

ROBROY.

A ROMANTIC
COMIC OPERA

By

HARRY B. SMITH

AND

REGINALD DE KOVEN

G. SCHIRMER

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LIBRETTO BY

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MUSIC BY

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VOCAL SCORE. PR. \$2.00 NET

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THE STORY OF "ROB ROY"

ACT I.

A number of Highlanders led by Lochiel visit Perth to obtain a sum of English gold held by the Provost for expected English troops. The robbery is discovered and a fight ensues between the Highlanders and the townsfolk. Lochiel explains that the money is wanted for the cause of Prince Charles Stuart who has arrived from France and is preparing to lead the Scotch against the English. The purpose of the uprising is the restoration of the Stuarts to the English throne now occupied by George the Second. Flora MacDonald, an enthusiast for the Stuarts' cause, arrives with a hunting party and cajoles the Provost into consenting to the gathering of the clans in Perth. The Provost is anxious to be friendly with both the Scotch and the English. Hearing of the Scotch victory, he compels his daughter Janet to marry Sandy MacSherry, a town crier who claims relationship with the Stuarts. Immediately after the wedding, English soldiers enter the town and the commanding officer, Captain Sheridan, falls in love with Janet. The Provost compels Janet to declare herself the wife of the Captain, and, in order to get Sandy out of the way, accuses him of the robbery of the English gold. Janet, to save her father, declares herself the wife of Captain Sheridan. Immediately afterward Rob Roy and his Highlanders capture the town. The Provost, now eager to be rid of his English son-in-law, causes Captain Sheridan to be arrested. It now appears that when Janet went through the Scotch form of marriage with Sandy and the Captain, she was secretly married to Rob Roy. She proposes to escape her two nominal husbands by going with Rob's regiment as his Orderly. The Scotch now being victorious, the Provost and his henchmen appear at Highlanders and, in song, vow to be Scotchmen till the Scotchmen are beaten. The gathering of the clans is heralded by the music of bag-pipes; the ceremony of the "Elevation of the Standard" takes place and the act ends with a Jacobite war song.

ACT II.

The Highlanders led by Rob Roy are posted to guard a mountain pass. The Battle of Culloden is in progress and the Scotch expect a great victory. After a song by Janet, bag-pipes are heard in the distance. The Highlanders at first think this the signal of victory, but presently they recognize the song of defeat, the coronach. The Scotch led by the Prince and Lochiel return wounded and defeated. A chorus declaring allegiance follows, and the Prince, cheered by the fidelity of the Highlanders, vows to prey upon the "Brunswickers" as his

predecessor Prince Rupert did upon the Roundheads. "The lay of the Cavaliers" is the song that follows. A reward is offered for the Prince who, disguised as a peasant, is sheltered by the MacGregors in their mountain retreat. The Provost and his henchmen appear as wandering ballad-mongers, having fled before the battle. They are still in Highland dress, not having heard of the rout of the Scotch. Sandy MacSherry arrives and informs the Provost of the English victory, and the Provost, changing Highland kilt for English uniform, becomes an Englishman. He determines to obtain the reward offered for the Prince, and the act is mainly devoted to his efforts toward this end and his sudden change of nationality according to the fortunes of war. At length the English capture the Prince in the dress of a miller's boy and are about to lead him away when Flora appears in the Prince's costume, declares him to be her servant and gives herself up as the Prince. The act ends with an ensemble as Flora is led away by the English soldiers, in spite of the efforts made to rescue her by the Prince, Rob Roy and their followers.

ACT III.

The English troops are in bivouac near Stirling Castle and a Drummer's Song begins the act. The Prince comes to rescue Flora who is imprisoned in the Castle and is to be shot on the coming morning. Lochiel has taken the turnkey's place and aids her escape. Flora goes to the MacGregors' Cave, where the Prince is to join her spying into the force and plans of the English. Flora's escape leaving the cell empty, Lochiel replaces the prisoner with Sandy MacSherry who has been made tipsy by the English soldiers. The Provost, now an English Corporal, believing Flora still in the Castle, brings her a market-woman's dress in disguise. Sandy escapes in the dress, the Provost still supposing that he is assisting Flora. Hearing of the Prince's danger, Rob and Janet come as Lowland rustics to aid him with the English gold (stolen in Act Ist.), which is concealed beneath the vegetables in their farm-wagon; The Provost sends his servants to the MacGregors' Cave to capture the Prince; but the servants find Flora, who is there awaiting the Prince, and bring her back to camp. She is about to be shot when Prince Charles enters and gives himself up. As he is about to be executed, the peasants throw off their long Lowland coats and disclose themselves as Highlanders fully armed. They hold the English at bay while the Prince and Flora escape to France in a vessel which is seen sailing away as the curtain falls.

CHARACTERS REPRESENTED

TOGETHER WITH THE ORIGINAL CAST

AT THE FIRST PERFORMANCE IN THE HERALD SQUARE THEATRE,

NEW YORK CITY, OCTOBER 29, 1894.

ROB ROY MACGREGOR, a Highland Chief
MR. WILLIAM PRUETTE

JANET, daughter of the Mayor.....Miss JULIETTE CORDEN

PRINCE CHARLES EDWARD STUART, called "The
Young Pretender".....MR BARRON BERTHALD

FLORA MACDONALD, heiress of a Chief of the
Clan MacDonald, a partisan of the Pretender
MISS LIZZIE MACNICHOL

DUGALD MACWHEEBLE, Mayor of Perth
MR. RICHARD F. CARROLL

LOCHIEL, a Highlander, otherwise Donald Cameron, of
the Cameron Clan.....MR. WM. McLAUGHLIN

CAPT. RALPH SHERIDAN, of King George's Grenadiers
MISS ANNA O'KEEFE

SANDY MACSHEREY, town crier...MR. JOSEPH HERBERT

TAMMAS MACSORLIE, the Mayor's henchman
MR. HARRY PARKER

LIEUT. CORNWALLIS, of King George's Grenadiers
MISS MITTIE ATHERTON

LIEUT. CLINTON.....Miss LOUISE CRANE

ANGUS MACALLISTER.....Miss JEANETTE PERIE

DUNCAN CAMPBELL.....Miss JULIE SENAC

STUART MACPHERSON.....Miss FRANKIE LEONARD

DONALD MACALPINE.....Miss CARRIE RIEGER

NELLY, bar-maid of "The Crown and Thistle"
MISS ANITA AUSTIN

Highlanders, Lowland Townsmen, Watchmen, English
Grenadiers, Drummer Boys, etc.

Musical Director - - - Sig. ANTONIO DENOVELLIS

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Rob Roy.

Romantic-Comic Opera in 3 Acts.

Act I.

No. 1. Introduction, Opening Scene and Ensemble.

Libretto by
HARRY B. SMITH.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano.

poco cresc.

And.

*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a *poco cresc.* marking.

The second system continues the piano introduction. It features more complex rhythmic patterns, including triplets in the upper staff. The dynamic marking changes to *mf* (mezzo-forte). The lower staff continues with a steady accompaniment. The system ends with a *p.* (piano) marking.

The third system of the piano introduction shows further development of the musical themes. It includes a section marked *p rall.* (piano, rallentando) in the upper staff, followed by a *f* (forte) section. The lower staff maintains its accompaniment. The system concludes with a *mf* (mezzo-forte) marking and a *And.* (Andante) tempo change.

The fourth and final system of the piano introduction features a *p* (piano) dynamic marking. The upper staff has a more static, chordal texture, while the lower staff continues with a rhythmic accompaniment. The system ends with a *p* (piano) marking.

First system of musical notation. Treble clef with a key signature of one flat. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand plays chords. Dynamics include *f* and *rit.* (ritardando). A double asterisk (*) is at the end.

Second system of musical notation. Treble clef. The right hand continues with eighth-note patterns. The left hand has a melodic line with slurs and accents. Dynamics include *pp* (pianissimo) and *rit.*. Double asterisks (*) are present.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents. The left hand has a melodic line with slurs and accents. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents. The left hand has a melodic line with slurs and accents. Dynamics include *f* (forte) and *rit.*. The word *marcato.* (marcato) is written above the staff. Double asterisks (*) are present.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents. The left hand has a melodic line with slurs and accents. Dynamics include *p* (piano) and *cresc.*. The word *rall.* (rallentando) is written above the staff.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, featuring triplets. The left hand has a melodic line with slurs and accents. Dynamics include *a tempo.*, *dolce.* (dolce), and *cresc.*.

First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Performance markings include *And.* and *marcato la melodia.*

Second system of piano accompaniment. The right hand continues the melodic development. Performance markings include *cresc.*

Third system of piano accompaniment. The right hand features a more active melodic line. Performance markings include *mf placido.*

Fourth system of piano accompaniment, concluding the piece. The right hand has a final melodic flourish. Performance markings include *L.H.* and *And.*

Andantino.
TENOR I.

Vocal staves for Tenor I, Tenor II, Bass I, and Bass II. The lyrics are: "Si-lence reigns! si-lence pro-found! Watch we are keep-ing, Mak-ing our round;".

Andantino.

Fifth system of piano accompaniment, accompanying the vocalists. Performance marking includes *p*.

4 Watchmen.

Lento.

Watch we are keep-ing, Mak-ing our round. The hour loud-ly we tell: All's

The hour loud-ly we tell: All's

The hour loud-ly we tell: All's

The hour loud-ly we tell: All's

Lento.

pp *f* *pp*

Tempo I.

well!_ Far and near, all are a-sleep, Ev-er our vig-il

well!_

well!_

well!_

well!_

Tempo I.

mf

Lento.

lone-ly we keep.

p Ev-er our vig-il lone-ly we keep.

Lento.

pp *f*

f

Far and near, all are a-sleep,

f

Far and near, all are a-sleep,

f

Far and near, are all a-sleep, In

f

Far and near, are all a-sleep, In

p *mf*

Ev - er our vig - il lone - ly we keep. Si - lence reigns!

Ev - er our vig - il lone - ly we keep.

Si - lence so deep, our vig - il we keep.

Si - lence so deep, our vig - il we keep. Si - lence reigns! deep and pro-found:

poco a poco dim. Oth - ers are sleep - ing, Watch we are keep - ing. *rall.* See! dawn is creep - ing o - ver the hills:

All are a - sleep, Vig - il we keep. Morn - ing doth creep o'er the hills:

poco a poco dim. All are a - sleep, Vig - il we keep. *rall.* Morn - ing doth creep o'er the hills:

Oth - ers sleep, watch we keep. Morn - ing doth creep o'er the hills:

mention it to his last-ing shame That he quakes and shakes at the ver-y name Of

ff

bold Rob Roy, The Lowlands' dread and the Highlands' joy; Bold Rob Roy: He

ff

*Ad. **

quakes and shakes when he hears the name, Bold Rob Roy! — As Highlanders warlike

rall. *a tempo. rall.*

rall. *mf. colla voce.*

molto rall.

prowl at large, A sen-ti-nel I with sword and targe; But now me

molto rall. *p*

thinks that for-ty winks Would a wea-ry watch-man best em -

p

(yawning.) *p*

ploy. Heig-ho! Rob Roy! won't come to an- noy a tired- out sen-ti-nels

rall. (8 Highlanders enter.)

slumbrous joy. (Lochiel enters.) *ten. ten.*

dim. pp

Highlanders.

Allegro moderato. Lochiel. p misterioso e marcato.

TENORS. *à 2 p* Wa- ry! char-y! si- lent- ly as ye may,

BASSES. *à 2 p* Wa- ry! char-y! si- lent- ly as ye may,

Allegro moderato. pp marcato. pp misterioso e marcato.

Come with foot- steps still and stealth- y, We will make our clans- men wealth- y;

Come with foot- steps still and stealth- y, We will make our clans- men wealth- y;

Come with foot- steps still and stealth- y, We will make our clans- men wealth- y;

We come hith-er hop-ing we may ob-tain Plund-er there, that the Mayor doth keep.

We come hith-er hop-ing we may ob-tain Plund-er there, that the Mayor doth keep.

We come hith-er hop-ing we may ob-tain Plund-er there, that the Mayor doth keep.

Soft - ly tread as a mouse can creep. The cash we'll gain!

ff *p* Plun-der! Plun-der! Soft - ly tread as a mouse can creep. The cash we'll gain!

ff *p* Plun-der! Plun-der! Soft - ly tread as a mouse can creep. The cash we'll gain!

Più mosso.

My friends, the money in this house se-creted Is

p Secreted!

p. Secreted!

Più mosso.

mf *p*

En-glish gold we need for Char-ley's cause; Who
 We need the gold for Char-ley's
 for Char-ley's

The first system of the musical score consists of three staves. The top staff is a bass clef vocal line with the lyrics "En-glish gold we need for Char-ley's cause; Who". The middle staff is a treble clef vocal line with the lyrics "We need the gold for Char-ley's" and "for Char-ley's". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. A piano (*p*) dynamic marking is present in the middle staff.

goes with me? As patriot he'll be greeted, 'Tis for Prince Charles: We've none but Rob Roy's
 cause; Be greeted!
 cause; Be greeted!

The second system of the musical score consists of three staves. The top staff is a bass clef vocal line with the lyrics "goes with me? As patriot he'll be greeted, 'Tis for Prince Charles: We've none but Rob Roy's". The middle staff is a treble clef vocal line with the lyrics "cause; Be greeted!" and "cause; Be greeted!". The bottom staff is a grand staff for piano accompaniment. A *à 2.* marking is present in the middle staff.

laws. Wholl go with me? wholl go with me? Who
 (Donald.) (James.)
 I will; and so will I; take me!

The third system of the musical score consists of three staves. The top staff is a bass clef vocal line with the lyrics "laws. Wholl go with me? wholl go with me? Who". The middle staff is a treble clef vocal line with the lyrics "(Donald.) I will; and so will I; take me!" and "(James.)". The bottom staff is a grand staff for piano accompaniment. The system includes a key signature change to one sharp (F#) and a time signature change to 2/4.

says the word? Who'll go with me? *p* Come then!

(All.) *f* I'll go! Hush, Hush, Hush!

f I'll go! Hush, Hush, Hush!

p *pp*

pp Tempo I.

Wa-ry! char-y! si-lent-ly as ye may, Come with foot-steps still and stealth-y,

pp Wa-ry! char-y! si-lent-ly as ye may, Come with foot-steps still and stealth-y,

pp Wa-ry! char-y! si-lent-ly as ye may, Come with foot-steps still and stealth-y,

Tempo I.

Tammas. *ff*

As High-land-ers war-like prowls at large, A
(Lochiel goes off.)

We will make our clans-men wealth-y. Come!

We will make our clans-men wealth-y. Come!
(James and Donald go off.)

We will make our clans-men wealth-y. Come!

sen-ti-nel I with sword and targe: As
 Plun - der yon-der the Mayor doth keep,
 Plun - der yon-der the Mayor doth keep,

High-land-ers war-like prowl at large, A sen-ti-nel I with sword and targe.
 Plun - der! Plun - der! Soft - ly tread as a mouse can creep: The
 Plun - der! Plun - der! Soft - ly tread as a mouse can creep: The

Allegro. **The Mayor. (in house.)**
 Tammas. *ff* Help,
 Help, help, Watch ho!

cash well gain.
 cash well gain.

Allegro.
ff *sfz*

Help, help, Watch ho! Thieves, help, Watch ho!

Help, help, Watch ho!
Lochiel. (Lochiel enters.) *p*
 A-way, my lads, We're

p
 A-way, my lads, We're
p
 A-way, my lads, We're

sfz *sfz* *sfz* *sfz* *sfz*

caught!

caught!

caught!

(Town's-people & Watch Ho rush on.)

And. *

The Mayor.

Allegro.

f

Prith - ee tell us, what's the mat - ter? Something's

Tammas.

f

Prith - ee tell us, what's the mat - ter? Something's

Lochiel.

Come, lads, a - way!

Highlanders.

TENOR.

Come, lads, a - way!

BASS.

Come, lads, a - way!

Town's-people & Watch Ho.
SOPRANOS.

f

Prith - ee tell us, what's the mat - ter? Something's

Chorus.

TENOR.

f

Prith - ee tell us, what's the mat - ter? Something's

BASS.

f

Prith - ee tell us, what's the mat - ter? Something's

Allegro.

f

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

We must be gone!

We must be gone!

We must be gone!

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

hap-pened I'm a-ware; What's the cause of all the clat-ter? There is

troub-le in the air. Calls for help! the watch-man's rat-tle, I am

troub-le in the air.

To fight pre- pare!

Let them be- ware, Do and

Let them be- ware, Do and

troub-le in the air. Here's the

troub-le in the air. Calls for help! The watch-man's rat-tle! And our

troub-le in the air. Calls for help! The watch-man's rat-tle! And our

robbed, there's not a doubt, I will

Be it thiev - er - y or bat - tle, I will

For a fight, lads, pre -

dare, For a fight,

dare, For a fight,

Mayor! what calls him out? Tell us

wor - thy Mayor is out! Is it thiev - er - y or bat - tle? Tell us

wor - thy Mayor is out! Is it thiev - er - y or bat - tle? Tell us

put the knaves to rout; Be it thiev-er-y or bat-tle, I will

put the knaves to rout.

p
pare!

p
lads, pre-pare. We will have to give them bat-tle; We will

p
lads, pre-pare.

what's it all a-bout! Prith-ee tell us what's the mat-ter? Some-thing's

what's it all a-bout! Prith-ee tell us what's the mat-ter? Some-thing's

what's it all a-bout! Prith-ee tell us what's the mat-ter? Some-thing's

cresc.

put the knaves to rout.

Shall we fight or run?

We will make them run!

put the knaves to rout.

Let us

hap - pend we're a - ware; What's the cause of all the clat - ter? Tell us

hap - pend we're a - ware; What's the cause of all the clat - ter? Tell us

hap - pend we're a - ware; What's the cause of all the clat - ter? Tell us

Beat them soundly! Beat them roundly! Chase the robber-knaves a - way. — How

Chase them a-way, watch-men, pray; a - way! —

Let's to the High - lands a - way, a - way! —

At them, lads, and to the hills a - way! Let us haste a - way! —

strike them down! Then to High - lands a - way! —

Tell us! Now do tell us, What's the mat - ter, tell us now we pray! —

Tell us! Now do tell us, What's the mat - ter, tell us now we pray! —

Tell us! Now do tell us, What's the mat - ter, tell us now we pray! —

ℳ *

Giocoso.

dare ye, knaves, dis - turb me thus? I'll shoot you with my blun-der-buss: I'm

cool of nerve, and keen of aim; I'll shoot ye in King Geor-ge's name.

Tammas.

Lochiel.

His

TENOR.

His

BASS.

His

SOPRANOS.

TENOR.

BASS.

Highlanders.

Chorus.

f
Now

f
Ar -

rage we scorn; His blun - der - buss Ex - cites no_ fear at all in us.

rage we scorn; His blun - der - buss Ex - cites no_ fear at all in us.

rage we scorn; His blun - der - buss Ex - cites no_ fear at all in us.

f
Now

f
Now

f
Ar -

rall.
 yield ye in King Geor-ge's name; Be - ware my dead - ly aim. How

rest them! Be-ware his dead - ly aim. How

rall. *ff* *p*
 Ha, ha! ho, ho!

ff *p*
 Ha, ha! ho, ho!

rall. *ff* *p*
 Ha, ha! ho, ho!

rall.
 yield ye in king Geor-ge's name; Be - ware his aim.

rall.
 yield ye in king Geor-ge's name; Be - ware the Mayor's aim.

rall.
 rest them! Be-ware his dead - ly aim.

rall. *a tempo.*

ff

dare ye, knaves, dis - turb me thus? I'll shoot you with my blun-der-buss.

ff

dare ye, knaves, dis - turb me thus? I'll shoot you with my blun-der-buss.

f *ff*

be - ware! Take that! And that! Ha, ha! No

f *ff*

be - ware! Take that! And that! Ha, ha! No

f *ff*

be - ware! Take that! And that! Ha, ha! No

ff

Be -

Be -

Be -

ff

Allegro.

Oh! spare the Mayor!

man can capture us. Highlanders

men can capture us.

men can capture us.

ware his blunder buss. Stand

ware his blunder buss. Stand

ware his blunder - buss. Stand

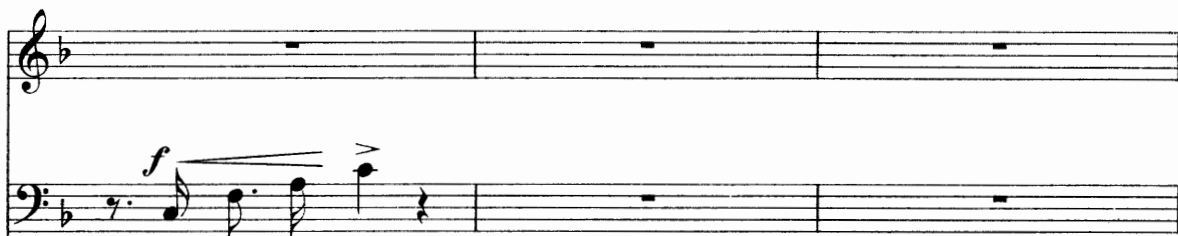
Allegro.

sfz (a shot is heard.) *sfz* *p*

Moderato.

back, and scorn to touch an unarmed foe, ——— Rob Roy'd lament it much, if you did

Moderato.



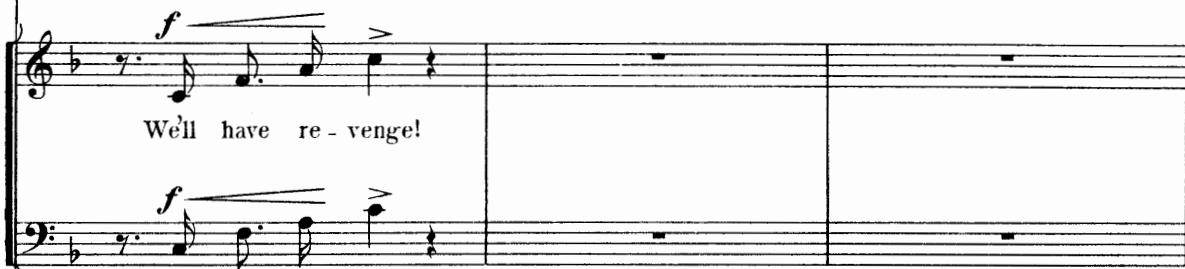
I pray, spare me!



so!

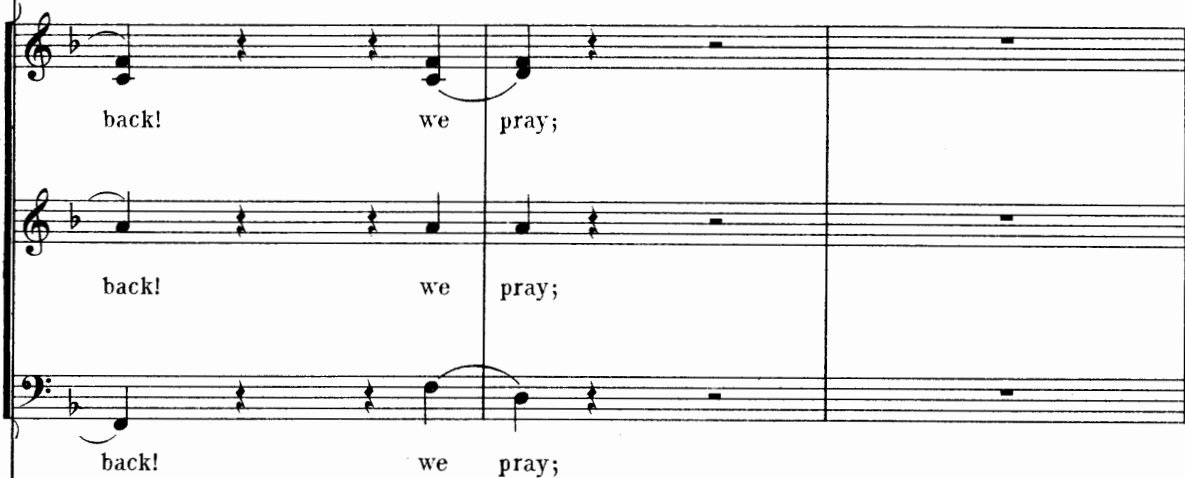
Back! Harm him not!

