pair, Sor-rows come and

go: Re - mem - ber in the hour of care, Joy suc - ceeds to

woe. The circling year, that gives the gloom, will bring the Sunshine

f *p*

too: And bid the ro - ses gai - ly bloom our pleasures to re.... new.

f *p* *Colla voce* *mf*

CORO.

Soprano *ff*

Alto

Tenore

Bass *ff*

The year that gives the gloom, will bring the sunshine too: And

The year that gives the gloom, will bring the sunshine too: And

ff

bid the roses gai - ly bloom, Our pleasures to re - new.

bid the roses gai - ly bloom, Our pleasures to re - new.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "bid the roses gai - ly bloom, Our pleasures to re - new." The music features a mix of eighth and sixteenth notes, with some rests and a final long note.

SOLO, ZAÏDE.

Of Life's alternate hope and fear, Of all the passions boast Of

p

This system is a solo for Zaïde. It features a single vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "Of Life's alternate hope and fear, Of all the passions boast Of". The piano part begins with a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes.

rapture's smile, of Sorrows tear, Lovers know the most: And when the bosom

This system continues the solo for Zaïde. It features a single vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "rapture's smile, of Sorrows tear, Lovers know the most: And when the bosom". The piano accompaniment continues with eighth and sixteenth notes.

has been taught a bit - ter pang to prove, With joy re - turning

This system concludes the solo for Zaïde. It features a single vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "has been taught a bit - ter pang to prove, With joy re - turning". The piano accompaniment continues with eighth and sixteenth notes.

CORO.

Ad lib:

is there aught That's like the bliss of Love? The year, that gives the bloom, will

The year, that gives the bloom, will

pp *mf* *ff*

bring the sunshine too: And bid the Roses gai-ly bloom, Our

bring the sunshine too: And bid the Roses gai-ly bloom, Our

SOLO, PENGOOSE.

pleasures to re...new. A Checquer'd Tour is

pleasures to re...new.

p

Life at best! Oxford gave me birth; At Am-sterdam I grew distress'd,

Now I'm full of mirth! A Nota Bene'tis, no doubt, When ev'-ry thing goes

pat; But, as to what will next turn out; Oh! what a Query's that

mf *p* *Ad lib:* *Colla voce*

CORO.

The year, that gives the gloom, will bring the sunshine too: And

The year, that gives the gloom, will bring the sunshine too: And

ff

bid the Roses gaily bloom, Our pleasures to re...new.....

bid the Roses gaily bloom, Our pleasures to re...new.....

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "bid the Roses gaily bloom, Our pleasures to re...new.....".

SO LO, NOURJADEE. (to the Audience)

What - e'er the prospect, sad or bright Ea - sy 'tis to see, That

The second system begins with the section title "SO LO, NOURJADEE. (to the Audience)". It features a solo vocal line in treble clef and piano accompaniment in bass clef. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "What - e'er the prospect, sad or bright Ea - sy 'tis to see, That".

all our joys and cares, to night, Rest on your de - cree, Con - tract not then, the

The third system continues the solo vocal line and piano accompaniment. The lyrics are: "all our joys and cares, to night, Rest on your de - cree, Con - tract not then, the".

Critic brow, Nor kill us with a frown, But smiling on our efforts now, Our

The fourth system concludes the solo vocal line and piano accompaniment. The lyrics are: "Critic brow, Nor kill us with a frown, But smiling on our efforts now, Our".

CORO.

ardent wish-----es crown. Con-tract not then the Critic brow, Nor

Con-tract not then the Critic brow, Nor

pp *mf* *ff*

kill us with a frown; But smiling on our efforts now, Our ardent wishes

kill us with a frown; But smiling on our efforts now, Our ardent wishes

crown, Our ardent wishes crown, Our ardent wishes crown; Our

crown, Our ardent wishes crown, Our ardent wishes crown; Our

ar...dent ar...dent ardent wishes crown, Our ardent wishes crown, Our
ar...dent ar...dent ardent wishes crown, Our ardent wishes crown, Our

This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics: "ar...dent ar...dent ardent wishes crown, Our ardent wishes crown, Our". The bottom two staves are piano accompaniment, featuring chords and a bass line.

ardent wishes crown
ardent wishes crown

8^{va}

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics: "ardent wishes crown". The bottom two staves are piano accompaniment, with the right hand marked "8^{va}".

loco

This system contains the fifth and sixth systems of music. The top two staves are empty. The bottom two staves are piano accompaniment, with the right hand marked "loco" and containing triplets.