Back! Harm him not!



We'll have re - venge!

We'll have re - venge!



back!

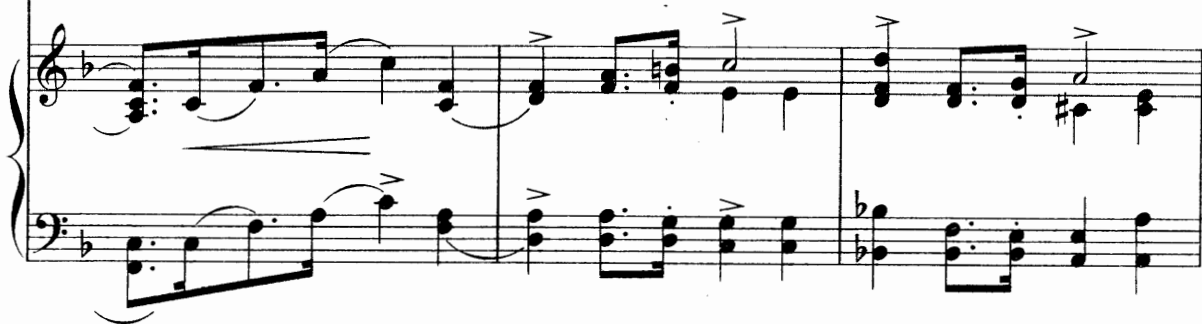
we pray;

back!

we pray;

back!

we pray;



(spoken.) *mf Più mosso.*

There's the on - ly gen - tleman in the lot! My lowland laddies brave and leal, Now

(To Lochiel.) *f*

We o - bey your or - ders, Lads, harm him not.

f

We o - bey your or - ders, Lads, harm him not.

f

Stand back!

f

Stand back!

f

Stand back!

Più mosso.

seize on the knaves who come to steal, The knaves who come to

The knaves who come to

(To Highlanders.)

To them I'll make ap -

Our plot they will re -

Our plot they will re -

Ay, down with them, the knaves who came to

Ay, down with them, the knaves who came to

The knaves, they came to

cresc.

ff *mf*
steal! — How dare ye knaves, disturb me thus! I'll shoot you with my blunderbuss.

ff
steal! —

ff
peal. —

ff
veal. —

ff
veal. —

ff *ff*
steal! — Let's

ff *ff*
steal! — Let's

ff
steal! —

ff *mf* *cresc.*

Let's hear what he may say! _____

Hear what I have to say! _____ To your

Yes, hark to what he'll say! _____

list - en un - to what he has to say! _____

list - en un - to what he has to say! _____

Here what he has to say! _____

ben marcato.
 arms! To your arms; for the time is close at hand When ev-ry Scot, whose heart is true and

f marcato. *mf* *ff*

leal, In the High-lands or Low-lands shall bat-tle for the land, And

cresc.

for our right-ful sov- reign draw his steel: Prince Char-lie has land-ed, has

TENOR. *ff*
 To your arms!

BASS. *ff*
 To your arms!

come from o'er the sea, From moun-tain and from glen sound a - larms: Our

cresc.

Rob Roy is lead-ing his clansmen bold and free; Let's up, and fight for Charlie: To your

The Mayor.

To your arms!

Tammas.

To your arms!

Lochiel.

arms.

Then shout, clansmen, shout for the King that's a-wa'! And

Highlanders.

TENOR.

To your arms!

BASS.

To your arms!

Chorus.

SOPRANOS.

To your arms!

TENOR.

To your arms!

BASS.

To your arms!

forth with your falchions! Yes, leal lad-dies draw! Then shout, clansmen, shout, for the

King that's a-wa! We'll con-quer or die for the King!

rall.

colla voce.

sfz.

The Mayor.

Shout, if ye like, for the King that's a-wa! Shout, if ye will, for the

ff Tammas.

Shout, if ye like, for the King that's a-wa! Shout, if ye will, for the

TENOR. (Clansmen shout.)

Highlanders.

Shout, Clans-men shout, for the King that's a-wa! Up, lads! to arms for the

BASS.

Shout, Clans-men shout, for the King that's a-wa! Up, lads! to arms for the

SOPRANOS.

Chorus.

Shout, Clans-men shout, for the King that's a-wa! Up, lads! to arms for the

TENOR.

Shout, Clans-men shout, for the King that's a-wa! Up, lads! to arms for the

BASS.

Shout, Clans-men shout, for the King that's a-wa! Up, lads! to arms for the

King, for the King! Hell not roam at large,

King, for the King! Hell not roam at large,

Lochiel. *ff.*

Clans - men, on!

King, for the King! With clay - more and targe, We will

King, the King! With clay - more and targe, We will

King, for the King! With clay - more and targe, We will

King, for the King! With clay - more and targe, We will

King, for the King! With clay - more and targe, We will

King, the King! With clay - more and targe, We will

cresc.
 Ill take charge, I must re-fuse to fight for Prince

I'll take charge, I must re-fuse to fight for Prince

To the charge! For Prince

on to the charge: Then up, my lads, and fight for Prince

on to the charge: Then up, my lads, and fight for Prince

on to the charge: We will Then up, my lad - dies, and fight for Prince

on to the charge: Then up, my lads, and fight for Prince

on to the charge: Then up, my lads, and fight for Prince

cresc.

Char - lie. Clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, for the King. —

Char - lie. Shout, clansmen! shout, clansmen, shout, clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, for the King. — *rall.*

Char - lie. Clansmen, shout, for the King. —

marcato molto.

ff *rall.* *sfz*

No. 2. Entrance and Song.

Flora and Chorus.

Allegro con spirito.

Piano.

Piano accompaniment for the first system, featuring treble and bass staves. The music is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ends with a forte (*f*) dynamic.

Flora.

SOPRANOS.

TENOR.

BASS.

Chorus.

Vocal and piano accompaniment for the second system. The vocal parts (Flora, Sopranos, Tenors, Basses) sing "Hol-loa! Ho, ho! Hol-loa, Ho, ho!". The piano accompaniment continues with dynamic markings *p*, *mf*, and *f*.

Hol - loa!

loa! —

loa! —

loa! —

à 2.

Who's for the chase, my

Who's for the chase, my

Who's for the chase, my

p l. h.

Chorus.

bon-ny hearts, for the chase to - day? — Who's for the chase, my

bon-ny hearts, for the chase to - day? — Who's for the chase, my

bon-ny hearts, for the chase to - day? — Who's for the chase, my

cresc.

Chorus on Stage.

SOPRANOS.

Now, who draws near?

TENOR & BASS.

Now, who draws near?

Detailed description: This system contains the first vocal entry of the chorus. It features three vocal staves (Soprano, Tenor & Bass) and a piano accompaniment. The lyrics are 'bon-ny hearts, for the chase to - day? — Who's for the chase, my'. The piano part includes dynamic markings like *cresc.* and *à 2.* and has accents over several notes.

bon-ny hearts, for the chase to - day? — Oh, come with me where the

bon-ny hearts, for the chase to - day? — Oh, come with me where the

bon-ny hearts, for the chase to - day? — Oh, come with me where the

mf

Chorus on Stage.

Who comes?

Who comes?

f

p

Detailed description: This system continues the vocal parts from the first system. The lyrics are 'Oh, come with me where the'. The piano accompaniment features dynamic markings *mf* and *p*. The vocal parts for the chorus on stage enter with the lyrics 'Who comes?'.

cov - erts be! The lark's on high in the az - ure sky: On
 cov - erts be! The lark's on high in the az - ure sky: On
 cov - erts be! The lark's on high in the az - ure sky:

Hark! the
 Hark! the

breez-es of morn-ing is mer-ri-ly borne, The sound of the wind - ing
 breez-es of morn-ing is mer-ri-ly borne, The sound of the wind - ing
 How gay-ly is borne The sound of the wind - ing

horn!
 horn!

ff *rall.*

horn. — Far on the breez-es of morn-ing is born The

horn. — Far on the breez-es of morn-ing is born The

horn. — Now gay-ly is born The

The horn!

The horn!

ff *rall.*

sound of the bu- gle - horn. —

sound of the bu- gle - horn. —

sound of the bu- gle - horn. —

à 2.

Hark! hark, a - way! —

Hark! hark, a - way! —

ff

Hol - loa! —

Hark! hark, a - way! —

ff

Hol - loa! —

Hark! hark, a - way!

a tempo

a - way!

a - way!

a - way!

a - way!

a - way!

mf

Flora.

A -

Allegro moderato.

way, in the morning ear-ly, O, In the pleas-ant sum-mer weath - er, When the

mf

dew is - bright and pearl - y, O, O'er the clo - ver and the heath - er. How

poco rall. *a tempo.*

jol-ly it is to ride a-way, All thought of dan-ger scorn - ing! There's

leggiero

noth-ly to me so blithe and gay, As a ride in the ear-ly morn-ing, O, A

ride in the ear-ly morn - ing. **Allegro con spirito.** *f* A-way!

SOPRANOS.

TENOR.

BASS.

Chorus.

How jol-ly it is to ride!

How jol-ly it is to ride!

How jol-ly it is to ride!

Allegro con spirito.

mf > *mf* >

Crick! crack! the
Hark, hark! a - way!

pp
Gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

pp
Gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

mf

whip it is snapping, Clattering, clatter - ing, hoofs re - sound: Crick! Crack! O'er

p
Hark! hark! a - way, at break of day.

pp
Hip, Hur - rah! Hark! hark! a - way, at break of day. We're gal - lop - ing, gal - lop - ing,

pp
Hip, Hur - rah! Hark! hark! a - way, at break of day. We're gal - lop - ing, gal - lop - ing,

crese.

cresc. meadows and hed-ges, Seeming to scorn and to spurn the ground. A-way, a-way, at *ff marcato.*

blithe and gay! We seem to scorn and to spurn the ground.

blithe and gay! We seem to scorn and to spurn the ground.

break of day! Oh, what is half so fresh and free, As gal-lop-ing, gal-lop-ing,

rall. *a tempo*

pp Hol - la! Hol - la! Hol - la!

pp *rall.* *a tempo* Hol - la! Hol - la! Ho - la!

pp Hol - la! Hol - la! Ho - la!

pp *rall.* *a tempo*

hip, harrah! A ride on the heather's the sport for me.

As gal-lop-ing, gal-lop-ing,
As gal-lop-ing, gal-lop-ing,
As gal-lop-ing, gal-lop-ing,

ff à 2.
ff
ff

hip, hur - rah! A ride on the heath - er's the sport for
hip, hur - rah! A ride on the heath - er's the sport for
hip, hur - rah! A ride on the heath - er's the sport for

Flora.

Hark! hark, a - way, at break of day! We ride a - way!
me. a - way!
me. a - way!
me. a - way!

p
p
p
p

No. 3. Duet.

Flora and the Prince.

Andante con moto.

REGINALD de KOVEN.

Piano.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat), time signature of 12/8. Dynamics: *mf*. The music features a steady accompaniment with eighth notes in the bass and chords in the treble.

Second system of piano introduction. Treble and bass staves. Dynamics: *ff* in the bass, *p* in the treble, and *rall.* (rallentando) in the treble. The music continues with similar accompaniment patterns.

Prince's first vocal line. Treble clef, key signature of two flats, time signature of 12/8. Dynamics: *mf con sentimento*. The lyrics are: "Thou, dear heart, — that hast". The piano accompaniment continues with chords and eighth notes.

Prince's second vocal line. Treble clef, key signature of two flats, time signature of 12/8. Dynamics: *cresc.* (crescendo). The lyrics are: "been in ad-ver-si-ty true, — Faith-ful e'er un-to". The piano accompaniment continues with chords and eighth notes.

Flora's vocal line. Treble clef, key signature of two flats, time signature of 12/8. The lyrics are: "E'er faith-ful to thee. me in my ex-ile a-far. Through dark clouds, — now the". The piano accompaniment continues with chords and eighth notes.

Ev-er true, I will be!
 fair light is shin-ing a - new, — And bright-ly for us, — there

f rall. My heart is thine own, If a cot be thy lot or a throne...
 rises Hope's radiant star.
a tempo

Largamente
 If — a crown be mine, — or in exile I pine, if I reign or I fall; —
Largamente

Tho' in ex-ile you pine, *mf* my heart shall e'er be
 Thy — faith and love — will I prize more than all.
f *ff*

thine!

mf

If my star lead me on un - to death or a

For thee on -

molto f

throne, I shall love thee a - lone; — Thine — shall be all,

molto f

ly I would live,

crese. *ff rall.*

— if I come to mine own; — Thine — shall be all: — I would

colla voce

mf a tempo

rall.

For my love, — for my prince, — all that's

fain win a crown, dear, for thee.

a tempo

mine_ I would give. For thee I would die, for thy cause I would
 All is thine!

This system contains the first two systems of music. The top system has a vocal line with lyrics 'mine_ I would give. For thee I would die, for thy cause I would' and a piano accompaniment. The second system has a vocal line with the lyric 'All is thine!' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f*.

rall. *mf* *Allegro, à la Valse.*
 live. Love's day at last shall
 All for thee!

Allegro, à la Valse.
p. sostenuto

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'live. Love's day at last shall' and a piano accompaniment. The fourth system has a vocal line with the lyric 'All for thee!' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *rall.*, *mf*, and *p. sostenuto*.

dawn, When perils_ dark night has gone,
 Day shall

cresc.

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'dawn, When perils_ dark night has gone,' and a piano accompaniment. The sixth system has a vocal line with the lyric 'Day shall' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *cresc.*

cresc.
 Life will be thine then on- ly! All
 dawn! All my life shall be thine,

This system contains the seventh and eighth systems of music. The seventh system has a vocal line with lyrics 'Life will be thine then on- ly! All' and a piano accompaniment. The eighth system has a vocal line with the lyric 'dawn! All my life shall be thine,' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *cresc.*

dear one, for thee. *con tenerezza*
p All for thee. Noth- ing but death shall sev -

*

True for aye!
 er, Naught in life shall be - tray;

f Faith-ful to thee for - ev - er, Let fate bring un - to
f Faith-ful to thee for - ev - er and aye, Let fort - une bring what

mf

poco rall. *a tempo*
 us what it may. Love's day at last shall dawn,
 eer it may. Ah, yes! love's fair - est morning at last, dear, is dawn - ing,

p *poco rall.* *a tempo*

cresc.

When Per-il's dark night has gone, Then will I

cresc.

When- e'er the night of Per- il has gone, Ah then will I

live for thee, love! On- ly for thee,

live, love, on- ly for thee; On- ly for thee,

ff

accel. con passione

ff

cresc.

ev- er and aye; Then I will live, love, for thee.

ev- er and aye; Then I will live, love, for thee.

molto f rall

f rall.

molto f

f rall.

mf

rall

pp

Nº 4. Town-Crier's Song.

Sandy and Chorus.

Allegro.

Piano.

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The piece begins with a forte (*f*) dynamic and includes accents and slurs. The tempo is marked as *Allegro*.

Chorus.

SOPRANO.

ff

TENOR.

BASS.

Ding, dong!

ding, dong!

ding, dong! ding, dong!

Ding, dong!

ding, dong!

ding, dong! ding, dong!

Ding, dong!

ding, dong!

ding, dong! ding, dong!

martellato.

ff

bell. —

What's the news that he is —

bell. — Comes the Crier his bell a - ring-ing; —

bell. — Comes the Crier his bell a - ring-ing; —

bringing? Sand-y M^c Sher-ry, one important ver-y: Ding,dong!ding,dong

bringing? Sand-y M^c Sher-ry, one important ver-y: Ding,dong!ding,dong

Sand-y M^c Sher-ry, one important ver-y: Ding,dong!ding,dong

à 2. *ff*

bell! Some-thing most im - port ant, Some-thing quite moment - ous;

bell!

ding,dong, bell!

Gath-er round and list-en in a

Herald-ings portent - ous! Gath-er round and list-en in a

Tidings consequen - tial, News most portent - ous! Gath-er round and list-en in a

ff

rall.

manner circumspect; For of Sandy's procla-mations no one knows what to expect.

manner circumspect; For of Sandy's procla-mations no one knows what to expect.

manner circumspect; For of Sandy's procla-mations no one knows what to expect.

rall.

ff *marcato*

Sandy (enters).

a tempo

Ding,dong!

Ding,dong!

Ding,dong!

Ding,dong!

a tempo *cresc.* *ff martellato*

ding, dong! ding, dong! ding, dong, bell! ding, dong! Here I

ding, dong! What can he have to say?

ding, dong! What can he have to say?

ding, dong! What can he have to say?

f

mf

come, my bell a - ring-ing;— News im - portant I am bringing;—
a 2.
 News im - por-tant he is— bringing;—
 bringing;

Sandy Mc Sherry, a mon important ver - y, Ding, dong! ding, dong!
 Great news he's bringing:
 Great news he's bringing:
 Great news he's bringing:

Spoken. Me friends, me news is so mightily important, I think, I'll keep it to mesel! A11. Nay; tell us, Sandy, mon. Sandy. Oh, varra weel then. Oyez! Oyez! (rings bell). *ff*

poco rall.
 Listen, and all I'll tell.
poco rall.
 Hark! and all he'll tell.
 Hark! and all he'll tell.
poco rall.
 Hark! and all he'll tell.

colla voce
Lunga
a tempo
p
ff

Allegro commodo.

f pomposo.

yez! _____

1. I - tem the first; ding,
2. I - tem the third; ding,
3. I - tem the fifth, the

dong! ding, dong! I'm var - ra much pleased to tell ye now That
dong! ding, dong! One Jam - ie M^c Bride, from jail has fled; And
Par - son's wife, The pride and joy of all his life, Ran a -

cresc.

Dame M^c Lackie, the puir auld soul Has lost her fa - vor - ite
all good cit - i - zens now are call'd To ar - rest said Jam - ie, a -
way with the tink - er, Tam M^c Gills, And the Par - son re - fus - es to

cresc.

speck - led cow, her fa - vor - ite speck - led cow.
live or dead, said Jam - ie, a - live or dead.
pay her bills, re - fus - es to pay her bills.

0 -
Ye're
0 -

1. Hoot a-wa, mon! Dinna ye know That ye told us that full a week a - go!
 2. Hoot a-wa, mon! Dinna ye know He was caught and hanged full a week a - go!
 3. Hoot a-wa, mon! Dinna ye know She rins a - wa' ev-'ry now and then!

1. Hoot a-wa, mon! Dinna ye know That ye told us that full a week a - go!
 2. Hoot a-wa, mon! Dinna ye know He was caught and hanged full a week a - go!
 3. Hoot a-wa, mon! Dinna ye know She rins a - wa' ev-'ry now and then!

1. That ye told us that full a week a - go!
 2. He was caught and hanged full a week a - go!
 3. She rins a - wa' ev-'ry now and then!

yez! Ding, dong!ding, dong!
 right, that's true, ding, dong!
 yez! Ding, dong!ding, dong!

ff
Ding, dong!
Ding, dong!
Ding, dong!

ff
Ding, dong!
Ding, dong!
Ding, dong!

Ding, dong!
Ding, dong!
Ding, dong!

ff

I-tem the sec-ond, the wid-ow M^c Finns Has found on her door-step a
 I-tem the fourth, old Dav-y M^c Groat Has found and has harbored a
 I-tem the sixth, old Sand-y M^c Bean Has quarreled a-gain with his

sfz

pair of twins; Now she of-fers the same free of charge for a - dop - tion,
 nan - ny-goat; She has eat - en his gar - den and some of his rai - ment,
 wi - fie Jean; When he comes home late from his ale - house labors; His

Ei-ther, or baith, at the par-ty's op-tion. Ding, ding, dong! O - yez! A
 Own-er must call with the cash for payment. Ding, ding, dong! O - yez! A
 cries for help will a - wake the neighbors. Ding, ding, dong! O - yez! A

ff declamando

beau - ti - ful pair of twins, A highly in - tel - li - gent pair of twins, For a
 beau - ti - ful goat to sell, A ver - y de - sir - a - ble goat to sell, For a
 mus - cu - lar wife to sell, A mus - cu - lar, quarreling wife to sell, For a

marcato

song, for a song! Ding, dong! _____
 song, for a song! Ding, dong! _____
 song, for a song! Ding, dong! _____

A beau - ti - ful
 A beau - ti - ful
 A mus - cu - lar

A high - ly in - tel - li - gent For a
 A high - ly in - tel - li - gent For a
 A mus - cu - lar quar - rel - ing For a

pair of twins, A beau - ti - ful pair of twins.
 goat to sell, A beau - ti - ful goat to sell.
 wife for sale, A mus - cu - lar wife for sale.

A beau - ti - ful pair of twins.
 A beau - ti - ful goat to sell.
 A mus - cu - lar wife for sale.

A high - ly in - tel - li - gent pair of twins.
 A high - ly in - tel - li - gent goat to sell.
 A mus - cu - lar, quar - rel - ing wife for sale.

> 1 & 2. > >

song! Ding, dong!
song! Ding, dong!

1. Ding, dong!
2. Ding, dong!

For a song!
For a song!

1. For a song!
2. For a song!

1. For a song!
2. For a song!

1 & 2.

sfz *mf*

3.

song, for a song! Ding, dong!—

Ding, dong! For a song, a song, Ding, dong!—

Ding, dong! For a song, a song, Ding, dong!—

For a song, a song, Ding, dong!—

ff

3.

ff

Nº 5. Song and Chorus.

Captain Sheridan and English Soldiers.

Allegro con spirito. 8

Piano. *mf*

The first system of the piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth notes with accents. The left hand plays a steady eighth-note accompaniment.

cresc.

The second system continues the piano introduction. The right hand's melodic line becomes more active, and the left hand's accompaniment remains consistent.

ff marcato.

The third system features a change in texture. The right hand has a series of chords, and the left hand has a more rhythmic accompaniment. The dynamic is marked *ff marcato*.

The fourth system continues the piano introduction with complex chordal textures in both hands.

Allegro.
SOPRANOS

TENORS

BASSES

f *p*

We come! la la la la la la la la

f *p*

We come! la la la la la la la la

ff

We come, we come to the sound of the drum all

The chorus vocal parts are arranged in three staves: Sopranos, Tenors, and Basses. The lyrics are: "We come! la la la la la la la la" and "We come, we come to the sound of the drum all". Dynamics include *f*, *p*, and *ff*.

Allegro.

sf *mf* *f* *p*

marcato il Basso.

The piano accompaniment for the chorus consists of two staves. It features a strong bass line and chordal accompaniment. Dynamics include *sf*, *mf*, *f*, and *p*. The instruction *marcato il Basso* is written at the bottom.

cresc.
f *p.*
cresc.
f *p.*
cresc.
sfz *f* *p.*
marcato il basso.

la la la la la, We come! la la la la la la la la
 la la la la la, We come! la la la la la la la la
 ea-ger for battle's orgies; We come to deal hot-shot or cold steel for our

la la, for King George's: With a rat-tat-tat, and a plan-plan-plan, We
 la la, for King George's: With a rat-tat-tat, and a plan-plan-plan, We
 hon-or and for King George's: With a rat-tat-tat, and a plan-plan-plan, We

cresc.
cresc.
cresc.
cresc.

come to fight for the King, As Brit-ons do when leal and true we
 come to fight for the King, As Brit-ons do when leal and true we
 come to fight for the King, for the King, As Brit-ons do when leal and true we

ff > loud - ly, proud - ly, proud - ly sing, we loud - ly, proud - ly sing: One,

ff > loud - ly, proud - ly, proud - ly sing, we loud - ly, proud - ly sing:

ff > loud - ly, proud - ly, proud - ly sing, we loud - ly, proud - ly sing:

a tempo. two; left, right; one, two; left, right! Prim - ly the goose-step mark - ing; The

One, two; left, right! The

The

a tempo.
marcato.

cresc. bugle shrill each heart must thrill, As his Maj - es - ty's de - fend - ers come: One, *ff*

bugle shrill each heart must thrill, Left, right! As his Maj - es - ty's de - fend - ers come: One, *ff*

bugle shrill each heart must thrill, Left, right! As his Maj - es - ty's de - fend - ers come:

cresc. *ff*

à 2

two; left, right; one, two; left, right; fight - ing the foe or lark - ing; None

two; left, right; one, two; left, right; fight - ing the foe or lark - ing; None

One, two; left, right;

None

life enjoys as the soldier-boys Who follow at the tap of the drum; Who

life enjoys as the soldier-boys Who follow at the tap of the drum; Who

life enjoys as the soldier-boys Who follow at the tap of the drum; Who

life enjoys as the soldier-boys Who follow at the tap of the drum;

Who

Red. *

fol - low at the tap of the drum, Who fol - low the drum...

fol - low at the tap of the drum, Who fol - low the drum...

fol - low at the tap of the drum, Who follow at the tap of the drum...

marcato il Basso.

poco rall.

ffz

Allegro.

(Captain Sheridan enters.)

rall.

Hurrah!

rall.

Hurrah!

Hurrah!

Allegro.

ff

rall.

Allegro moderato con spirito.
Captain Sheridan.

Ready to charge when the die is cast; Ready to kiss ev'ry damsel who is

Ready to charge!

Ready to charge!

Ready to charge!

Ready to charge!

Allegro moderato.

mf

pretty; Ready to laugh when the canteen's pass'd, Whether the

Ready to laugh!

Ready to laugh!

Ready to laugh!

jest be dull or wit - ty: Never a girl in old Scotland dwells; Never a

ha, ha!

ha, ha!

ha, ha!

Never a girl!

Never a girl!

Never a girl!

cresc.

maid or a lass in Brit - ain, Who, when a dash - ing sol - dier

cresc.

tells stories of love, stories of love, will give the mit - ten,

of love. Treacherous
of love. Treacherous
of love. Treacherous

Lo stesso Tempo.

en - e - mies quake and shake On - ly to hear a Brit - ish cheer!

en - e - mies quake and shake On - ly to hear a Brit - ish cheer!

ff rall.

poco rall. *a tempo.*

Willing to tackle 'em one to ten! Stranger a - like to care and

mf a tempo.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a 'poco rall.' marking and then returns to 'a tempo.' The lyrics are 'Willing to tackle 'em one to ten! Stranger a - like to care and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cresc.

fear; — I'm a dashing, plucky, happy-go-luck-y rollicking Gren-a-

The second system continues the vocal line with the lyrics 'fear; — I'm a dashing, plucky, happy-go-luck-y rollicking Gren-a-'. The piano accompaniment continues with a consistent rhythmic pattern. A 'cresc.' marking is placed above the vocal line.

dier: Ready to rush on a cra-ven foe, when such an en-e-my is

The third system features the vocal line with lyrics 'dier: Ready to rush on a cra-ven foe, when such an en-e-my is'. The piano accompaniment continues with a steady eighth-note bass line and chords.

cresc. e pressando.

near; — I'm a ranting, tearing, dev-il-may-car-ing, rollicking, rollicking,

cresc.

colla voce.

The fourth system concludes the vocal line with lyrics 'near; — I'm a ranting, tearing, dev-il-may-car-ing, rollicking, rollicking,'. The piano accompaniment continues with a steady eighth-note bass line and chords. The system includes 'cresc. e pressando.', 'cresc.', and 'colla voce.' markings.

Gren-a-dier; a rollicking Gren-a - dier. *rall.*

f con spirito.
a²
Will-ing to
f con spirito.
a²
Will-ing to
f con spirito.
Will-ing to

Chorus.

rall.

I'm a

tackle 'em one to ten, Stranger a - like to care and fear; He's a *p*

tackle 'em one to ten, Stranger a - like to care and fear; He's a *p*

tackle 'em one to ten, Stranger a - like to care and fear; He's a *p*

cresc.
dashing, plucky, hap-py-go-luck-y, rollicking, rollicking Gren-a-dier, a
cresc.
dash - ing, pluck - y, luck - y Gren - a - dier!
cresc.
dash - ing, pluck - y, luck - y Gren - a - dier!
cresc.
dash - ing, pluck - y, luck - y Gren - a - dier!

cresc. *ff*

rollicking Gren-a - dier, a Gren - a - dier. —
Grenadier, a Gren - a - dier. —
Grenadier, a Gren - a - dier. —
Grenadier, a Gren - a - dier. —

ff

Allegro con spirito.
(Exit of Soldiers.)

One, two; left, right; one, two; left, right;
 One, two; left, right; one, two; left, right;
 One, two; left; one, two; left, right;

Allegro con spirito.

f *ff*

Prim - ly the goose-step mark - ing; The bu - gle shrill each heart must
 The bu - gle shrill each heart must
 The bu - gle shrill each heart must

thrill, As his Maj-es-ty's de-fend-ers come: One, two; left, right, left, right! As his Maj-es-ty's de-fend-ers come: One, two; left, right, left, right!

cresc. *cresc.* *cresc.* *à 2*

thrill, left, right! As his Maj-es-ty's de-fend-ers come:

cresc.

right; one, two; left, right; fighting the foe or lark - ing, None life enjoys as the

right; one, two; left, right; fighting the foe or lark - ing, None life enjoys as the

One, two; left, right; None life enjoys as the

One, two; left, right; None life enjoys as the

sol - dier - boys That fol - low at the tap of the drum!

sol - dier - boys That fol - low at the tap of the drum!

sol - dier - boys That fol - low at the tap of the drum!

pp *pp* *pp*

sol - dier - boys That fol - low at the tap of the drum!

pp

Nº 6. Chorus of Highlanders.

Song of Rob Roy.

Allegro marcato.

Piano.

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef part consists of a steady accompaniment of eighth notes. The treble part begins with a series of eighth notes, followed by a more complex rhythmic pattern.

The second system continues the piano introduction. The treble part has a melodic line with some grace notes, while the bass part maintains its accompaniment. A repeat sign is present at the end of the system.

The third system of the piano introduction shows the treble part with a more active melodic line, including some sixteenth notes. The bass part continues with its accompaniment.

The fourth system of the piano introduction features a treble part with a melodic line that includes some slurs and accents. The bass part continues with its accompaniment.

The fifth and final system of the piano introduction shows the treble part with a melodic line that concludes with a repeat sign. The bass part continues with its accompaniment.

SOPRANO. Lo stesso tempo. *deciso*

TENOR. *deciso*

BASS. *deciso*

The vocal introduction consists of three staves for Soprano, Tenor, and Bass. Each staff begins with a rest, followed by a short melodic phrase. The tempo is marked 'Lo stesso tempo' and the dynamics are 'deciso'. The key signature remains two sharps.

Lo stesso tempo. *cresc.* *f*

The piano accompaniment for the vocal part consists of two staves. It begins with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The tempo is 'Lo stesso tempo'. The key signature changes to one sharp (F#) and the time signature changes to 6/8.

deciso.
white and the red! Huz - zah! — The white and the red for aye! — From *ff*
deciso.
white and the red! Huz - zah! — The white and the red for aye! — From *ff*
deciso.
white and the red! Huz - zah! — The white and the red for aye! — From *ff*

deciso

crag and glen, come the High - land-men, The Sas - se-nach's had his day. —
crag and glen, come the High - land-men, The Sas - se-nach's had his day. —
crag and glen, come the High - land-men, The Sas - se-nach's had his day. —

marcato

ff Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*
ff Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*
ff Tar-tan and targe to the fore, lads, King George shall come to grief; — Let *ff*

ff

clay - mores all be swift to strike, For bold - Rob Roy our chief. So

clay - mores all be swift to strike, For bold - Rob Roy our chief. So

clay - mores all be swift to strike, For bold - Rob Roy our chief. So

Marcato molto. à 2.

March! March! Et - trick and Tev - iot - dale,

March! March! Et - trick and Tev - iot - dale,

March! March! Et - trick and Tev - iot - dale,

Marcato molto.

cresc. molto

Why, my lads, din - na ye march for'd in or - der? March! March!

Why, my lads, din - na ye march for'd in or - der? March! March!

Why, my lads, din - na ye march for'd in or - der? March! March!

cresc. molto

Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.

Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.

Eks-dale and Lid-des-dale, All the blue bon-nets are o-ver the bor-der.

ff a 2.

Hur-rah! Hur-rah! Ho! Rob Roy!

Hur-rah! Hur-rah! Ho! Rob Roy!

Hur-rah! Hur-rah! Ho! Rob Roy!

ff accel.

(Rob Roy enters.)

Our chief!

Our chief!

Our chief!

Allegro con spirito.

f

1. Where eag-les nest On mountains' crest, Lives Rob Roy Mc Gre-gor, the
 2. I have no wealth But sword and health, But woe to him, woe to him,

King of the High-lands.
 who shall gain-say me:

SOPRANO. *mf*
 The We

TENOR. *mf*
 With clay - mores draw - ing, The
 We're bold ma - raud - ers We

BASS. *mf*
 With pip - ers blow - ing, and clay - mores draw - ing, The
 We're bold ma - raud - ers, of Low - land bord - ers, We

ff

My sword be-longs to all with wrongs, My
 As tor-rents leap down mountains steep I

Low-lands a-wing, come clans-men all. Come all!
 take no or-ders, from Prince or King, not we.

Low-lands a-wing, come clans-men all. Come all!
 take no or-ders, from Prince or King, not we.

Low-lands a-wing, come clans-men all. Come all!
 take no or-ders, from Prince or King, not we.

name carries terror to far lands or nighlands, To mainlands and isl - and, all
rush with my fol-lowers Noth-ing can stay me, Not one would be-tray me, his

fear. chief. 1-2. Rob Roy, am I, Laws I de - fy,

Woo - ing all dan - ger, Fal - chion in hand. *ff* My brave clan

all to a man, Rov - er and ran - ger War on the stranger,

accel. *cresc.* Per - il share with me, Do and dare with me, Who'll fight fair with me? *f* bold Rob Roy!

molto deciso.

ff Bold and free, Va - liant is he, Woo - ing all dan - ger
ff Bold and free, Woo - ing all dan - ger

molto deciso.

ff Bold and free, Woo - ing all dan - ger

ff accel.

cresc.

Per - il share with me, Do and dare with me,
accel. *cresc.*

Rov - er and ran - ger:

p accel.

cresc.

Our chief,
cresc.

Rov - er and ran - ger:

Our chief

so free,

p accel.

Rov - er and ran - ger:

Our chief

cresc. so free,

accel. *cresc.*

Who'll fight fair with me? Bold Rob Roy!

is he,

Rob Roy!

is he, Rob Roy!
 is he, Rob Roy!
 is he, Rob Roy!

No. 7. Scene and Duet.

Rob Roy and Janet.

Andante con moto.

Janet.

(Janet appears in doorway. Rob is up stage at L.)

Rob Roy.

Andante con moto.

Piano.

The first system of music features Janet and Rob Roy staves at the top, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Below them is the piano accompaniment, consisting of two staves (treble and bass clef). The piano part begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and repeat signs. The tempo is marked *Andante con moto*.

Ad. * *Ad.* *

The second system continues the piano accompaniment. It includes a Clarinet part in the upper right, marked *(Clarinet.)*. The piano part continues with various textures and dynamics, including *ad lib.* markings. The tempo remains *Andante con moto*.

Rob Roy's vocal entry begins in this system. The lyrics are "There he is, and nae one". The music is in treble clef with a key signature of one sharp and a 3/4 time signature. The dynamic is *mf*. There is an *(aside.)* marking above the first measure.

The piano accompaniment continues in the third system. It features a *(FL)* marking and a *con sentimento.* instruction. The dynamic is *p*. The piano part provides harmonic support for the vocal line.

Rob Roy's vocal line continues in the fourth system. The lyrics are "wi' him, Rob, my High - land lad-die true; I'll pre-". The music is in treble clef with a key signature of one sharp and a 3/4 time signature.

The piano accompaniment continues in the fourth system, providing harmonic support for the vocal line. It includes various musical notations such as slurs and accents.

tend I do not see him; spy and see what he may

cresc.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dotted quarter note, followed by eighth notes, and includes a *cresc.* marking. The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking in the bass line.

do. I will play the spy up - on him;

f

The second system continues the vocal line with a *f* dynamic marking. The piano accompaniment features more complex rhythmic patterns and a *f* dynamic marking in the bass line.

He does not see me! He does not
(Rob turns and sees her;)

The third system shows the vocal line with a fermata over the first measure. The piano accompaniment includes a *Da.* marking and an asterisk in the bass line.

Allegro moderato.

see me!
(sings aside)

p

The fourth system is marked *Allegro moderato.* and features a piano accompaniment with a *p* dynamic marking. The vocal line has a fermata over the first measure.

Ah! she is here!

placido.

The fifth system is marked *Allegro moderato.* and features a piano accompaniment with a *placido.* marking. The vocal line has a fermata over the first measure.

Jan - et, my dear!

mf *Grazioso.*
Jea - nie, now stir the ban-nock up, *p*
She's at work, I

p
Ye have work e - now to - day; Jea - nie, now stir the bannock
see; Would it were for me! How
up, stir the bannock up. Those ye serve be like may starve if long ye de - lay. Nay,
fair is she! To speak, I'll not de - lay.

ye can be no la - dy bright, For lads have mic - kle ap - pe - tite, And
(addressing her.)

My Jean! My

cresc. ye must work from morn un - til night. Rob! Tis you! Why
(embracing her.)

Jean! Dost not hear? Your Rob is near.

(She pretends *Giocoso*.
to be startled.) *f*

what a start you gave me lad, I fan - cied you far a - way!

Love, one kiss, I pray! Do not say me

Rob - bie mine! You're just in time to save me, lad, Sit down to your work straight -
nay. Just one kiss, I pray; Glad - ly

way; Why, you shall stir this ban-nock

I will work for you. What! I must stir

up, To work straight-way; I'll show the

that bannock up? First show me how, dear, the

(she puts her apron on him.)

way. Rob, my lad, you must stir the bannock up; (imitating.)

way, show the way! Stir the bannock up!

rall. *a tempo.* *rall.* *mf a tempo.*

Help me do my work to-day: Nay,

Yes, for you, I'll stir the ban-nock, for

f (Rob stirring.)

I can be no la - dy bright, For lads have mic-kle ap - pe - tite, And
 your sweet sake I'll make the cake; I will

I must work from morn till night, from morn until night. *mf* Robbie, now stir the bannock
 e - ven stir the ban-nock up from morn till night. Rob, my

up, *mf* Rob - bie, now stir the bannock up, stir, for

lad, stir the bannock up, *dim.* *rall.* Rob, my lad, stir it up so

me! *colla voce.* It is all for me.

light!

pp

(Janet gathers flowers.)

While you are working there,

'Tis all for her!

poco rall.

(aside)

I will do my share; Make a po - sy

This makes me swear!

For work like this I do not

(she gives him a bunch.)

of my flow'rs so fair,

All for you,

care.

But 'tis for her!

What say these

with love from me;

I'll tell you what they say. Then

flow'rs to you?

Pray tell me

what they say?

mf *con grazia.*

“Mar - ry for love,” say the hearts-ease and ros - es;

Valse lento.

Ros -

p

There is on - ly one blossom this counsel op - pos - es;

es! (Taking flowers.)

cresc.

One says, “Marry gold! Mar-ry gold!” One says,

Pos - ies! “Mar - ry gold!” Mar - ry

p

“Marry gold! Mar-ry gold!” “Love be - tray - eth ever,” Whispers this flow'r to

cresc. *ff*

gold!”

cresc. *ff*

me: Then "Mar - ry for love," say the hearts-ease and ros -

"Mar-ry for love, for love," say the hearts-ease and ros-es to

es, ros - es, There is on - ly one blos-som this

thee, Whis-pring to thee, on-ly one flow'r this coun-sel op -

counsel op - pos - es, op - pos - es; One says:

pos-es, Nay, what can it be op - pos - es; One

"Mar-ry for gold!" "Love e'er be - tray-eth!" the Ma-ri - gold say-eth, Ah!

says: "Mar-ry gold! Mar-ry gold!" One tells you: Mar-ry gold!

cresc. e pressando.

ff

shall I be - lieve it? Nay, for love is mine!

Mar-ry gold!" Love, do not be - lieve it, Love is
cresc. e pressando.

"Thou art true," says my heart; Thou't be

true, Ev-er true is my heart un-to thee, love; Ay, thou a -

true," says my heart, "for ev - er!"

lone hast my heart, for ev er!

dim.

p

mf

N^o 7^b Ballad.

Janet.

Andante con moto.

Voice.

Musical score for the first system, featuring a voice line and a piano accompaniment. The piano part is marked *mf* and includes dynamic markings like *>* and *p*.

mf con sentimento.

Musical score for the second system, including the vocal line with lyrics and the piano accompaniment.

1. My hame is where the heath - er blooms, — Where
 2. My hairt is where the thros - tle sings — A

Musical score for the third system, including the vocal line with lyrics and the piano accompaniment.

heath-er blooms and scents the air; — My hame is where my lad - die
 lay that has no note of care, — By Hie - land braes and Hie - land

p dwells, And fain wad I be there; Nae
springs: Ah, wad that I were there! For

laird is he, my bon-ny Hie-land lad, Nor mic-kle gold or land has
where are skies sae fair and air sae sweet As in the hame that waits for

cresc.

he, ——— But he will love me weel, and he will love me true. And
me, ——— Where my true love will hold me dear for- e'er and aye? How

rall.
nev - er love a lass but me. ——— To the Hie - lands then I'll
blithe and hap - py will we be! ——— To the Hie - lands then, my

rall. *pl.h.*

Tempo I.

poco rall.

gang a - wa; Ay, wi the ane I love the best of a'.
 way I'll fare. All in life that's dear to me is there! 1-2. My

poco rall.

hame is where the heath-er blooms, Where heath-er blooms and scents the

rall.

air, My hame is where my lad-die dwells, and waits for me, Oh,

colla

con tenerezza.

fain wad I be there. 1. there. 2.

voce.

No. 8. Song.

The Mayor and Servants.

Allegro vivace.

Piano. *ff*

The first system of the piano introduction, featuring a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The right hand plays a series of eighth-note chords with accents, while the left hand plays a steady accompaniment of eighth-note chords.

The second system of the piano introduction, continuing the musical texture from the first system.

The Mayor. *f*

1. My
2. I

The vocal entry for 'The Mayor', starting with a treble clef and a key signature of two sharps. The melody is simple and rhythmic, with two variations: '1. My' and '2. I'. The piano accompaniment continues with eighth-note chords.

hairt is in the High-lands O; My hairt it is nae here; Tho'
do not know a pi-broch from a bunch of phil-a-begs; But

The first line of the vocal melody with lyrics. The piano accompaniment is visible below the vocal line.

in this dress I must confess I feel extremely
reels and flings are just the things To limber up the

The second line of the vocal melody with lyrics. The piano accompaniment is visible below the vocal line.

queer! I'm up in Gae - lic
 legs! My hairt is in the
Tammas. *ff*

We feel ver - y queer!
 Lim - ber up the legs.
Servants. *ff*

We feel ver - y queer!
 Lim - ber up the legs.

f marc.

di - a - lect, the pipes I'll learn to play; But oh! my_ knees will
 Highlands O, I am a High-land chief; Al - though a_ chance at_

sure - ly freeze. But
 lon - ger pants, Oh,

Will_ sure - ly freeze,
 We'd like a chance,

Will_ sure - ly freeze,
 At_ lon - ger pants,

oh! my— knees will— sure - ly freeze, If— there's a frost to -
 yes a— chance at— lon - ger pants, Would give my soul re -

Allegro.
 day.
 lief. 1-2. Still I am a Highland - man, a

Tammas. *ff*

That is ver - y true.
 Oh what a re - lief.

Servants. *ff*

That is ver - y true.
 Oh what a re - lief.

Allegro.

poco rall. *f*

tar - tan plaid - ed Highland - man, As cal - lant cant - y Highland - man, as

ev - er you did see. **Tammas.** *f*

Servants. *f* Yes, he's a High - land - man, a

Yes, he's a High - land - man, a

tar - tan plaid-ed Highland man, As cal - lant cant-y High-land-man, as
tar - tan plaid-ed Highland man, As cal - lant cant-y High-land-man, as

marc.
Rob Roy Mc Gregor, O! England, how we'll plague her, O!
ev - er you did see.
ev - er you did see. *marc.*

Pip - ers blaw and clans-man draw, — Rob Roy Mc Gre-gor, O!

ff
Rob Roy Mc Gre-gor, O! Eng - land, how we'll plague her, O!_

ff
Rob Roy Mc Gre-gor, O! Eng - land, how we'll plague her, O!_

ff

1. >
Pip - ers blaw and clans-man draw for Rob Roy Mc Gre-gor, O!

Pip - ers blaw and clans-man draw for Rob Roy Mc Gre-gor, O!

Pip - ers blaw and clans-man draw for Rob Roy Mc Gre-gor, O!

1. >

Tempo I.

2. *rall.*
Rob Roy Mc Gre-gor, O!

rall.
Rob Roy Mc Gre-gor, O!

rall.
Rob Roy Mc Gre-gor, O!

Tempo I.

2. >

Più mosso.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents. The bass staff features a rhythmic accompaniment of chords and single notes, also with accents.

The second system continues the piece with similar rhythmic patterns in both staves, maintaining the tempo and dynamics.

The third system introduces more complex melodic lines in the treble staff, including sixteenth-note runs and slurs. The bass staff continues with a steady accompaniment.

The fourth system concludes with a repeat sign in the treble staff, indicating the end of a section. The bass staff continues with its accompaniment.

The fifth system is marked with *ff accel. molto*. The treble staff continues with rapid melodic passages, while the bass staff provides a steady, rhythmic accompaniment.

The sixth system ends with *sfz* markings in the bass staff, indicating a fortissimo accent. The piece concludes with a final chord in the bass staff.

No 9. Finale I.

Moderato Maestoso.

The Mayor. *f* See! They come! See! The

Tammias. Yes, they come

Servants. Clansmen shout!

Piano. *f* *cresc.* *f*

clansmen are coming!

The clansmen are coming!