THE ROMANCE,

Sung by

Miss Stephens

THE LAW OF JAVA,

AT THE

Theatre Royal, Covent Garden,

The Poetry by George Colman the Younger;

THE MUSIC

partly selected from the French of M. Auber.

and Adapted, altered & arranged

BY

HENRY R. BISHOP,



Ent. Sta Hall,

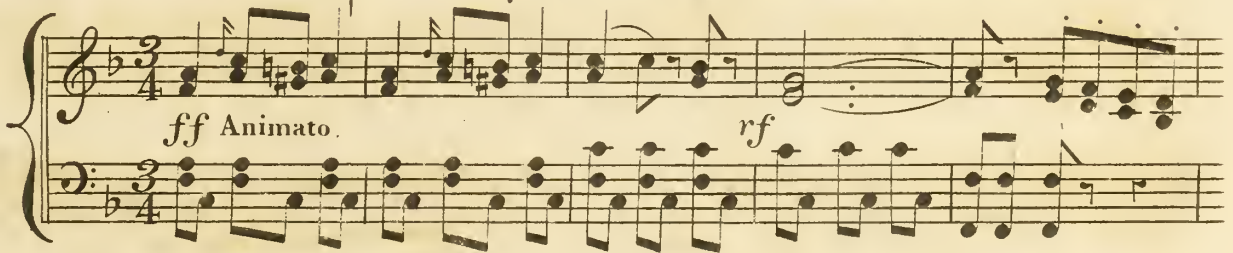
Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 1/6

London Printed by Goulding D'Almaine Potter & Co. 20, Soho Sq. & to be had of I. Willis Westmorland St. Dublin.

Allegretto

Moderato.





NB: This is the only authentic Copy, with the arrangement by Mr Bishop, and as actually sung by Miss Stephens; and the Publisher to caution the Public against purchasing any spurious editions now vending; the only genuine copies being marked H. R. B.

Nourjadee.

Ta ta la la la Ta la la la la la la la la la la la la la la

p

la la la la ta la la la la la la ta la la la

or

la la la la la la la la la la la

ad lib.

mf Colla voce. *ppp* *ff* *rf*

To the blue - - - ey'd char = = mer oft - - - Ganem sued in

ppp stacc.

language soft - - But while he vow'd e = = ter = = nal

mf *p* *pp*

truth, How she lov'd to teaze the youth! He said marry_ She cried

mf *ad lib.* *Colla voce.* *pp*

tarry still he knelt, and still he sigh'd, Still the frolic fair replied still re =

= plied Ta ta la la la Ta la la la la la la la la la la

p *pp*

or

la la la la la la la la la ta la la la la la la

h

or

ta la la la la la la la la la la la la la la .

mf Colla voce. *pp* *f* *ff*

rf *rf* *rf*

2d

Ganem, now grew pale and thin . . .

rf *pp*

... Sport to her was death to him: . . . Seeing this, and

mf *p*

warm = = ly press'd Love in her eye was soon - - con = = fess'd Gently

pp *mf* *ad lib:*

sighing All com - plying "Time she cried is on the wing". Take me, then, when next I

Colla voce.

sing - when I sing - - - sing - - - ta ta la la la ta la la la - - la

a tempo.

pp

la la la la la la la la la la la la la - - ta la la la

or

or

la - - la la ta la la la la - - la la la la la la la la la .

mf *Colla voce.* *pp* *f* *ff*

rf *rf* *rf* *rf*