The clansmen are coming!

Lochiel and Cameron Clansmen. (Camerons.) *ff*

Shout, clansmen, shout for the

ff *maestoso.*

For the King!

For the King!

For the King!

King that's a - wa, Ay, up lads, to arms for the King! With our

clay-more and targe We will on to the charge! We'll conquer or we'll die for Prince

My lads, to arms! Clans-men, shout for the
 My lads, to arms! Clans-men, shout for the
 My lads, to arms! Clans-men, shout for the
 Char- - lie! **Tutti.** for the King! Clans-men, shout for the

King! for the King!
 King! for the King!
 King! for the King!
 King! for the King!

Campbells. **SOPRANOS.**
marcato.
 To your

arms! to your arms! for the time is close at hand, When ev'ry Scotsman must be true and

The Mayor.
True and leal! Come, to arms! O,

Tammas.
True and leal! Come, to arms!

Servants.
Come, to arms!

leal, true and leal! In the High - lands or low-lands we'll battle for the land, And

Stuarts. TENORS.
O Char-lie is my dar - ling, my dar - ling, my dar-ling, O,

Lochiel.
True and leal! To your arms, to your arms! O,

Camerons.
True and leal! To your arms, to your arms!

Charlie is my dar - ling, The young Chevalier.

Show no fear!

Show no fear!

for our right-ful sovereign draw our steel. Leave your wives and

Charlie is my dar - ling, The young Chevalier! We've left our bonny Highland-homes; our

Charlie is my dar - ling, The young Chevalier!

Show no fear!

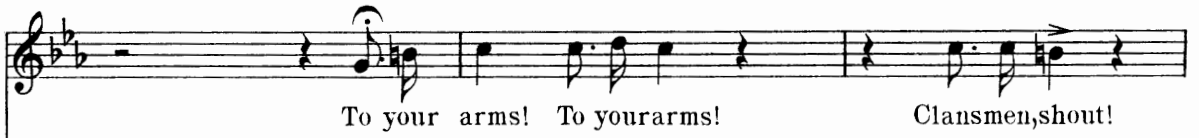
Clansmen, shout!

Clansmen, shout!

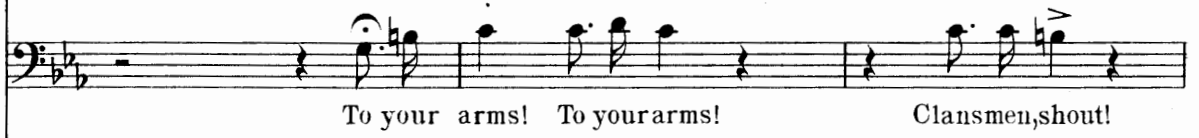
Clansmen, shout!

à 2.
bair - nies dear! Come, ye Scots and fight for the
wives and bair-nies dear; We've come to fight for Scot-land's right and the
To your arms! To your arms!
To your arms! To your arms!

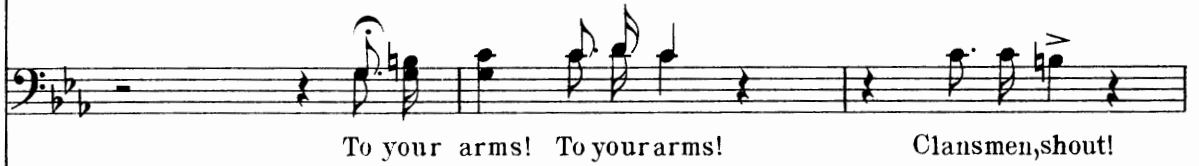
sf



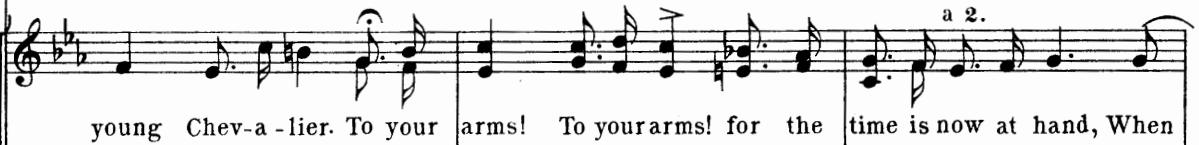
To your arms! To your arms! Clansmen, shout!



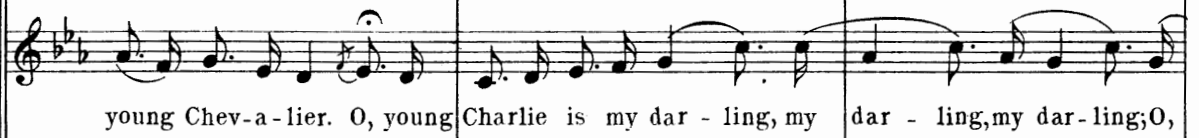
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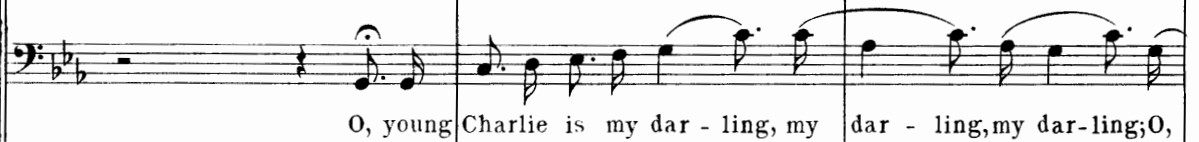
To your arms! To your arms! Clansmen, shout!



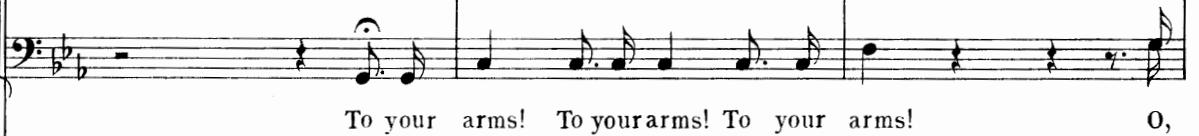
young Chev-a-lier. To your arms! To your arms! for the time is now at hand, When



young Chev-a-lier. O, young Charlie is my dar - ling, my dar - ling, my dar - ling; O,



O, young Charlie is my dar - ling, my dar - ling, my dar - ling; O,



To your arms! To your arms! To your arms! O,



cresc.

Charlie is my dar - ling, The young Cheva - lier! Then shout, clansmen, shout for the

cresc.

Clansmen, shout! show no fear! Then shout, clansmen, shout for the

cresc.

Clansmen, shout! show no fear! Then shout, clansmen, shout for the

cresc.

ev-'ry Scottish heart that's true and leal. Then shout, clansmen, shout for the

cresc.

Charlie is my dar - ling, the young Cheva - lier; Then shout, clansmen, shout for the

cresc.

Charlie is my dar - ling, the young Cheva - lier; Then shout, clansmen, shout for the

cresc.
à 2.

Charlie is my dar - ling, the young Cheva - lier; Then shout, clansmen, shout for the

cresc.

sfz sfz

cresc.



cresc.



cresc.



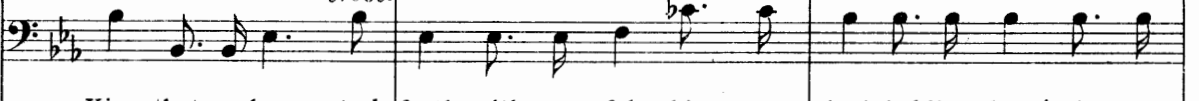
cresc.



cresc.



cresc.



cresc.



cresc.



shout, ay, shout, for the King that we love! We'll conquer or we'll die for

shout, ay, shout, for the King we love! We'll conquer or we'll die for

shout, ay, shout, for the King that we love! We'll conquer or we'll die for

Clansmen, shout, We'll conquer or we'll die for Prince

shout, ay, shout, for the King that we love! We'll fight for

shout, ay, shout, for the King that we love! We'll conquer or we'll die for

shout, ay, shout, for the King that we love! We'll conquer or we'll die for

shout, ay, shout, for the King that we love! We'll conquer or we'll die for

shout, ay, shout, for the King that we love! We'll conquer or we'll die for

Allegro vivace.

accel.

accel.

accel.

Charles, our King!

Ho! Rob Roy!

Charles, our King!

Ho! Rob Roy!

Charles, our King!

Ho! Rob Roy!

Char - - lie!

Char - - lie!

Char - - lie!

Charles, our King!

Ho! Rob

Roy! —

Charles, our King!

Ho! Rob

Roy! —

f
Our

Allegro vivace.

accel.

Campbells. (SOPRANOS.)

chief is he!

Stuarts. (TENORS.)

Ho! Rob Roy!

Lochiel and Camerons.

Ho! Rob Roy!

cresc.

The Mayor.

Ho! Rob Roy!
Tammas.

Ho! Rob Roy!
Servants.

Ho! Rob Roy!
Campbells.

Stuarts. Our chief!

Lochiel and Camerons. Our chief!

Our chief!

molto f

Rob

Rob

Rob

Rob

Rob

Rob

Janet.

ff Fair and free; valiant is he; Woo-ing all danger, Falchion in hand; His brave clan

Rob Roy.

ff Rob Roy, I; laws I defy; Woo-ing all danger, Falchion in hand; My brave clan

M^c Gregors.

ff Fair and free; valiant is he; Woo-ing all danger, Falchion in hand; Our brave clan

ff Fair and free; valiant is he; Woo-ing all danger, Falchion in hand; Our brave clan

The Mayor.

Roy! How we fear him!

Tammis.

Roy! How we fear him!

Servants.

Roy! How we fear him!

Campbells.

Roy Gallant chief is he,

Stuarts.

Roy Gallant chief is he,

Lochiel and Camerons.

Roy Gallant chief is he,

ff

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "all to a man, Rover and ranger War on the stranger, Per-il share with him, all to a man, Rover and ranger War on the stranger, Per-il share with me, all to a man, Rover and ranger War on the stranger, Hail him! Would that he would stay far, far a - way! Would that he would stay far, far a - way! Would that he would stay far, far a - way! Yes, our gal-lant chief is he! chief is he! Yes, our gal-lant chief is he! chief is he! Yes, our gal-lant chief is he! chief is he!" The score includes several "accel." markings, indicating acceleration in the tempo. The piano part features a steady accompaniment with some melodic lines in the right hand.

all to a man, Rover and ranger War on the stranger, Per-il share with him, *accel.*

all to a man, Rover and ranger War on the stranger, Per-il share with me, *accel.*

all to a man, Rover and ranger War on the stranger, Hail him! *accel.*

Would that he would stay far, far a - way!

Would that he would stay far, far a - way!

Would that he would stay far, far a - way!

Yes, our gal-lant chief is he! chief is he!

Yes, our gal-lant chief is he! chief is he!

Yes, our gal-lant chief is he! chief is he!

accel.

Do and dare with him! Who'll fight fair with him? Bold Rob Roy!

Do and dare with me! Who'll fight fair with me? Bold Rob Roy!

Hail him! Hail him! Bold Rob Roy!

Hail him! Hail him! Bold Rob Roy!

ff
Fair and free,

sf sf
ff marcato
3

ff
Rover and ranger! Per - il share with him,

ff
Rover and ranger! Who'll fight fair with me,

ff
Wooing all danger, Rover and ranger! Per - il share with him,

ff
Wooing all danger, Rover and ranger! Per - il share with him,

ff
If for him we cheer, 'Tis out of fear; Per - il share,

ff
If for him we cheer, 'Tis out of fear; Per - il share,

ff
If for him we cheer, 'Tis out of fear; Per - il share,

p
val-iant is he, Fair and free, Brave is he; Per - il share with him,

ff *p*
Fair and free, Fair and free, Brave is he; Per - il share,

ff *p*
Fair and free, Fair and free, Brave is he; Per - il share,

mf

cresc. molto.

Do and dare with him, Who'll fight fair with him? Bold Rob Roy!_____

cresc. molto.

Bold Rob Roy! Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare with him, Who'll fight fair with him? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare with him, Who'll fight fair with him? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

Do and dare, Who'll fight fair? Bold Rob Roy!_____

cresc. molto.

sfz sfz

Allegro Animato.

Janet.

Our Prince!

Flora.

The Prince.

Rob Roy.

Our Prince! Then shout, clans-men,

Cavaliers.

con spirito.

My love was born in Ab-er-deen, The

Tammas.

Our Prince!

Servants.

Our Prince!

Our Prince!

Our Prince! Then shout, clans-men,

Our Prince!

Allegro Animato.

shout, for our King has come home! With

blith-est lad that e'er was seen; But now my heart so sad he's made, He's

Yes, our King has come home! With

Yes, our King has come home! With

shout, for our King has come home! With

Yes, our King has come home! With

12055

Oh, *f* he's a rant - ing

clay - - more and targe, He is a rant - ing,

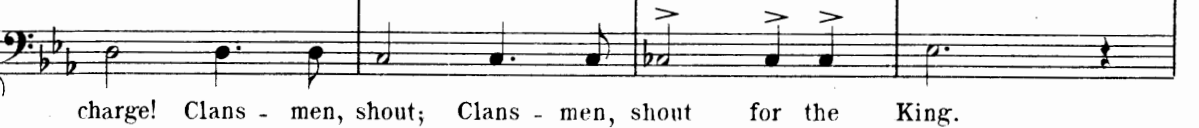
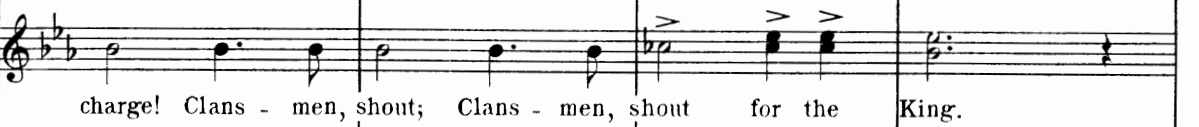
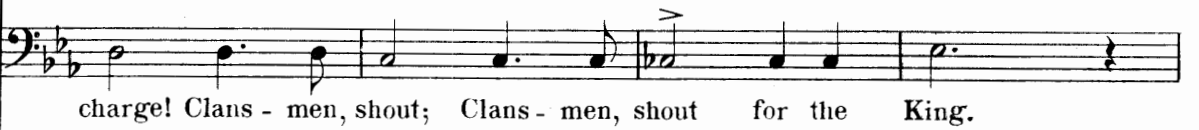
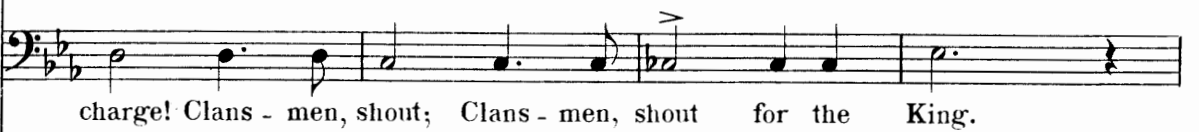
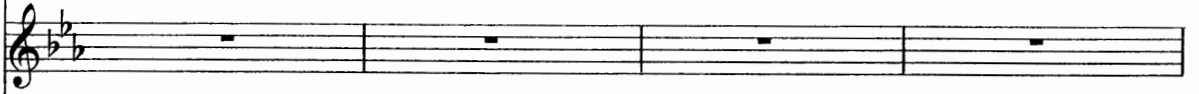
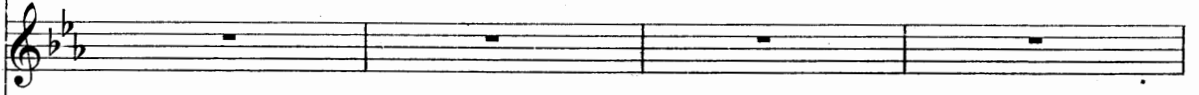
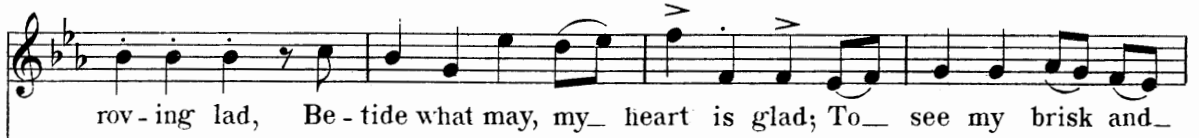
tak - en to the field with his white cock - ade. Oh, he's a rant - ing,

clay - - more and targe, On to the

clay - - more and targe, On to the

clay - - more and targe, On to the

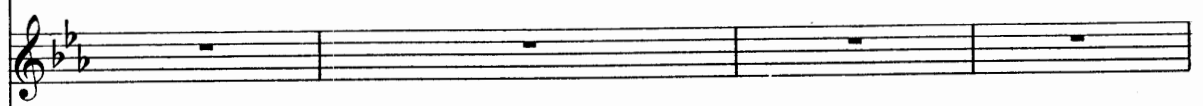
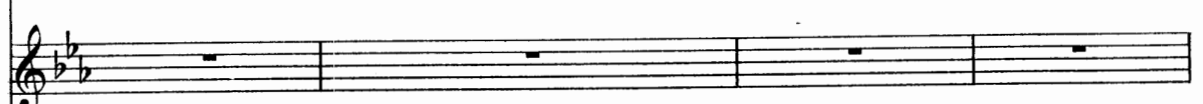
clay - - more and targe, On to the



ff >



bon-ny blade Go fight-ing for the Stu-art and the white cockade. Shout!

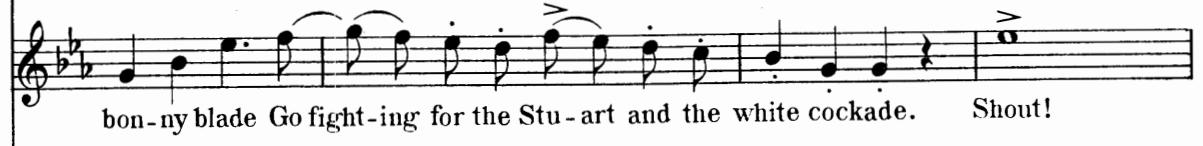



ff >



bon-ny blade Go fight-ing for the Stu-art and the white cockade. Shout!

ff >



bon-ny blade Go fight-ing for the Stu-art and the white cockade. Shout!

Shout for the King! Shout!



Shout for the King! Shout!

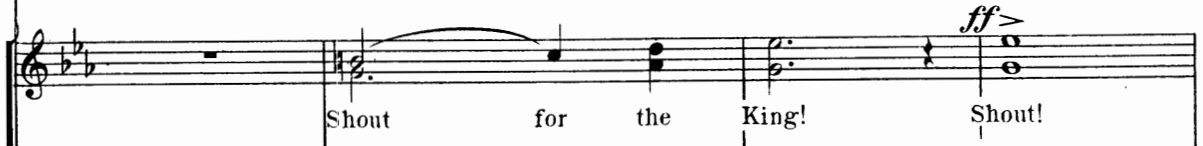
Shout for the King! Shout!



Shout for the King! Shout!

ff >

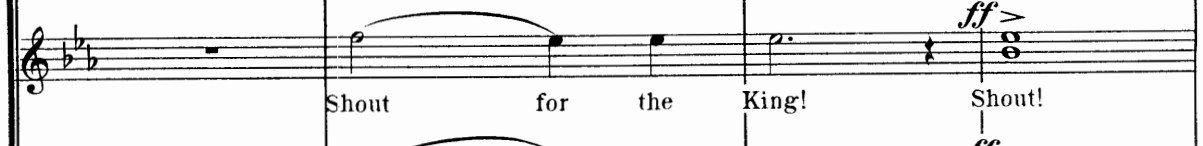
Shout for the King! Shout!



Shout for the King! Shout!

ff >

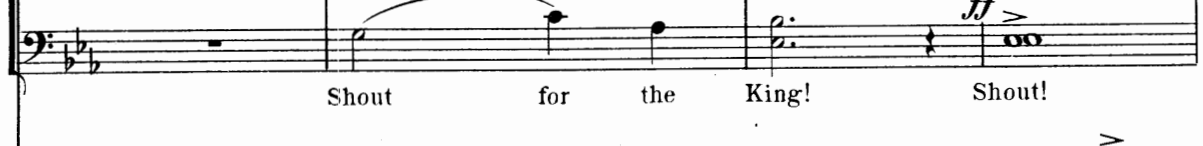
Shout for the King! Shout!



Shout for the King! Shout!

ff >

Shout for the King! Shout!



Shout for the King! Shout!

sfz



Shout! Clansmen, shout for the King.

(Prince Charles enters.) (Prince greeted by Flora, who enters).

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout Clans-men, shout for the King.

Shout Clans-men, shout for the King.

Shout Clans-men, shout for the King.

Musical score for a vocal and piano piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features vocal lines for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The tempo is marked "Moderato".

The lyrics are: "For trust - y swords and hearts so Our Prince, all hail!"

Dynamic markings include *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *mf* (mezzo-forte).

Flora.

Our hearts are thine!

loy - al, Ac - cept my thanks, my gallant friends; Our

cresc.

Our land shall soon be free!

triumph is nigh, we're aid - ed by the pow'r that aye the right de -

pressando.

pressando.

(Flora binds a scarf on the Prince's arm.)

Take thou this

fends, the pow'r that aye the right de - fends.

ff *rall.*

colla voce.

cantabile.

mf

to - ken, and wear it, love, for me:

A charm 'twill

I will be near thee, Though per - il may be -
 be!

cresc.

tide When dan-ger calls thee, Thou'lt find me at thy

affettuoso.

f *rall.*

(appealing to him).
 side. Ah, yes!

Nay, that may not be, Such fate were not for

consentimento.

A-lone, with thee a - way, I would not stay; I pray thee, say not
 thee. Ah no! I must de-ny!

nay; I'll share thy dan-ger; de-ny me not.
 Beloved, hear me! Well, be it so!

Where thou dost go, my love, I would
 Yes, where I go, my love, thou shalt

Andante maestoso.

go. go.

Rob Roy. *f* (Scotchmen take off their bonnets saluting the flag.)

Andante maestoso.

Be-hold your flag, our Stu-art flag, my lads! This

ff

Pesante.

flag shall be our star; Lochiel. It shall lead us to lib-er-ty and to

Pesante.

This fair flag shall be our star,

Janet.

E'er may it wave, dear-er than

Flora.

E'er may it wave, Dear as

The Prince.

E'er may it wave, Dear as

The Mayor.

Fair to

Rob Roy.

glo - ry, This flag shall be our star, Fair to

Tammias.

Fair to

Lochiel.

This flag shall be our star, our star, Fair to

life to all true hearts and free: Glo - ry!

life to all true hearts and free: Glo - ry!

life to all true hearts and free: Glo - ry! May this

see; Glo - ry!

see; Tell-ing va-lor's true sto - - ry!

see; Tell-ing va-lor's true sto - - ry!

see; Tell-ing va-lor's true sto - - ry!

appassionata.

ban-ner in-spire you to deeds that win you a

May this ban-ner in - spire you to brave

appassionata.

May this ban-ner in - spire you to deeds that will win
name _____ And lead _____ us to vic - to - ry glo - ri - ous,
deeds: _____ Lead us on! Make us free! And
Lead us on, make us

The musical score consists of seven systems. The first system has a treble clef with a whole rest. The second system has a treble clef with a melody line and lyrics. The third system has a treble clef with a melody line and lyrics. The fourth system has a treble clef with a whole rest. The fifth system has a bass clef with a melody line and lyrics. The sixth system has a bass clef with a whole rest. The seventh system has a bass clef with a melody line and lyrics. The eighth system has a grand staff (treble and bass clefs) with piano accompaniment.

Lead to glo - - ry! That stand-ard, the white and the
glo - - - ry: The flag, 'tis of our
lead us to fame; That standard, the white and the
Lead us on to fame!
lead us to glo - ri - ous fame!
Lead us on to fame!
free! Lead to glo - - ry.

SOPRANOS. *mf*
Lead us on to fame!

Chorus. TENOR. *mf*
Lead us on to fame!

BASS. *mf*
Lead us on to fame!

12055

red we'll guard to the last, the
Prince! Ay, that standard we'll
red we'll guard to the last, the
Ay, that flag we will guard, lads, to the last,
Ay, that standard we'll guard lads for - ev - er.
Ay, that flag we will guard, lads, to the last,
Ay, that standard we'll guard lads for - ev - er.
Ah, that flag we will guard to the last.
Ah, that flag we will guard, lads, to the last.
Ah, that flag we will guard, lads, to the last.

mf *à 2.*
cresc.

flag ——— that shall lead to glo - - -

guard,lads, for - ev - - er. It will lead us to glo - ry, 'Twill lead us to glo - - -

flag, ——— we will guard it for - ev - er, the ban-ner that leads to

Guard the flag with our lives! Guard ——— ye the

Guard the flag! Guard for - ev - er the flag! 'Twill lead us to

Guard the flag! with our lives! Guard ——— ye the

We will guard for - ev - - er the

Clans-men, guard ye the flag ye love, guard ——— with your

Guard the flag with our lives! Guard ——— ye the

Guard the flag with our lives! Guard ——— ye the

molto f

sfz

star, ————— It shall lead us to lib-er-ty and to
 star, ————— shall lead us to lib-er-ty and to
 star, ————— shall e'er lead us on; give us
 our star — for aye; It shall lead us to fame; give us
 star, ————— shall e'er lead us on; give us
 our star — for aye; It shall lead us to fame; give us
 star, ————— shall lead us to fame; give us
 our star — for aye; It shall lead us to lib-er-ty and to
 our star — for aye; It shall lead us to fame; give us
 our star — for aye; It shall lead us to fame; give us
 our star — for aye; It shall lead us to fame; give us

à 2
 à 2

glo - ry; This flag shall be our
 glo - ry; This flag shall be our
 all glo - ry and fame. This flag shall be our
 all glo - ry and fame. Ah, this flag, this flag shall be
 all glo - ry and fame. This flag shall be our
 all glo - ry and fame: it shall wave o'er the free. This flag shall be
 all glo - ry and fame: it shall wave o'er the free. It shall be our
 fame, glo - ry and fame! Ah, this flag, this flag shall be
 all glo - ry and fame! Ah, this flag, this flag shall be
 all glo - ry and fame: it shall wave o'er the free. This flag shall be
 fame, glo - ry and fame! Ah, this flag, this flag shall be
 all glo - ry and fame: it shall wave o'er the free. This flag shall be

cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.

star, ev - er Dear as life, to all true hearts and brave.

star, ev - er Dear as life, to all true hearts and brave.

star, ev - er Dear as life: It shall lead us to

ev - er Dear as life: It shall lead us to

star, ev - er Dear as life: It shall lead us to

ev - er Dear as life: It shall lead us to

star, ev - er Dear as life: It shall lead us to

ev - er Dear as life, to all true hearts and brave

ev - er Dear as life: It shall lead us to

ev - er Dear as life: It shall lead us to

Lead on! Wav-ing for e'er, ban-ner so fair!

It shall e'er lead us on! Wav-ing for e'er, ban-ner so fair!

fame! Lead on! Our flag shall be,

fame! Lead on! Wav-ing for e'er, ban-ner so fair!

fame! Lead on! Our flag shall be,

fame! Lead on! Our flag shall be

fame! Lead on! Ay, our flag shall

Lead on! Our flag shall be,

fame. Lead on! Our flag shall be,

fame. Lead on! Ay, our flag shall

à 2.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes lyrics such as "Lead on! Wav-ing for e'er, ban-ner so fair!" and "Our flag shall be,". The piano accompaniment includes a grand staff with treble and bass clefs. The score is divided into systems, with some parts marked "à 2." (allegretto). The lyrics are: "Lead on! Wav-ing for e'er, ban-ner so fair! It shall e'er lead us on! Wav-ing for e'er, ban-ner so fair! fame! Lead on! Our flag shall be, fame! Lead on! Wav-ing for e'er, ban-ner so fair! fame! Lead on! Our flag shall be, fame! Lead on! Our flag shall be fame! Lead on! Ay, our flag shall Lead on! Our flag shall be, fame. Lead on! Our flag shall be, fame. Lead on! Ay, our flag shall à 2."

poco rall.
E'er shall it be flag of the free! To glo - ry it leads us

poco rall.
E'er shall it be flag of the free! To glo - ry it leads us

poco rall.
E'er shall it be flag of the free! To glo - ry it leads us

poco rall.
our star to lead to glo - ry; it leads us

poco rall.
our star to lead to glo - ry; it leads us

poco rall.
our star to lead to glo - ry; it leads us

poco rall.
lead to fame, to glo - ry; it leads us

poco rall.
our star to lead to glo - ry; it leads us

poco rall.
our star to lead to glo - ry; it leads us

poco rall.
lead to fame, to glo - ry; it leads us

poco rall.

2. a tempo.
on!

a tempo.
on!

2. a tempo.
on!

a tempo. ***ff***
on! Com-rades, now for the fray!

a tempo.
on!

a tempo. ***ff***
on! Com-rades, now for the fray! The slo - gan

a tempo. ***ff***
on! Com-rades, now for the fray! The slo - gan

2. a tempo. ***ff***
on! Com-rades, now for the fray!

a tempo. ***ff***
on! Com-rades, now for the fray!

a tempo. ***ff***
on! Com-rades, now for the fray! The slo - gan

a tempo.
on!

a tempo.
on!

Allegro deciso.

Tammas.

f deciso.

sounds. Lochiel. Sons of Douglas, sons of Wallace, Let us all u-nite!

sounds.

Allegro deciso.

Sons of Bruce, our fa-thers call us Now to rise in might.

Rob Roy.

cresc.

cresc.

Na-tions shall no more dis - dain us; Tyrants shall no lon-ger chain us.

Tammas.

For - ward for the right, lads!

Lochiel.

Scot - land needs us! Stu - art leads us, For - ward for the right, lads!

Tammas.

ff >

Lochiel. Strike for Fa-ther-land and hame. Strike to end our Scotland's shame!
ff >

Strike for Fa-ther-land and hame. Strike to end our Scotland's shame!

ff marc.

Janet. *ff*

Flora. *ff* For

The Prince. For

The Mayor. *ff*

Rob Roy. For *ff*

Strike for free-dom and for fame; for lib-er-ty and glo-ry, For **Tammas.** *ff*

Lochiel. For *ff*

Strike for free-dom and for fame; for lib-er-ty and glo-ry, For **SOPRANOS.** *ff*

TENOR. For *ff*

BASS. For *ff*

rall.

lib-er-ty and glo-ry!

lib-er-ty and glo-ry!

lib-er-ty and glo-ry!

lib-er-ty and glo-ry! Hark! how the slo - gan re-sounds!

lib-er-ty and glo-ry! Hark! how the slo - gan re-sounds!

lib-er-ty and glo-ry! Hark! how the slo - gan re-sounds!

lib-er-ty and glo-ry. Huzzah!

lib-er-ty and glo-ry. Huzzah!

lib-er-ty and glo-ry. Hark! how the slo - gan re-sounds! Huzzah!

sfz

ff *>*
Huz-zah!

ff *>*
Huz-zah!

f
Comrades, death comes soon or later, Stern as fate, the call;

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *>*
Huz-zah!

ff *marc. molto.* *sf*

Huzzah!

Huzzah!

Can men die with glo-ry great-er, Than to no-bly fall

Huzzah!

Huzzah!

Huzzah!

Huz-zah!

Huz-zah!

Huz-zah!

Scot - land needs you, Stu - art leads you,
 In brave strife for those that love him? With a free - land's skies a - bove him?

p Lead on! Lead on! Lead on!

p Lead on! Lead on! Lead on!

p Lead on! Lead on! Lead on!

Let us win or fall, lads!

He - roes e'er we cher-ish. Let us win or fall, lads!

Doth he per - ish? Nay, we cher-ish him in hearts of all, lads!

Let us win or fall, lads!

Let us win or fall, lads!

Let us win or fall, lads!

Let us win or fall, lads!

on! Com - rades, win or fall, lads!

on! Com - rades, win or fall, lads!

on! Com - rades, win or fall, lads!

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

Strike for free-dom and for fame! For lib - er - ty and glo - ry, ay, For

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall.

shout for the King, for the King!

rall. ***ff*** *allarg.*

Act II.

Nº 10. Introduction and Opening Scene.

Allegretto.

Piano.

mf *pp*

Lento.

pp

p. *pp.*

p. *pp.*

p. *pp.*

p. *pp.*

animando.

Chorus.

SOPRANOS.

TENOR.

BASS.

Hal - lo!

Chief - tains we, Val - iant and free, Rov - er and ranger, Rob in command,

Chief - tains we, Val - iant and free, Rov - er and ranger, Rob in command,

pp

dim. e rall. *p* Hal-lo!

Sharing all danger, Falchion in hand!

Sharing all danger, Falchion in hand!

dim. e rall.

p.

(Curtain.)

mf.

p.

Janet (on rock at back.) (calling off.)

Hal-lo! my lads! Tell me what cheer!

(off stage.)

Hal-lo!

Hal-lo!

Hal-lo!

Hal-lo!

What ti-dings can ye tell? Is all go-ing well! *a 2. p*
 Ay, all goes *p*
 Ay, all goes

cresc.

My Rob's safe and all is well!
 well!
 well!
 All's well!
 All's well!
 All's well!
 All's well!

Here, a-lone, I bide while Rob is a-way; Slow-ly the hours go by, and
 Hal-lo, lads!

cresc.

wear-i-ly, Oh, so wear-i-ly, e'er though cheer-i-ly I

Hal-lo!

Hal-lo!

Hal-lo!

cresc.

sing the time a-way!

All's well! all's well!

All's well! Hal-

All's well!

It's "co my lammies," I sing a-way Up - on the hills and

lo!

heath-er; Co my lammies and din-na stray! Co my lammies, it's

best ye bide by Ja-net's side, There may be-tide rough weath-er;

So its bet-ter ye bide Ev-er close to my side. All's well! Hal-lo! All's well!

f

Here, a-lone, I bide, while Rob is a-way! Slow-ly the hours go by, and

Hal-lo! lads!

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The lyrics are: "Here, a-lone, I bide, while Rob is a-way! Slow-ly the hours go by, and Hal-lo! lads!"

wear-i-ly, Oh, so wear-i-ly, e'er though cheer-i-ly,

cresc. >
Hal-lo!
cresc. >
Hal-lo!

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: "wear-i-ly, Oh, so wear-i-ly, e'er though cheer-i-ly,". The piano accompaniment provides harmonic support. The second measure of this system includes a crescendo (*cresc. >*) leading to a "Hal-lo!" in both vocal and piano parts.

cheer-i-ly, Mer-ri-ly I sing my song.

f Hal-lo! All's well!
f Hal-lo! All's well!
f Hal-lo! All's well!

Più mosso.

Detailed description: This system contains the final two measures. The vocal line concludes with "cheer-i-ly, Mer-ri-ly I sing my song." and "Hal-lo! All's well!". The piano accompaniment features a change in tempo to *Più mosso.* and a change in meter to 6/8. The lyrics "Hal-lo! All's well!" are repeated in both vocal and piano parts.

Janet.

And his clan, All to a man,
 Scorning all danger, Claymore in hand: And my clan, All to a man,

marcato molto.

Rov-er and ranger, War on the stranger.
 Rov-er and ranger, War on the stranger. Per-il share with me, Do and dare with me;

accel. > cresc.

accel. > cresc.

Chieftain he, valiant and free;

ff deciso. >

Who'll fight fair with me, Bold Rob Roy!

Chief-tain he, val-iant and free,
 Brave and free,

ff deciso. >

ff deciso. >

Brave and free,

sfz sfz

molto f

Rov-er and ranger, Woo-ing all danger, So brave and free,
 Per-il share with me, Do and dare with me,

à 2.
 Rov-er and ranger, Woo-ing all danger, and free,
 Rov-er and ranger, Woo-ing all danger, So brave and free,
 Rov-er and ranger, Woo-ing all danger, So brave and free,

accel. *cresc.*

p *p*

accel. *cresc.*

Our bold Rob Roy! It's
 Who'll fight fair with me, Bold Rob Roy! It's

Our bold Rob Roy! Rob Roy! Ho
 Our bold Rob Roy! Rob Roy! Ho
 Our bold Rob Roy! Rob Roy! Ho

sfz sfz

ho, my lasses and lads, come all, We'll dance up-on the heath-er;—

ho, lads, come and dance on the green heather;

lads!

lads!

lads!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ho, my lasses and lads, come all, We'll dance up-on the heath-er;—". The piano accompaniment starts with a bass clef and the same key signature. The second system continues the vocal line with the lyrics "ho, lads, come and dance on the green heather;" and includes three staves of vocal parts, each with the word "lads!" written below it.

'Tis a mer-ry and glad-some day; One and all we'll dance to -

'Tis a joy-ous day; Then ho, my lass-es and lads, we'll dance

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and the key signature of one sharp. The lyrics are: "'Tis a mer-ry and glad-some day; One and all we'll dance to -". The piano accompaniment has a bass clef and the same key signature. The third system continues the vocal line with the lyrics "'Tis a joy-ous day; Then ho, my lass-es and lads, we'll dance".

gether, To - geth-er we'll dance on the heath-er: Let's all be

To-gether; Dance a -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and the key signature of one sharp. The lyrics are: "gether, To - geth-er we'll dance on the heath-er: Let's all be". The piano accompaniment has a bass clef and the same key signature. The fourth system continues the vocal line with the lyrics "To-gether; Dance a -".

gay! _____
 way! _____

ff Ho, my lass-ies and lads, come all! We'll dance up-on the
ff Ho, my lass-ies and lads, come all! We'll dance up-on the
ff Ho, my lass-ies and lads, come all! We'll dance up-on the

ff Ho, my lass-ies and lads, come all! We'll dance up-on the

Come all! 'Tis a mer-ry and glad-some day, Right it is to make

Come all! 'Tis a mer-ry and glad-some day, Right it is to make
 heather! _____ 'Tis a mer-ry and glad-some day, Right it is to make
 heather! _____ 'Tis a mer-ry and glad-some day, Right it is to make

heather! _____ 'Tis a mer-ry and glad-some day, Right it is to make

hol - i - day; O yes, so gay we'll dance to-gether, we'll

hol - i - day; My lads, so dance! To-gether we'll

hol - i - day; O - he! my lads, we'll dance up - on the heather!

hol - i - day; O - he! my lads, we'll dance up - on the heather!

hol - i - day; O - he! my lads, we'll dance up - on the heather!

dance! Ho lads! we'll dance! Ho

dance! Ho lads! we'll dance! Ho

— Let us mer - ri - ly dance! we'll dance! Ho lads! Ho

— Come lads, and dance! we'll dance! Ho lads! Ho

— Come lads, and dance! we'll dance! Ho lads! Ho

lads! Yo ho!

lads! Yo ho!

lads! Yo ho! Yo ho!

lads! Yo ho! Yo ho!

lads! Yo ho! Yo ho!

sf *ff*

12055

No 11. Song. "The Merry Miller?"

Janet and Chorus.

Allegro giocoso.

Piano. *f*

Janet. *f con spirito.*

1. There was a mer-ry mill-er of the Low-land I've been told,
Mar-ge-ry, the tav-ern maid, she was a mer-ry wife,

SOPRANOS.

TENORS.

BASSES.

1. A
2. A

Who nev-er cared a rap for love but
The mil-ler pur un-luck-y soul he

ver-y mer-ry mil-ler as you see,
ver-y mer-ry wife-y as you see,

Ha, ha!

Ha, ha!

mick - le cared for gold; Mick - le
leads the deil's own life; It is

Oh, the rust - y dust - y mil - ler,
It's a rust - y life she leads him,

crese.

cared he for his sil - ler. The
lit - tle that she heeds him. The

ff
For the ver - y mer - ry mill - er, Lads sing hey!
For the life his wif - ie leads him, Lads sing hey!

ff
For the ver - y mer - ry mill - er, Lads sing hey!
For the life his wif - ie leads him, Lads sing hey!

ff
For the ver - y mer - ry mill - er, Lads sing hey!
For the life his wif - ie leads him, Lads sing hey!

Mill - er's pow was grey and old was he, they say, but he must go a -
 way she flirts and gads with all the like - ly lads, Is ver - y wrong; they

cour - tin' of a sum - mer's day, And who should he pick
 say, she has a kiss for all, That's what a man must

out (the lad was full no doubt) But Mar - ger - y, the tav - ern
 get who weds a sad co - quette, Like Mar - ger - y, the tav - ern

maid? _____ *rall.* *Vivace. a tempo.*
 maid? _____ 1-2. Ay, Mar - ger - y, the pout - ing, flout - ing

1-2. What *rall.* Mar - ger - y?
 1-2. What *rall.* Mar - ger - y?
 1-2. What Mar - ger - y?

rall. colla voce. *Vivace. ff a tempo.*

mf *cresc.*

Mar - ger - y; the laugh - ing, chaffing Mar - ger - y Wi' all her smiles and

f

winks, the minx; She mar - ried him for sil - ler The rust - y dust - y Mill - er, Ha,

marcato.

ha, ha, ha! Ho, ho, ho, ho! She mar - ried him for sil - ler and his

rall.

cake was dough. Ay, Mar - ger - y.

f rall. What Mar - ger - y? The

f rall. What Mar - ger - y? The

f rall. What Mar - ger - y? The

rall.

No 12. Scene and Concerted Piece.

Spoken during 1st Pause.

Janet.

"There, lads! Didna
I tell ye? There is
the signal of victory!
ALL: "Victory!"

Piano.

p

poco cresc.

Ah! You is no song of

mf

pp

mf

pp

tri-umph! No, 'tis a dirge! The cor-o-nach!

f

Highlanders (off Stage.)

à 2.

Toll the

à 2.

Toll the

Rob Roy.

Lochiel. What is that?

What is that?

dirg-es of the brave: Bear the heroes to the grave: Lost for-ev-er is the cause of truth and

dirg-es of the brave: Bear the heroes to the grave: Lost for-ev-er is the cause of truth and

pp

Janet.

All is lost! lost! Cul - lo - den has been

All is lost! lost! Yes, all has been

All is lost! lost! Yes, all has been

Chorus (on Stage.)

All is lost! lost! All lost! Cul - lo - den has been

p Yes, all is

p Yes, all is

All is lost! lost! All lost! Yes, all has been

right: Vain the soldiers' blood was shed, Now the bat-tle - field's his bed: Man-y

right: Vain the soldiers' blood was shed, Now the bat-tle - field's his bed: Man-y

cresc.

lost! Hope has vanished from our hearts; A -

lost! All's lost! Hope has

lost! All's lost! Hope has

lost! All's lost! All's lost!

lost! All's lost! All's lost!

hearts will be griev-ing lone to - night!

hearts will be griev-ing lone to - night!

rall.

las! Woe to us! Woe! All is lost,

vanished from our hearts; Hope has vanished from our hearts for - e'er.

vanished from our hearts; Hope has vanished from our hearts for - e'er.

from our hearts; Hope has vanished from our hearts now for - e'er.

lost! lost for - e'er.
from us hope has vanished! All is lost for - e'er.

Toll the dirg-es of
Toll the dirg-es of

lost for aye! Woe to us! Cry Cor-o-nach, for the brave's gone to

Ah me! Ah, me! Now our joy is turned to sorrow, dark and

Ah me! Ah, me! Now our joy is turned to sorrow, dark and

Woe to us! Woe to us! Ah me! Ah, me! Now our joy is turned to sorrow, dark and

Ah me! Ah, me! Now our joy is turned to sorrow, dark and

the brave; cry cor-o-nach! Lost for ev-er is the cause of truth and

the brave; cry cor-o-nach! Lost for ev-er is the cause of truth and

cresc.

(looking off.)

rest! Ah, see! They come! They

deep; Ah see! — Our Prince beloved still

deep; Ah see! — Our Prince beloved still

deep; Ah see! — Ah see! They

deep; Ah see! — They

right! Ah see! — They

ff.

right! Ah see! — They

ff.

marcato.

ff.

come! See, the heroes brave, return!

lives! Ay, our

lives! Ay, our

Toll the drig-es of the brave!

come! Toll the drig-es of the brave! Ay, our

come! Toll the drig-es of the brave! Ay, our

come! Toll the drig-es of the brave! For our

come! Toll the drig-es of the brave! Oh, our

agitato.

cause is lost for-ev-er!

cause is lost for-ev-er!

cause is lost for-ev-er!

cause is lost for-ev-er!

Allegro molto.

ff
Our prince is safe! 'Tis he!

Flora.
mf
All's lost!

The Prince.
mf
All's lost! Ev-ry hope now is

ff
It is our Prince!

ff
It is our Prince!

All Chorus.
ff
Sad, a - las, his fate!

ff
Sad, a - las, his fate!

ff
Sad, a - las, his fate!

Tempo I.
f
p
Coda. *

ff.
A - las!
A - las!
gone! A - las!
p
Ev-'ry hope from us de-part - ed! A - las!
p
Ev-'ry hope from us de-part - ed! A - las!
A - las!
A - las!
A - las!

Allegro moderato.

Flora.

Prince. My prince! Be brave!
mf con sentimento.
O - ver the glens and moun - tains there falls A dark - ness, as of

Allegro moderato.

p

cresc.

For all may yet be well! Ay, courage, Prince! All
 deepest night! Lost! Lost! and lost for - ev - er Is now the cause we loved and

*And. * And. **

Janet.

All may be well!
 may be well! Ev - er faith - ful to thee will loving
 cher - ish'd! All hope has fled! Ah! would that I had

Rob Roy.

We will be true, my Prince,

Lochiel.

My

All Chorus.

pp Will all be well?
pp Will all be well?
pp Will all be well?

cantabile, sostenuto.

friends a - bide, faith - ful ev - er to
 per - ished! Would that I had died with all my
 to you true!
 Prince, we'll still be true;
 Ay, faith-ful e'er to thee, Our hearts are thine ev - er,
 thee, We nev-er will de - sert our Prince in need; My
 comrades brave up - on the field! Ah, bet - ter far than yield,
 We nev - er will de - sert our Prince;
 Our hearts are thine!

cresc. *cresc.*
con passione. *cresc.*
f

mf rall. We'll serve thee to the last. *f a tempo.* We will de-sert thee

heart is thine un - to the last. *f* We will de-sert thee

rall. And I must fall at last. *a tempo.*

We'll serve thee to the last. *f* We will de-sert thee

rall. We'll serve thee to the last. *f a tempo.* We will de-sert thee

pp Be brave!

pp Be brave! *a tempo.*

pp Be brave!

rall. *f a tempo.*

nev - er! Our best en -

nev - er! Thoul't find thy friends will faith-ful be:

My comrades, dear, now we must sev - er!

nev - er! We shall not part!

nev - er!

Be brave, our Prince!

Be brave, our Prince!

Be brave, our Prince!

Cres. *

cresc. *ff*

deav - or to serve thee ev - er: *ff* My Prince

Ay, we will serve thee ev - er, With hand and heart, we shall not

Then heart to heart, we shall not

cresc.

Ay, we will serve thee ev - er; My Prince

Ay, we will serve thee ev - er; My Prince

ff *l. h.*

mf *cresc.*

thou art! Our hearts and our

part. There's nothing ev - er can our hearts di - vide; My life's love is

part. There's nothing ev - er can our hearts di - vide; *mf cresc.* My love is

thou art! Our hearts and our

thou art! Our hearts and our

All Chorus.

Ah!

Ah!

Ah!

l. h. *l. h.* *marcato.* *rall.*

Andante con moto.

rall. swords are thine for - ev - er! Cour-age all! Be not faint -
 thine, is thine for - ev - er! Cour-age all! Be not faint -
rall. thine, what-e'er be-tide my life is thine! Cour-age all! Be not faint -
 swords are thine, for - ev - er thine! Cour-age all! Be not faint -
rall. swords are thine for - ev - er! Cour-age all! Be not faint -
 Are thine! My Prince!
 Are thine! My Prince!

rall. *mf* *p*
 Are thine! My Prince! Andante con moto.

heart-ed: Hope is left tho' all else has de - part - ed: Tho' we per - ish, still let us
 heart-ed: Hope is left tho' all else has de - part - ed: Tho' we per - ish let us
 heart-ed: Hope is left tho' all else has de - part - ed: let us
 heart-ed: Hope is left! All else de - part - ed: Tho' we perish all, let us
 heart-ed! Tho' we per - ish let us

cher - ish E'er the cause we love while life shall last. *f* Bet - ter

cher - ish E'er the cause we love while life shall last. Bet - ter

cher-ish E'er the cause we love while life shall last, shall last. Bet - ter

cher - ish E'er the cause we love while life shall last, shall last. Bet - ter

cher - ish Ah, Bet - ter

The first system consists of six staves. The top five are vocal staves for different parts, and the bottom one is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "cher - ish E'er the cause we love while life shall last. *f* Bet - ter". The piano part features chords and moving lines in both hands.

die in brave en - deav - or, In the strife to make our coun - try

die in brave en - deav - or, In the strife to make our coun - try

die in brave en - deav - or, In the strife to make our coun - try

die in brave en - deav - or, In the strife to make our coun - try

die in brave en - deav - or, In the strife to make our coun - try

The second system also consists of six staves. The top five are vocal staves, and the bottom one is a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "die in brave en - deav - or, In the strife to make our coun - try". The piano part includes a *p* (piano) dynamic marking and features chords and moving lines in both hands.

p free for - ev - er; Hearts and swords will fail thee nev - er, And our
f free for - ev - er; Hearts and swords will fail thee nev - er, And our
 free. Our swords are Scotland's ev - er, And our
 free for - ev - er; Hearts and swords will fail thee nev - er, And our
 free for - ev - er; Hearts and swords will fail thee nev - er, And our
 lives be-long to thee. We'll die in brave en - deav - or, Strive to
 lives be-long to thee. We'll die in brave en - deav - or, Strive to
 lives be-long to he. We'll die in brave en - deav - or, Strive to
 lives be-long to thee. We'll die in brave en - deav - or, Strive to
 lives be-long to thee. We'll die in brave en - deav - or, Strive to
 To thee! We'll die in brave en - deav - or, Strive to
 To thee! We'll die in brave en - deav - or, Strive to
 To thee! We'll die in brave en - deav - or, Strive to

cresc.
ff
mf
ff
mf
ff
mf
ff
mf
ff
mf

cresc.
make our coun-try free, yes, free for-ev-er; Hearts and swords will fail thee

make our coun-try free, yes, free for-ev-er; Hearts and swords will fail thee

cresc.
make our well-loved coun-try free. Our swords are Scotland's

make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

cresc.
make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

cresc.
make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

cresc.
make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

nev - er, And our lives be-long to thee, e'er to thee!

nev - er, And our lives be-long to thee, e'er to thee!

ev - er, And our lives her own shall be, e'er shall be!

ev - er, And our lives be-long to thee, e'er to thee!

ev - er, And our lives be-long to thee, e'er to thee!

ev - er, And our lives be-long to thee, e'er to thee!

ev - er, And our lives be-long to thee, e'er to thee!

ev - er, And our lives be-long to thee, e'er to thee!

rall.

fff

Nº 13. Lay of the Cavalier.

The Prince and Chorus.

Allegro con spirito.

Piano.

The Prince. *f animato.*

1. With their trap-pings all a-jin-gle,
2. No-blest men and sweet-est la-dies,

and their hors-es' blood a-tin-gle, Sa-bres clash-ing,
Wished the Pu-ri-tans in Ha-des, For the Stu-art

cresc.

Ar-mor flash-ing, Rode Prince Ru-pert's cav-a-liers.
beat each true heart 'Neath steel-mail and silk-en gown.

Came the dam-sels fair to meet them, With their sweet-est
Mer-ry To-ry lads and lass-es, Crum-bling bread in

1. smiles to greet them, Bright eyes glow - ing, aye but show - ing
 2. to their glass - es, Sly - ly wink - ing, said (while drink - ing)

poco rall. Love and loy - al - ty through tears. Sweet the kiss - es
 "Heav - en send this crumb well down!" Those were days so

poco rall. *più placido sostenuto.*

then to he - roes prof - ered; Rich the flag - ons, served by fair - est
 glo - rious and vic - to - rious; Days to set each gal - lant heart a -

hands. For a sin - gle stir - rup - cup to cheer up
 flame. Till knell sound - ed down - fall for the Round - head,

cresc. *cresc.*

Those who fought at king's com - mands. Then with gay fare -
 Till the mer - ry mon - arch came. Ev - 'ry high - born

ff accel. *ff accel.*

marcato.

wells in Chorus How those Jac - o - bites be - fore us Galloped mad - ly,
 wife or daughter Pledged the king's health o'er the wa - ter, Glad - ly guid - ing,

How those Jac - o - bites be - fore us
 Pledged the king's health o'er the wa - ter,

How those Jac - o - bites be - fore us
 Pledged the king's health o'er the wa - ter,

How those Jac - o - bites be - fore us
 Pledged the king's health o'er the wa - ter,

marcato.

ff. poco rall.

rid - ing glad - ly Forth to bat - tle for their king.
 friends in hid - ing All de - spite of risk and blame.

ff poco rall.

Forth to bat - tle for their king.
 All de - spite of risk and blame.

ff poco rall.

a tempo.

Forth to bat - tle for their king. Rid - ing for the king.
 All de - spite of risk and blame. Rid - ing for the king.

ff poco rall.

Forth to bat - tle for their king. Rid - ing for the king.
 All de - spite of risk and blame. Rid - ing for the king.

a tempo.

ff
sfz poco rall.

marcato.

f 1-2. Boots and saddles, cav-a-liers! Pis-tols, car-a-bines. *ff* Down with all king

So ho!
So ho!
So ho!

marc. *fz*

George's crew, Up with kings and queens: As we ride, as we ride;

3 *3* *3*

ff

with our swords by our side; Forward! fighting for king, and glo-ry!

3 *3* *3* *3* *3*

As we ride, as we ride with our swords by our side,
 As we ride, as we ride with our swords by our side,
 As we ride, as we ride with our swords by our side,

ff marc.

3

On - ward, cav - a - liers, cav - a - liers, on - ward all!
 on - ward com - - - rades! on - ward.
 on - ward com - - - rades! on - ward.
 on - ward com - - - rades! on - ward.

1.

all! on - ward all!
 on - ward all!
 on - ward all!
 on - ward all!

2.

all! on - ward all!
 on - ward all!
 on - ward all!
 on - ward all!

2.

3

Nº 14. Song of the Ballad-mongers.

The Mayor, Tammas and Servants.

Allegretto.

Piano

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics include *f* and *p*. Features a triplet in the final measure.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics include *f*. Features triplets in the first three measures.

The Mayor.

1. From place to place I fare, lads, a
bal - lads gay and dole - ful, we've

Tammas.

1. From place to place I fare, lads, a
bal - lads gay and dole - ful, we've

Piano accompaniment for the first vocal line. Treble clef, bass clef, 2/4 time signature. Dynamics include *mf*.

Vocal line for the second part of the song. Treble clef, 2/4 time signature. Lyrics: strolling bal - lad - mon-ger, Good songs we have to make you weep or tear-ful songs of moth-er, Our drink-ing songs and hymns are some-thing

Piano accompaniment for the second vocal line. Treble clef, bass clef, 2/4 time signature. Dynamics include *f*.

cresc.

swear; And by ped-dling bal-lads rare, lads, I sat-is-fy my
 great. And our love-songs are so soul-ful, you'll nev-er buy an-

cresc.

swear; And by ped-dling bal-lads rare, lads, I sat-is-fy my
 great. And our love-songs are so soul-ful, you'll nev-er buy an-

TENORS.

1. Or swear.
 2. They're great.

BASSES.

1. Or swear.
 2. They're great.

Servants.

cresc.

f *mf*

hun-ger. List-en while I sing a sam-ple air; _____
 oth-er. If to hear us sing one, you will wait; _____

f

hun-ger. List-en while I sing a sam-ple air; _____
 oth-er. If to hear us sing one, you will wait; _____

f

List-en while they sing a sam-ple air; an air;
 While you kind-ly sing we're wait-ing here; go on!

List-en while they sing a sam-ple air; an air;
 While you kind-ly sing we're wait-ing here; go on!

Quasi recitativo.

We've ballads gay, or sen-ti - ment - al.
I've stirring bal-lads pa-tri - ot - ic.

I'll sing a spe-ci-men or
Here is a pret-ty song for

Sing one!
Sing one!

Sing one!
Sing one!

colla voce

f

p

(2nd time from here to 2nd Verse) 1. **Allegro moderato**

two!
you!

(2nd time from here to 2nd Verse)

Here's to the maid-en of bash-ful fif-teen, And

Allegro moderato

ff

mf

Oh where, — tell me where, where has my High - land lad - die

here's to the wid - ow of fif - ty! Here's to the haughty im-pe-ri-ous

gone? — Oh, where, — tell me where, where has my High-land lad - die
 queen! — Let the toast pass! Drink to each lass. — I war-rant she'll prove an ex -

gone? — It's so pretty you know! Then hark, while I
 cuse for no glass. It's so pretty you know!

f Allegro mod^o

Servants.
 Quite so! Then hark, while I
 Quite so!

Allegro mod^o

war - ble! And list - en, pray, to my soul - ful lay. —
 Sure - ly hearts of

f *Ad.* *

war - ble And list - en pray to my soul - ful lay!
 Sure - ly hearts of

war - ble And list - en pray to my soul - ful lay!
 Sure - ly hearts of

f *Ad.* *

All true lov-ers of mu - sic. Will
 mar-ble Would melt at such a voice. — Will

" All true lov-ers of mu - sic Will
 mar-ble Would melt at such a voice. — Will

Ad. * *Ad.* *

rall
 pay us mon-ey to keep a-way. We've new songs, or old songs, Just
 pay us mon-ey to keep a-way. We've new songs, or old songs, Just

rall
 pay you mon-ey to keep a - way. We
 pay you mon-ey to keep a - way. We

Ad. * *Ad.* * *rall*

a tempo 1.

pay and take your choice!

pay and take your choice!

a tempo

really have no choice!

really have no choice!

a tempo *f* 1.

2. *D.S. Largo.*

2. We've Ha, ha! the woo-ing o't!

2. We've Duncan Grey came here to woo! *f* *Pause for Dialogue.*

D.S. *Pesante*

Ha, ha! the woo-ing o't. *Pause for Dialogue.*

2. *Largo.* *f rall.* *D.S.*

Giocoso

Dun-can Grey came here to woo! Ha, ha! the woo-ing ot!

Rule, Brit - tan - ia! Rule, Brit -

Christmas eve when I was fou', Ha ha! the woo-ing ot!

tan - ia! Brit - tan - ia rules the waves! Brit - ons nev - er, nev - er, nev - er

(Changes music) *ff*

God save our gra - cious King!

shall be slaves. Meg tost her head fu' high, Look'd ask - ant and un - co shy,

God save_ our no - ble King!

Made poor Duncan near - ly_ cry; Ha, ha! the woo - ing o't.

Servants.

Bra -
Bra -

f Allegro moderato.

That is really so sweet! Then hark while I war - ble, And list - en, pray, to my

That is really so sweet!

vo! Quite so! Then hark while they war - ble, And list - en, pray, to their

vo! Quite so!

f Allegro moderato.

Lo. * Lo. * Lo. *

soul-ful lay. *cresc* All
 Sure-ly hearts of mar-ble would melt at such a voice!—

soul-ful lay. *cresc* All
 Sure-ly hearts of mar-ble would melt at such a voice!—

true lov-ers of mu - sic Will pay us mon-ey to keep a - way! We've
 Will pay us mon-ey to keep a - way! We've

true lov-ers of mu - sic Will pay you mon-ey to keep a - way!
 Will pay you mon-ey to keep a - way!

And. rall * *And.* * *And.* * *And.* *
rall *a tempo*
 new songs or old songs: Just pay and take your choice!—
 new songs or old songs: Just pay and take your choice!—

We real-ly have no choice!—
 We real-ly have no choice!—

rall *a tempo*

No 15. Song.

Rob Roy and Chorus.

Allegro ma non troppo.

f con

Rob Roy.

Musical notation for Rob Roy (bass clef) and Piano (treble and bass clefs). The Rob Roy part begins with a double bar line and a repeat sign. The piano accompaniment starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section.

1. Come,
2. Our

spirito.

Vocal line for Rob Roy in bass clef. The lyrics are: "lairds o' the High-land and lads o' the clan, Give ear to the song that I Char-lie has nev-er a crown or a throne; Yet his is the name that I". The piano accompaniment is marked *colla voce.*

cresc.

ff

Vocal line for Rob Roy in bass clef. The lyrics are: "sing; — There's mickle good liquor in pip-kin and pan To drink to the health of a sing; — And soon our braw laddie shall come to his own; A Stu-art a-gain shall be". The piano accompaniment includes a *cresc.* marking.

King. — So when ye have powd out a cup to its fill; Un-
King. — We'll soon have no more of cruel bul-let and steel; No

SOPRANOS.

Chorus.

Musical notation for the Chorus, including Soprano, Tenor, and Bass parts. The lyrics are: "1-2. The King!". The piano accompaniment is marked *mf*. A note above the Soprano part says "(Lifting glasses)".

less ye be dotard auld carles, The toast that I give ye ye'll drink with a will. Here's a
 more of war's tangles and snarls; Ay, peace it shall dwell in the land o' the leal, And of

rall. health to our bonnie Prince Charles! *a tempo giocoso.*
 love for our bonnie Prince Charles! 1-2. Then fill up a bowl to the brim, lads, And

toss ye it off like a man; Bad luck to the churl who is

(Lifting glasses.)
 A toast!
 A toast!
 A toast!

nev-er in-clined To drinking and clinking the can, lads!

con spirito.

We drink to the toast that ye

We drink to the toast that ye

f *con spirito.*

We drink to the toast that ye

marcato.

f

cresc. >

Let tank-ards cling, as we

give us, For we are no do-tard auld carles.—

give to us, For we are no do-tard auld carles.—

give us, For we are no do-tard auld carles.—

cresc.

Ed. *

blithe - ly sing, A ver - ra good health to a ver - ra good King! Ho!

here's to our bon - nie Prince Charles! —

1.

(Clinking cups.) Ho! here's to our bon - nie Prince

Ho! here's to our bon - nie Prince

Ho! here's to our bon - nie Prince

Charles! — Ho! here's to our bon - nie Prince Charles!

2.

f *molto rall.* *ff*

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! *f* *rall* *ff*

Charles! *f* *rall* *ff*

Charles! *f* *rall* *ff*

Charles! *f* *rall* *ff*

Charles! Ho! here's to our bon - nie Prince Charles!

2.

f *rall.* *ff* *ff*

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! *f* *rall.* *ff* *ff*

Charles! *f* *rall.* *ff* *ff*

Charles! *f* *rall.* *ff* *ff*

Charles! *f* *rall.* *ff* *ff*

Nº 16. Quintet and Chorus.

"My true Love is a Shepherdess."

Allegro moderato.

The Prince.

The Mayor.

Rob Roy.

Tammas.

Lochiel.

Tenors.

Basses.

Chorus.

f con spirito.

1. My
2. Her

Piano.

Allegro moderato.

rall.

Lochiel.

true love is a shepherdess, And she's my heart's de-light; — I
peer you'll find not north or south, In — vain the world you'll seek; — So

a tempo.

sigh and languish in distress, I sigh and languish in dis-tress When-
love-ly are her az-ure eyes, So love-ly is her smil-ing mouth, So —

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

poco rall.

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

poco rall.

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

poco rall.

e'er she's out of sight, I'm in dis-tress, When-
fair her bloom-ing cheek. Her smil-ing mouth, So

e'er she's out of sight, — of
fair her bloom-ing cheek, — her

rall. *a tempo.*

of sight, she's out of sight,
her cheek, her blooming cheek,

e'er she's out of sight, — she's out of sight,
fair her bloom-ing cheek, — her blooming cheek,

e'er she's out of sight, — she's out of sight, she's
fair her bloom-ing cheek, — her blooming cheek, her

e'er she's out of sight, — she's out of sight, she's
fair her bloom-ing cheek, — her blooming cheek, her

colla voce. *cresc.* *a tempo.*

ff

sight; I lan-guish in dis-tress when
cheek; So love-ly is her mouth and

she's out of sight; I lan-guish in dis-tress when
her bloom-ing cheek; So love-ly is her mouth and

she's out of sight; I lan-guish in dis-tress when
her bloom-ing cheek; So love-ly is her mouth and

out of sight, of sight: When
bloom-ing cheek, her cheek: Her

out of sight, out of sight: When
bloom-ing cheek, bloom-ing cheek: Her

ff

poco rall. *Più animato.*

she is out of sight.
fair her bloom-ing cheek.

she is out of sight.
fair her bloom-ing cheek.

poco rall. *f*

she is out of sight. If some graceless churl should not ad-mire,
fair her bloom-ing cheek. When eve comes at last, and all my toil

she is out of sight.
fair and bloom-ing cheek.

poco rall. *Più animato.*

she is out of sight.
fair and bloom-ing cheek.

poco rall. *mf*

Rob Roy.

all her graces charm - ing; Oh, how quick - ly I strike, strike, the lyre,
for the day is o - ver, 'Tis then you and I, none oth - er by,

I strike, strike the lyre,
We steal, steal a - way,

Strike the lyre, strike the lyre,
Steal a - way, steal a - way,

in a way a - larm - ing. I sing, sing,
steal a - cross the heath - er. We love to

Strike the lyre, strike the lyre,
Steal a - way, steal a - way,

Strike the lyre, strike the lyre,
Steal a - way, steal a - way,

marcato.
cresc.

Re. * Re. *

strike the lyre, I strike, strike the lyre; Yes, I strike the
steal a - way, I steal, steal a - way; Yes, we love to

strike the lyre, strike the lyre, strike the lyre:
steal a - way, steal a - way, steal a - way,

sing, steal, sing, we sing, steal,

strike the lyre, strike the lyre, strike the lyre,
steal a - way, steal a - way, steal a - way,

strike the lyre, strike the lyre, strike the lyre,
steal a - way, steal a - way, steal a - way,

ff * *ff* * *ff* *

lyre: steal, *ff* If a churl de - ny her beau - ty, I
love to steal a - way to - geth - er, I

If a churl de - ny her beau - ty, I
Love to steal a - way to - geth - er, I

sing: If a churl de - ny her beau - ty, I
We love to steal a - way to - geth - er, I

ff We strike the lyre, if churls de - ny her beau - ty, I
We love to steal a - way, a - way to - geth - er, I

We strike the lyre, if churls de - ny her beau - ty, I
We love to steal a - way, a - way to - geth - er, I

ff

1. *D.C.* 2.

sing in my bon - ny las - sie's praise. -while. I
to steal a - way with her a -

D.C.

sing in my bon - ny las - sie's praise. -while.
to steal a - way with her a -

D.C.

strike in my bon - ny las - sie's praise. -while.
to steal a - way with her a -

D.C.

strike the tune-ful lyre, the tune-ful lyre in praise. -while.
dear - ly, dear - ly love to steal a - way a -

D.C.

strike the tune-ful lyre, the tune-ful lyre in praise. -while.
dear - ly, dear - ly love to steal a - way a -

D.C.

lyre!
way!

1. *D.C.* 2.

lyre!
way!

Tempo I.



dearly love to steal a - way a - while with my love, with my love, a - way!



I steal a - way with my love, with my love, a - way!



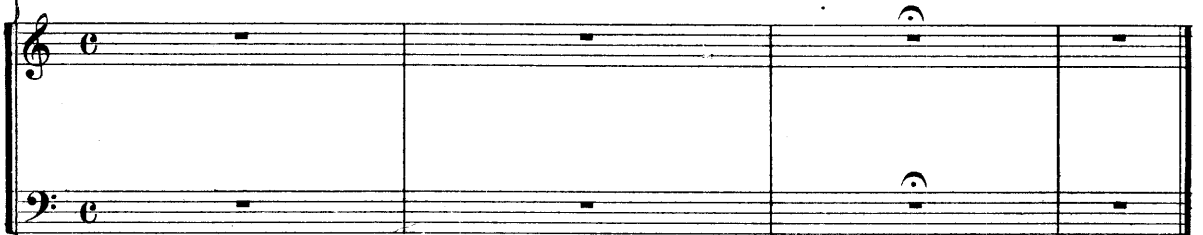
I steal a - way, a - while with my love, a - way!



I steal a - way, a - while with my love, a - way!



I dearly love to steal a - way with my love, a - way!



Tempo I.



No. 17. Romanza. "Dearest Heart of my Heart."

Flora.

Andante con moto.

Piano. *mf sosten.*

marcato la melodia.

Flora. *mf* % *con sentimento.*

1. My life I give, to guard thee and
2. I give thee all, and ask no re-

rall. *a tempo.*

p *mf*

guide thee; All for thee, — what-so-ev-er be-tide thee. I would
turn-ing; Let my lot — be of grieving and yearn-ing; In the

watch be-lov-ed, for-ev-er be-side thee; All for
aft-er years of thy hap-pi-ness learn-ing; Were of

p

poco rall. *cresc. poco agitato.*

thee a-lone, dearest heart of my heart. — All for thee is each wak - ing
 joy enough, dearest heart of my heart. — All for thee is each ten - der

poco rall. *cresc. poco agitato.*

l.h.

Ad. * *Ad.* * *Ad.*

hope and fear, And thine are all dreams that are fair; —
 thought I own; When all the world li - eth a - sleep, —

f marcato.

Thine a - lone is each passing smile or tear. — To thy keep - ing I give,
 And for thee are the pray'rs I breathe a - lone. — That the stars a - bove,

poco rall. *cresc.*

Lovethat ev - er shall live, Thy sunlight or shad - ow to share. — Yes,
 Will e'er watch o'er my love, That heaven my dear one will keep — Ah!

colla voce.

ff a tempo. *dolce.*

faith-ful for-ev - er, fail-ing theenev - er
 faith-ful for-ev - er, fail-ing theenev - er

1-2. Though change-ful fate, our lives may

a tempo. *p*

ff

part; E'er liv-ing and lov - ing, On-ly for prov - ing,

ff

ff

ff

p rall. 1.

All, all, for thee, dearest heart of my heart. —

p rall.

2

I heart

p *pp*

rall. *p* *pp*

D. S.

Nº 18. Finale II.

Allegro vivace.

Piano.

Capt. Sheridan. *f*

Lieutenant.

Our pris-'ner is the Prince, 'tis he! And high - ly re-ward - ed

The Prince.

Our pris-'ner is the Prince, 'tis he! And high - ly re-ward - ed

Tammias.

'Tis he!

TENOR.

BASS.

Servants.

SOPRANOS.

TENOR.

BASS.

'Tis he!

leggiero.

we will be: Come, let's re-joice, mer-ri-ly all. We have tak-en him,

we will be: Come, let's re-joice, mer-ri-ly all. We have tak-en him,

'Tis he! re-joice we all. We have tak-en him,

He is ours!

He is ours!

'Tis he! Come all!

'Tis he! Come all!

'Tis he! Come all!

cresc.

we have tak - en him: he is ours! Your

we have tak - en him: he is ours!

No Prince am I, I must de - ny!

He's ours!

He's ours

He's ours!

We have tak - en him! He is ours!

We have tak - en him! He is ours!

We have tak - en him! He is ours!

Red. * Red. *

costume is humble, your rank is high. You're

The Prince, is he!

I'm but a lad of low de-gree, So

lit - tle like roy - al - ty I a - gree. And

He's lit - tle like roy - al - ty we a - gree, And

set me free. —

He's lit - tle like roy - al - ty we a - gree, And

He's lit - tle like roy - al - ty we a - gree, And

He's lit - tle like roy - al - ty we a - gree, A -

He's lit - tle like roy - al - ty we a - gree, A -

He's lit - tle like roy - al - ty we a - gree, A -

yet the Prince is he!

yet the Prince is he!

(aside.)
I'm caught at

yet the Prince is he! Take the scamp with you

yet the Prince is he! To the camp with you now; Take the scamp with you

yet the Prince is he! To the camp with you now; Take the scamp with you

way! a - - way!

way! a - - way!

way! a - - way!

He's caught at last! Our
 He's caught at last! Our
 last! I'm caught at last! No

now.

now.
 now.

Take the scamp with you now! Our
 Take the scamp with you now! Our

pris-'ner is the Prince, 'tis he! And well re-ward-ed we will sure-ly

pris-'ner is the Prince, 'tis he! And well re-ward-ed we will sure-ly

Prince am I, you see! No Prince am I; All I de-

'Tis he! 'Tis sure-ly

'Tis he! 'Tis sure-ly

'Tis he! 'Tis sure-ly

f con spirito.

pris-'ner is the Prince, 'tis he! And well re-ward-ed we will sure-ly

f pris-'ner is the Prince, 'tis he! And well re-ward-ed we will sure-ly

f pris-'ner is the Prince, 'tis he! And well re-ward-ed we will sure-ly

ff
 be: The man we sought at last is caught, Now we have caught him at

ff
 be: The man we sought at last is caught, Now we have caught him at

ff
 ny: No Prince am I, All I de- ny: No Prince, sirs, am

ff
 he! So long, so long we have sought him, But now we have caught him at

ff
 be: So long we have sought him, But now we have caught him at

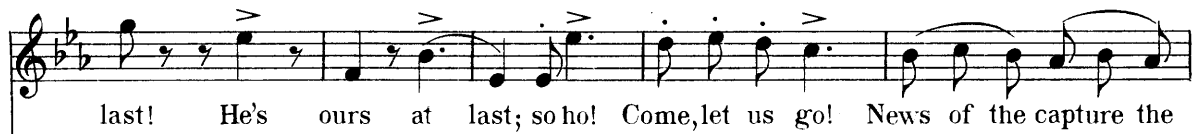
ff
 be: For long we have sought him, But now we have caught him at

ff
 be: For long we have sought him, But now we have caught him at

ff
 be: For long we have sought him, But now we have caught him at

ff
 be: For long we have sought him, But now we have caught him at

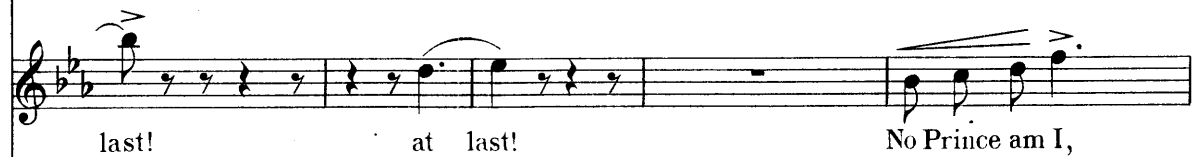
sf *ff*



last! He's ours at last; so ho! Come, let us go! News of the capture the



last! at last!



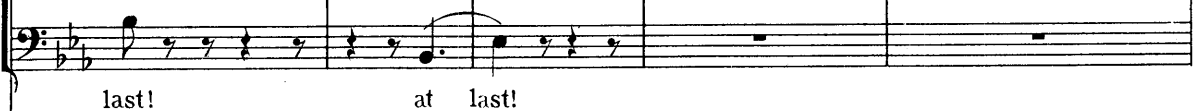
last! at last! No Prince am I,



last! at last!



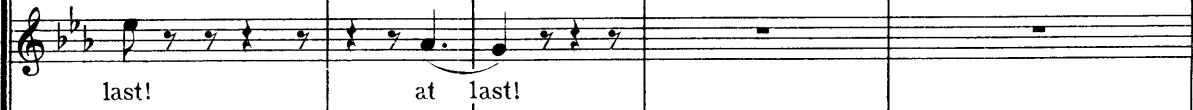
last! at last!



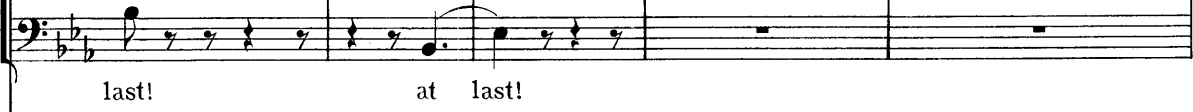
last! at last!



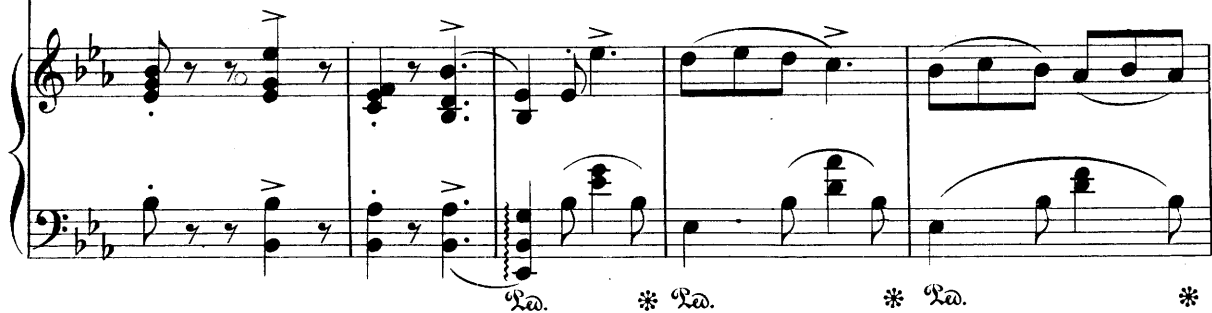
last! at last!



last! at last!



last! at last!



f * f * f *

camp will en-rapture, my lads; so ho! Come, let us go! News of the capture the

Then so ho! come, let us go! News of the capture the

I de - ny Let me free! I'm not he!

'Tis

'Tis

'Tis

Then, so ho! Come, let us go! Let us go! News of the capture the

Joy - ous news

Such

La. * La. * La. *

camp will en-rapture, my lads! Hurrah! Hur-rah! Hur-rah! Hur-

camp will en-rapture, my lads! Hurrah! Hur-rah! Hur-rah! Hur-

No! No! I am not the Prince! I'm not the

he! Yes, 'tis he! Hurrah! Hur-rah! Hurrah! Hur-

he! Yes, 'tis he! We've caught the Prince!

he! Yes, 'tis he! We've caught the Prince!

camp will en-rapture, my lads! We've caught the Prince!

this will be! We've caught the Prince!

news this will be! We've caught the Prince!

Piano accompaniment for the final section of the page, including a grand staff with treble and bass clefs.

rah! Hur -

rah! Hur -

rah! Hur -

rah! Hur -

We've caught the Prince. Hur -

We've caught the Prince. Hur -

We've caught the Prince. Hur - rah! Hur -

We've caught the Prince. Hur - rah! Hur -

We've caught the Prince. Hur - rah! Hur -

We've caught the Prince. Hur - rah! Hur -

We've caught the Prince. Hur - rah! Hur -

We've caught the Prince. Hur - rah! Hur -

Meno mosso.

How now!

How now!

How now!

Hech ho!

Servants and Soldies.

How now?

How now?

Highlanders.

(Highlanders off Stage.)

Moderato.

Claymore! Claymore! Hech! Ho! _____

Claymore! Claymore! Hech! Ho! _____

Clay-more! Clay-more! Hech! ho! _____

Clay-more! Clay-more! Hech! ho! _____

Meno mosso.

Claymore! Claymore! Hech! Ho! _____

Clay-more! Clay-more! Hech! ho! _____

Help! Com - rades all!

What means this call?

What means this call?

Clay-more! Claymore! Hech

Clay-more! Claymore! Hech

ff

ff

How now?

How now?

Come now?

Who calls?

Who calls? So ho!


Who calls? So ho!


ho! Claymore! Claymore! Hech ho! (Rob Roy, Lochiel and Highlanders rush on.)


ho! Claymore! Claymore! Hech ho!


marcato molto.

Allegro.


f  To his res-cue they come. To arms!

f  To his res-cue they come. To arms!

f  To my res-cue they come. To arms!

f  To his res-cue they come. To arms!

Allegro.

f  To his res-cue they come. To arms!

f  To his res-cue they come. To arms!

Allegro.

ff  Hech ho! Hech ho!—

ff  Hech ho! Hech ho!—

Allegro.

f  *ff* *f*

236 **Rob Roy.**
f con spirito.

Highlanders, there are your foes; Give them a taste of your steel! Cap-tive is he who should

cresc.

f

cresc.

ev-er be free; Up! at them, ye sons of the leal!—

ff

f **Lochiel.**

High-landers, would ye stand

by,— Victims of fear and a-larms,— While comrades are led to a

Rob Roy. *f*

poco rall. Then swing the

fate that we dread; Now a res-cue, my lads, to your arms!— Then swing the

a 2. *f*

Highlanders. To arms!

a 2. *f*

To arms!

poco rall.

f marcato.

Claymore and smite the target! Then swing the claymore and sound the

Claymore and smite the target! Then swing the claymore and sound the

Tammas
To arms!

To arms!

To arms!

Capt.
Sound the charge!

Lieut.
Sound the charge!

The Prince. Sound the charge!

Rob Roy. Sound the charge! *cresc. molto.*

Lochiel. charge! With a clang and a clash Let the good blades flash, With a *cresc. molto.*

charge! With a clang and a clash Let the good blades flash, With a

Soldiers and Servants. Sound the charge!

Highlanders. Sound the charge!

cresc.

Janet. Our Princewell

Flora.

Capt. Their Prince they'd

Lieut. Their Princethey'd

The Prince. Then

The Mayor.

Rob Roy. clang and a clash Let the goodblades flash, And the craven foe will run a - way. Then

Lochiel. clang and a clash Let the goodblades flash, And the craven foe will run a - way. Then

Tammas.

Soldiers and Servants. Their Prince they'd
Their Prince they'd

Highlanders. Then
Then

cresc.

save! Swing the clay - more, my lad-dies, and smite the targe!_ Ay,

save! Swing clay - more, my lad-dies, and smite the targe!_ Ay,

save! To arms!_ To

swing the claymore and smite the targe! To the charge!_ Ay, swing the

swing the claymore and smite the targe! Then swing the

swing the claymore and smite the targe! Then swing the

save! To arms!_ To

save! To arms!_ To

swing the clay-more and smite the targe! Then swing the

swing the clay-more and smite the targe! Then swing the

ff.

swing the claymore and on to the charge, comrades; With a

swing the claymore and on to the charge, comrades;

arms! lads, Guard your own!

claymore and sound the charge, and sound the charge, comrades; With a

claymore and sound the charge: To arms! With a

claymore and sound the charge: To arms! With a

arms! lads! Guard your own!

arms! lads! Guard your own!

claymore and sound the charge! With a

claymore and sound the charge! With a

clang and a clash Let the good blades flash; With a clang and a clash Let the

One, two; Right, left! Quick march!

clang and a clash Let the good blades flash; With a clang and a clash Let the

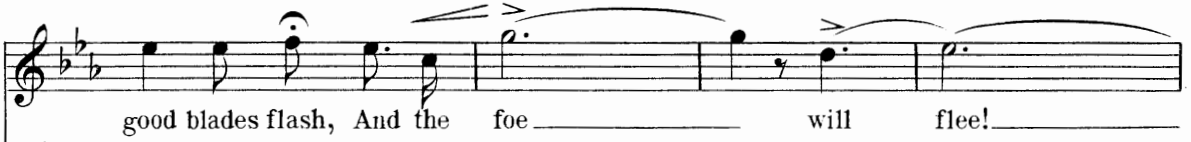
clang and a clash Let the good blades flash; With a clang and a clash Let the

One, two, Left, right; and
 One, and two, Left, right; quick, my lads,
 One, two, Left, right; quick, my lads,


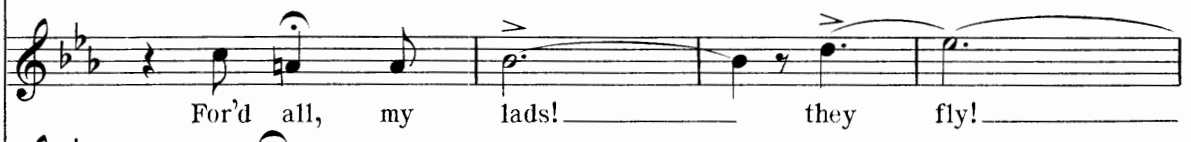
clang and a clash Let the good blades flash; With a clang and a clash Let the

clang and a clash Let the good blades flash; With a clang and a clash Let the

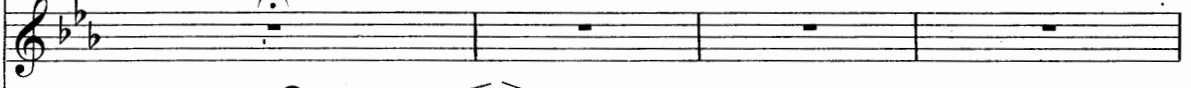
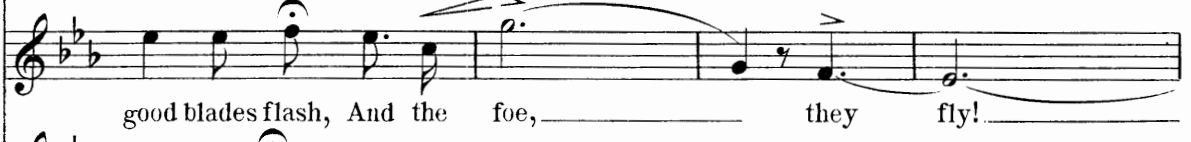
cresc.



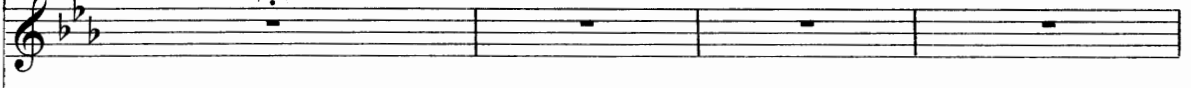
good blades flash, And the foe will flee!

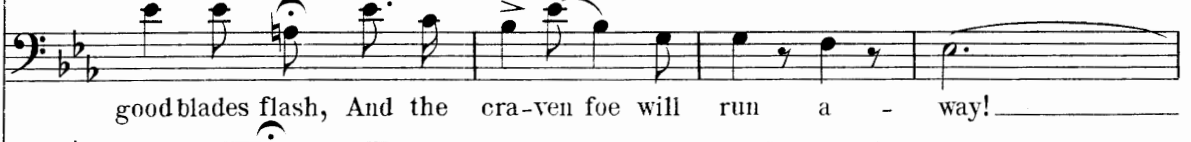
For'd all, my lads! they fly!

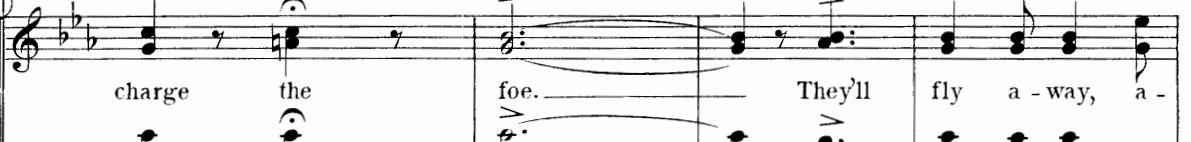
good blades flash, And the foe, they fly!



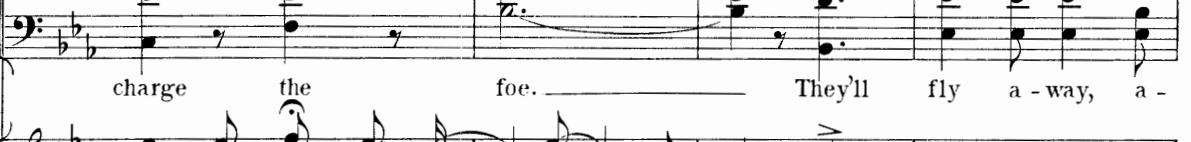

good blades flash, And the cra-ven foe will run a - way!



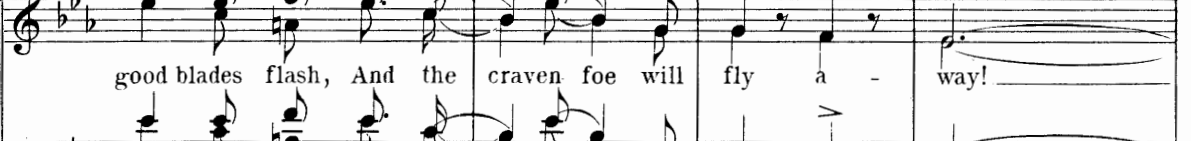
good blades flash, And the cra-ven foe will run a - way!

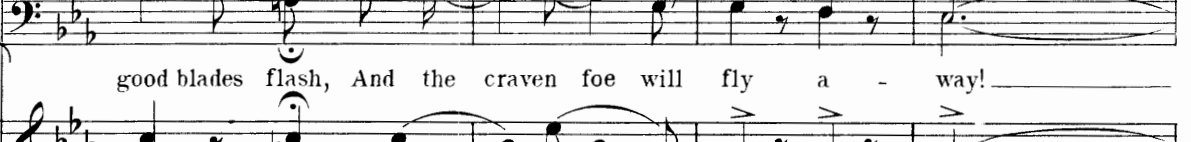
charge the foe. They'll fly a - way, a -



charge the foe. They'll fly a - way, a -



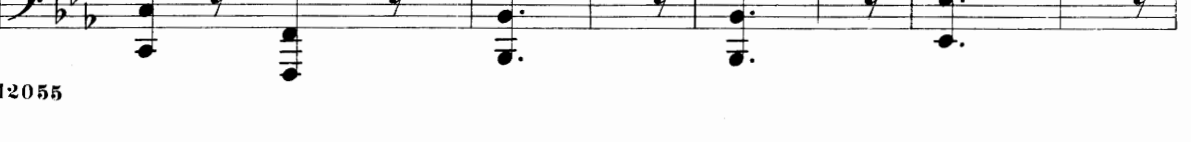
good blades flash, And the craven foe will fly a - way!



good blades flash, And the craven foe will fly a - way!



good blades flash, And the craven foe will fly a - way!



good blades flash, And the craven foe will fly a - way!

rall. Moderato.

Ah, a captive our Prince will be.

ff > > >

Fight on, my

rall.

rall.

rall. Moderato.

ff > > >

way! Fight on, my

way! Fight on, my

rall. Moderato.

sfz *ff* > *rall.* *molto f*

Too late! all now is lost.

lads.

Too late! all now is lost.

We'll strike for fa - ther-land and hame!

We'll strike for fa - ther-land and hame!

lads.

lads.

We'll strike for Fa - ther-land and hame!

We'll strike for Fa - ther-land and hame!

Flora.

Quasi recitativo.

Hold! I command you, both my friends and foes! Down with your weapons!

Andante.

Janet.

Flora.

'Tis she!

Down with your weapons! I'll the truth dis-close.

Captain.

Lieut.

The Prince.

The Mayor.

'Tis she!

Rob Roy.

Lochiel.

Tammas.

Andante.

Soldiers and Servants.

(aside.) *Andante.*

Highlanders.

'Tis Flo-ra! What would she

(aside) 'Tis Flo-ra! What would she

Andante.

what would she do?

Who can this be? who can this be?

Your

'Tis she! quite true!

'Tis she! quite true!

Who can this be? who can this be?

Who can this be? who can this be?

do? 'Tis she!

do? 'Tis she!

12055

Flora.

pris - 'ner is my ser - vant: Not set him free! You come, you

Janet.

Flora. *rall. ff*

come to seek Prince Charles, and I am he!

Captain.

Lieut.

The Prince.

The Mayor.

Rob Roy.

Lochiel. *rall.*

Tammas.

Soldiers and Servants. Ha! It is the

rall. Ha! It is the

Highlanders.

Vivace.

Can it be? She shall not go to the camp a-way.

Now he must go to the camp a-way.

This for me! She shall not go to the camp a-way.

Can it be? a-way.

Can it be? a-way.

Vivace.

Prince! a-way.

Prince! a-way.

Vivace.

Hold! Pray! Spare!

Hold! Pray! Spare!

Vivace.

Hold! Pray! Spare!

f *cresc.* *ff*

Captain.

Which of the two the Prince can be? One I must take and one set free.

You shall decide us, tell us and guide us; Which of the two shall go with me, now

Janet.

Flora. Which one?

Captain. Which one?

Prince. *f* tell? must go!

Mayor. Which one? (To Flora.) *f*

Rob Roy. *f* I can up-set all you have planned, But if you'll promise

Lochiel. Which one?

Which one?

Soldiers and Servts. Which one?

Highlanders. Which one?

Which one?

Highlanders. Which one?

Flora.

p

The Mayor.

Silence then! and ac -

me your hand, I'll manage it neat-ly, ver-y completely.

Janet.

rall.

a tempo.

ff

Flora.

Perfi-dy!

cept my hand.

Captain.

a tempo.

ff

Perfi-dy!

The Prince.

Ar- rest him!

The Mayor.

rall.

a tempo.

ff

Perfi-dy!

Rob Roy.

Well then, gentlemen, there's your man. —

Gentlemen,

Lochiel.

a tempo.

Ha!

rall.

Soldiers and Servants.

a tempo.

ff

Ar- rest him!

Ha!

Highlanders.

a tempo.

ff

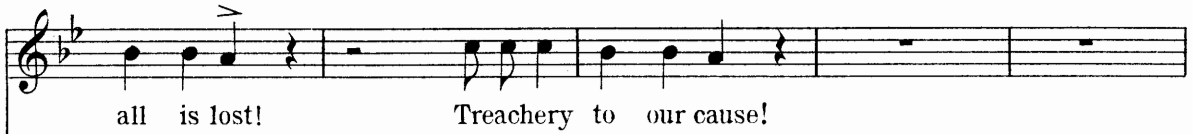
Perfi-dy!

Ha!

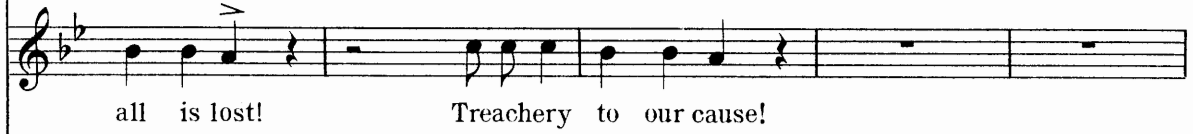
rall.

a tempo.

ff



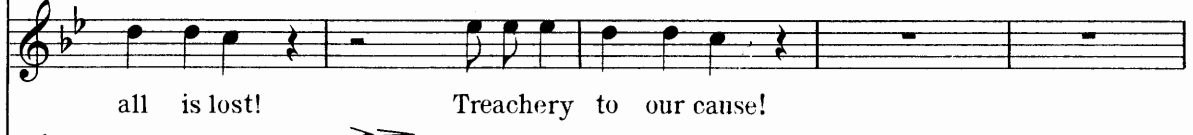
all is lost! Treachery to our cause!



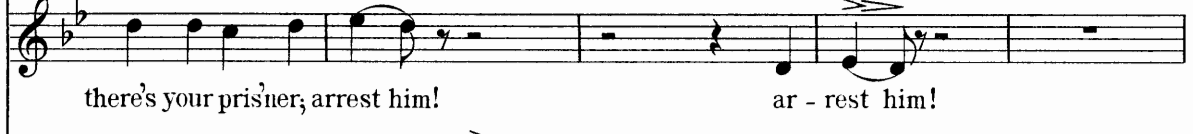
all is lost! Treachery to our cause!




Ar - rest him! ar - rest him!



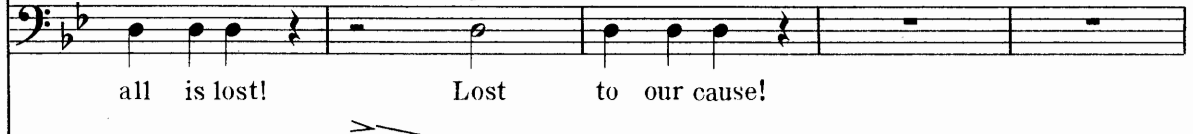
all is lost! Treachery to our cause!



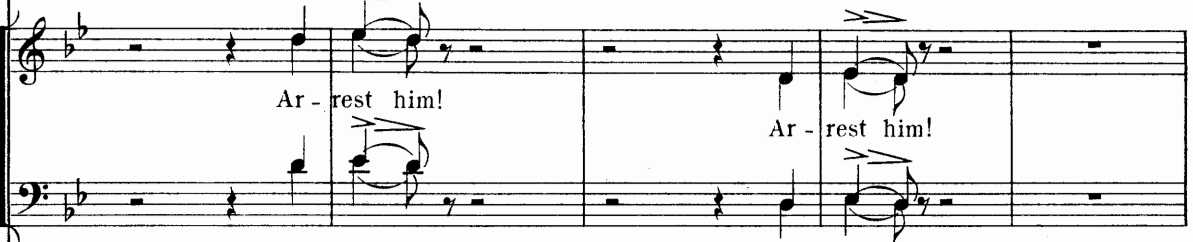
there's your pris'ner, arrest him! ar - rest him!



all is lost! Lost to our cause!



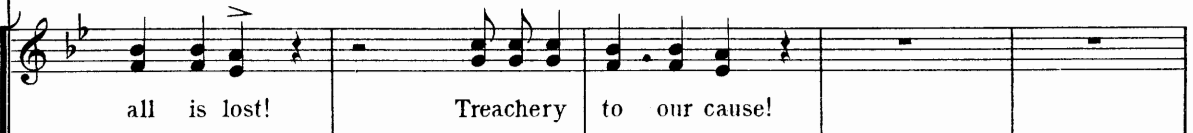
all is lost! Lost to our cause!



Ar - rest him! Ar - rest him!



Ar - rest him! Ar - rest him!



all is lost! Treachery to our cause!



all is lost! Lost to our cause!



l.h.

Captain.

Now up, boys, and a - way boys! To a double quick march a -

decrease. way; - No long-er can we stay, boys, We must get to the camp to - day, boys; We must

Janet. *poco rall.*

Flora. To the camp they'll take her now a -

Captain. To the camp they'll take me now a -
get to the camp, must get to the camp to - day. Now

The Prince. To the camp they'll take my love a -

The Major. We'll get to the camp to - day. Now

Rob Roy. To the camp they'll take her now a -

Lochiel. To the camp they'll take her now a -

Soldiers and Servants. We'll get to the camp to - day. Now

Highlanders. To the camp they'll take her now a -

ff. *poco rall.*

way!

way!

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

way!

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

way!

mf

The score consists of eight systems of music. The first seven systems are vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The eighth system is a grand staff piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'à 2.' (Allegretto). The piano part is marked 'mf' (mezzo-forte). The lyrics are: 'way!', 'way!', 'up, boys, and a - way, boys, To a doub-le quick march a - way; — No', 'way!', 'up, boys, and a - way, boys, To a doub-le quick march a - way; — No', 'way!', 'way!', 'up, boys, and a - way, boys, To a doub-le quick march a - way; — No', 'up, boys, and a - way, boys, To a doub-le quick march a - way; — No', 'way!', 'way!', and 'mf'.

f
 Friends true and brave may save _____ thee

f
 Friends true and brave may save _____ me

long-er can we stay, boys; We must get to the camp to - day, boys; We must

Friends true and brave may save thee, may save thee

long-er can we stay, boys; We must get to the camp to - day, boys; We must

Friends so true will save thee still, will

Friends so true will save thee still, will

long-er can we stay, boys; We must get to the camp to - day, boys; We must

long-er can we stay, boys; We must get to the camp to - day, boys; We must

and will we will
 We are true will save thee still, will

We are true will save thee still, will

esp.

still! We'll haste to save;

still! They may save;

get to the camp, must get to the camp to - day, to the camp to -

still; yes, we will save;

get to the camp, must get to the camp to - day, to the camp to -

save thee still, we'll save thee still!

save thee still, we'll save thee still!

get to the camp, must get to the camp to - day, to the camp to -

get to the camp, must get to the camp to - day, to the camp to -

save thee still; we'll save thee still!

save thee still; we'll save thee still!

Do not fear. They'll not keep their

Fear not! They'll not keep their

day, to the camp a - way, to camp! We have the prize, — yes, a-way to

Fear not! They'll not keep their

day, to the camp a - way, to camp! We have the prize, — yes, a-way to

Fear not! They'll not keep their

Fear not! They'll not keep their

day, to the camp, A - way, to camp! We have the prize, — yes, a-way to

day, to the camp, A - way, to camp! We have the prize, — yes, a-way to

Fear not! They'll not keep their

Fear not! They'll not keep their

prize; We'll rob them of their prize; We will set thee
 prize; They'll rob them of their prize; They will set me
 camp! We'll make them o - pen their eyes; We will set thee
 prize; We'll rob them of their prize; We will set thee
 camp! We'll make them o - pen their eyes; We will set thee
 prize; We'll rob them of their prize; We will set thee
 prize; We'll rob them of their prize; We will set thee
 camp! We'll make them o - pen their eyes — When they see our
 camp! We'll make them o - pen their eyes — When they see our
 prize; We'll rob them of their prize; — They'll not keep their
 prize; We'll rob them of their prize; — They'll not keep their

free, Ay, we will haste to res-cue thee;

free, Ay, they will haste to res-cue me;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

prize. Ar-rest him, car-ry him, car-ry him;

prize. Ar-rest him, car-ry him, car-ry him;

prize. Ar-rest him, car-ry him, car-ry him;

prize. Ar-rest him, car-ry him, car-ry him;

The musical score consists of eight systems. The first six systems are for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The last two systems are for piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'free, Ay, we will haste to res-cue thee; free, Ay, they will haste to res-cue me; free, Ay, we will haste to res-cue thee; free, Ay, we will haste to res-cue thee; free, Ay, we will haste to res-cue thee; free, Ay, we will haste to res-cue thee; free, Ay, we will haste to res-cue thee; prize. Ar-rest him, car-ry him, car-ry him; prize. Ar-rest him, car-ry him, car-ry him; prize. Ar-rest him, car-ry him, car-ry him; prize. Ar-rest him, car-ry him, car-ry him;'. The piano accompaniment features a steady bass line and chords in the right hand.

Read-i - ly, stead-i - ly, we'll be near to save! The
 Read-i - ly, stead-i - ly, they'll be near to save! The
 Read-i - ly, stead-i - ly, to our camp a - way; to camp: No
 Read-i - ly, stead-i - ly, we'll be near to save! The
 Read-i - ly, stead-i - ly, to our camp a - way; to camp: No
 Read-i - ly, stead-i - ly, we'll be near to save! The
 Read-i - ly, stead-i - ly, we'll be near to save! The
 Read-i - ly, stead-i - ly, to our camp a - way; to camp: No
 Read-i - ly, stead-i - ly, to our camp a - way; to camp: No
 Read-i - ly, stead-i - ly, we'll be here to save! The
 Read-i - ly, stead-i - ly, we'll be here to save! The

Prince! We are here to save, They have the prize at last,
 Prince! They are here to save, But they've the prize at last:
 more de-lay, ——— To the camp a - way; We have the prize at last, —
 Prince! We are here to save, They have the prize at last,
 more de-lay, ——— To the camp a - way; We have the prize at last, —
 Prince! We are here to save, They have the prize at last,
 Prince! We are here to save, They have the prize at last,
 more de-lay, ——— To the camp a - way; We have the prize at last, —
 more de-lay, ——— To the camp a - way; We have the prize at last, —
 Prince! We are here to save, They have the prize at last,
 Prince! We are here to save, They have the prize at last,
 Prince! We are here to save, They have the prize at last,

We will save him still! Our Prince, our Prince we yet will save!

They'll yet save me still! Our Prince, our Prince they yet will save!

To the camp a - way, To camp with him a - way. So read-i-ly, stead-i-ly

We will save him still! Our Prince, our Prince we yet will save!

To the camp a - way, Our Prince, our Prince we yet will save!

We will save him still! Our Prince, our Prince we yet will save!

We will save him still! Our Prince, our Prince we yet will save!

To the camp a - way! So read-i-ly, stead-i-ly,

To the camp a - way! So read-i-ly, stead-i-ly,

we will save him still! we'll save him still, Our

we will save him still! we'll save him still, Our

We'll save! A - las, — A -

They'll save! A - las, — A -

Read-i - ly, stead-i - ly, on: Huz - zah, — Huz-

We'll save! A - las! — A -

Read-i - ly, stead-i - ly, on: Huz - zah, — Huz-

We'll save! A -

We'll save! A -

read - i - ly, stead - i - ly, on: Huz - zah, — Huz-

read - i - ly, stead - i - ly, on: Huz - zah, — Huz-

still! A - las our cause is lost! A - las! our

still! A - las our cause is lost! A - las! our

las! All's lost: We will save!

las! All's lost: They may save!

zähl've caught the Prince! Yes, a - way!

las! All's lost: We will save!

zähl've caught the Prince! Yes, a - way!

las! All's lost: We will save!

las! All's lost: We will save!

zähl've caught the Prince! Yes, a - way!

zähl've caught the Prince! Yes, a - way!

cause is lost, is lost, we will save!

cause is lost, is lost, we will save!

molto ff

Act III.

No 19. Introduction and Song.

Captain Sheridan and Chorus.

Allegro moderato.

Piano.

Musical score for Piano and Drums, Act III, No. 19. Introduction and Song. The score is in 2/4 time with a key signature of one flat (Bb). It consists of five systems of music. The first system is for Piano, starting with a mezzo-forte (*mf*) dynamic and a first ending (*l.h.*) in the bass. The second system continues the piano accompaniment with a forte (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic in the treble and a forte (*f*) dynamic in the bass. The fourth system continues the piano accompaniment. The fifth system introduces Drums with a forte (*f*) dynamic.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings *fz* and *f* are present. The system concludes with a double bar line.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a long, sustained chord in the bass. A *cresc.* marking is above the right hand, and a *f* marking is below the left hand. The system ends with a double bar line.

Fourth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. A *ff* marking is present. The system ends with a double bar line.

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The system ends with a double bar line.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The system ends with a double bar line and a key signature change to two flats.

Allegro

f con spirito.

1. Ris-ing when the
2. Trumpets have a

f cresc. *ff* *mf con spirito.*

dawn is grey, Rousing ev-'ry soldier who is napping Chas-ing ev - 'ry
ring I love, Many to the merry pipe are partial, But the drum I

dream a-way, With the mer-ry message of his tap-ping, tap-ping. Hap-py is the
place a-bove Ev-'ry sort of music that is grand and martial. Still of the in-

cresc.

drum-mer boy, While he beats so stur-di-ly and proud-ly; Now ye
spir-ing sound, Nev-er I ap-pre-ci-ate the beau-ty, When at

war-ri-ors a-rise, It is time to op-en eyes, For the re-veil-lé is ringing
dawn-ing of the day, Comes the ring-ing re-veil-lé, That calls me to a sol-dier's

loud-ly!
du - ty.

sfz *p* *cresc.*

1-2. On - ward all! Rat-a -

f

plan, rat-a-plan, rat-a - plan. Drum with zest, my boys!

Chorus. SOPRANOS.

TENOR. Rat-a-plan!

BASS. Rat-a-plan!

Rat-a-plan!

Beat your best, my boys! On - ward all! Rat-a - plan, rat-a-plan, rat-a -

cresc.

cresc.

plan! When you hear the drummer's tap, Bid a - dieu to morning nap, When you
 Bid a - dieu to morning nap,
 Rat-a-plan, plan! Tap, tap,
 Rat-a-plan, plan! Tap, tap,
 Rat-a-plan, plan! Tap, tap,

ff

hear the re-veil - lé. On - ward all! Rat-a -
 tap, Tap, tap, tap, rat - a - plan, plan! On - ward all! Rat-a - *à 2*
 tap, Tap, tap, tap, rat - a - plan, plan! On - ward all! Rat-a -
 tap, Tap, tap, tap, rat - a - plan, plan! On - ward all! Rat-a -

ff

plan, rat-a-plan, rat-a-plan. Drum with zest, my boys,

plan, rat-a-plan, rat-a-plan! Drum with zest, my boys,

plan, rat-a-plan, rat-a-plan, rat-a-plan, plan! Drum with zest, my boys,

plan, rat-a-plan, rat-a-plan, rat-a-plan, plan! Drum with zest, my boys,

Beat your best, my boys; Come, soldiers, rise; Rat-a-

Beat your best, my boys; Come, soldiers, rise; Rat-a-

Beat your best, my boys; Come, soldiers, rise; Rat-a-plan, rat-a-

Beat your best, my boys; Come, soldiers, rise; Rat-a-plan, rat-a-

plan, rat-a-plan, rat-a-plan! All the la-zy sol-diers hate to *cresc.*

plan, rat-a-plan, rat-a-plan! Tap, tap, *cresc.*

plan, rat-a-plan, rat-a-plan! Tap, tap, *cresc.*

plan, rat-a-plan, rat-a-plan! Tap, tap,

list - en to the re - veil - lé. re - veil -

tap, tap, tap, tap! tap, tap,

tap, tap, tap, tap! tap, tap,

tap, tap, tap, tap! tap, tap,

cresc. *sfz*

1. 2.

lé. With a rous-ing rat-a - plan, plan, plan!

tap! plan, plan!

tap! plan, plan!

tap! plan, plan!

plan, plan!

ff *ff* *ff* *ff*

No 20. Chansonette and Duet.

The Prince and Flora.

Allegro moderato.

Piano.

The Prince.

p con sentimento.

1. Who can tell me where she dwells, my sweetheart fair, my la - dy?
 2. Who can say how blue the eyes of my dear love, my la - dy?

Guide me, chim - ing heath - er bells that ring in cops - es shad - y;
 Blue as bits of heav - en seen through sum - mer leaf - age shad - y;

Mav - is sing - ing cheer - lie, Can you say where she may be?
 Ah! her voice is soft to me, As the wood - brooks mel - o - dy;

Who is all the world to me, My sweet - heart fair, my la - dy.
 Sing and guide me un - to thee, My sweet - heart fair, my la - dy.

Fa la, fa la la! Fa la,
That voice!

mf *cresc.*

fa la, Fa la la la!
'Tis she!

f *Ad.*

Fa la, la, la!
That voice I

(She appears at the window.)
know; — 'Tis she I love who sings, who sings.

p *ad lib.*

Moderato grazioso.

p

A bird sang at my win-dow at the dawn, at the dawn;

Moderato grazioso.

pp *colla voce.*

Più mosso.

Fa la la la la la la la la! Fa la la! Oh

p

'Tis she!

Più mosso.

p

Moderato grazioso.

lov-ing heart, despair thou not, trust on, trust thou on!

Più mosso.

Fa la la la la la la la!

Moderato grazioso.

Più mosso.

pp *colla voce.*

Fa la la la la la la la la! fa la!

f *con anima.*

He loves thee, loves thee well, and on-ly

cresc.

thee! And he will come at last to set thee

Yes, he loves on - ly thee! He will come, will

cresc.

poco agitato.

free! And he will come at last, will

come to set thee free!

poco agitato.

mf

come at last to set thee free. Fa la la la la la

Will set thee free!

mf

Moderato.

la! Fa la la la la la! A bird sang at my window at the

'Tis she! Hewillsetthee free! **Moderato.**

pp colla voce.

Più mosso. *poco rall.*

dawn, at the dawn. Fa la la la fa la la la! fa la la la la la

Più mosso. I hear!

mf *colla voce.*

la la la! *f* Fa la la la! *p* Fa la la la! *f* Fa la!

She's there!

Allegro. *p* My

Flo - ra! Flo - ra! 'Tis I, and help is nigh!

Allegro.

cresc. *f*

Prince! There's dan-ger for thee here! For thee, more

cresc. *f*

than my-self I fear. For thee I fear.

For me!

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics: "than my-self I fear. For thee I fear." and "For me!". The piano accompaniment consists of a treble and bass clef with chords and moving lines. Dynamics include *f* and *p*. There are also markings for *dim.* and accents.

rall. **Moderato maestoso.**

True heart and ten - der, I greet thee at last, Ban-ish all

True heart and ten - der, I greet thee at last, Ban-ish all

rall. **Moderato maestoso.**

The second system begins with a tempo change to *rall.* and a new tempo marking **Moderato maestoso.** The vocal lines have lyrics: "True heart and ten - der, I greet thee at last, Ban-ish all". The piano accompaniment features a prominent triplet in the right hand. Dynamics include *f* and *p*. There are also markings for *dim.* and accents.

fear, for a com - rade is nigh; All I

fear, for a com - rade is nigh; Per - il to

The third system continues the vocal lines with lyrics: "fear, for a com - rade is nigh; All I" and "fear, for a com - rade is nigh; Per - il to". The piano accompaniment consists of chords and moving lines. Dynamics include *f* and *p*. There are also markings for accents.

share with thee, Dan - ger to dare with thee,

share with thee, Dan - ger to dare with thee, For thee to

The fourth system continues the vocal lines with lyrics: "share with thee, Dan - ger to dare with thee," and "share with thee, Dan - ger to dare with thee, For thee to". The piano accompaniment consists of chords and moving lines. Dynamics include *f* and *p*. There are also markings for accents.

f Live for thee, or with thee to die. *agitato.*
 live, or with thee to die. For thee to

Live for thee, if I may; With thee to
 live, if there's life for us, more life for us.

rall. die if our death is de-creed. *Poco più Animato e lar-*
 Breeze, bear my
 Breeze, bear my *Poco più Animato e lar-*

gamente. *Ad.* *
 song to thee, Winds, speed a-long to thee; Told thee I
 song to thee, Winds, speed a-long to thee; Told thee I
 gamente.

poco rall. *ff a tempo.*

love thee, will love thee for aye! — Birds came to sing of thee,

love thee, will love thee for aye! — Birds came to sing of thee,

ff

poco rall. *ff a tempo.*

Fair ti-dings to bring of thee! Thou — in whose eyes — are my

Fair ti-dings to bring of thee! Thou — in whose eyes — are my

cresc.

cresc.

night and my day! —

night and my day! —

ff

ff

l.h. *l.h.*

No. 21. Song of the Turnkey.

Lochiel.

Allegro deciso.

Piano.

f deciso. *mf*

The piano introduction consists of two staves in 6/8 time, marked 'Allegro deciso'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from *f deciso.* to *mf*.

Moderato.

f deciso.

1. In the don - jon deep, in the don - jon keep; Where the
 2. Tho' the rav - en screams, from the gal - lows beam; It is

spi - ders weave their strands; — In the home of bats, And of
 lit - tle heed he takes; — And a song he roars, Thro' the

grey old rats, Are my lord the turn - key's lands. — O, his
 cor - ri - dors, As his watch - ful round — he makes. — There is

sfz

The vocal melody is written in the bass clef, with lyrics underneath. The piano accompaniment is in the treble and bass clefs. The tempo is 'Moderato'. Dynamics include *f deciso.* and *sfz*. A 'Cres.' marking is present in the piano part. The piece concludes with a *sfz* dynamic.

Più placido.

task is light but from morn'till night, On his rounds he needs must
ne'er a trai - tor in all his realm, For their mon - arch nev - er

go. — It is tramp, and tramp, with his keys and his lamp, In the
sleeps: — There is none dares say to the turn - key "Nay," He is

rall. cor - ri - dors down be - low. — 1-2. Then its Ho, ho,
king of the don - jon deeps. — *ff* *cresc.*

colla voce. *marcato il movi-*

ho! — I am king of the don - jon deep; — There is

mento.

mu - sic of bolt and chain, — In the turn - key's dark do -

main. — How mer - ri - ly jin - gle chains that cling! How

mer - ri - ly jin - -gle keys that swing! I am

cresc.

marc. molto. 1. king, king, king of the don - jon keep. —

king of the don - jon

rall.

Più lento.

colla voce.

D. S.

keep. —

a tempo.

No 22. Serenade.

The Mayor and Sandy.

Allegro à la Valse.

Piano. *p*

The Mayor. *mf*

The land of ro-manc-es, Of mu-sic and

dances Is dear and dis-tant Spain! _____

Sandy. *f*

Is Spain! Where sweet Señ-or -

Each

i-tas, In-ez-es, Juan-i-tas, With black eyes woo each swain. —

cresc.

swain! Whirling, twirling round in the dance;

Trip-ping,

Fan-dang-os and bo-ler-os, Señ-or-

skip-ping, Gai-ly we prance; Fan-dang-os and bo-ler-os Señ-or-

i-tas, Ca-bal-ler-os, They en-trance in that land of fair ro-mance:

i-tas, Ca-bal-ler-os, They en-trance in that land of fair ro-mance, ro-

Cas-ta-nets cling-ing! As we

mance. Tambourines ring-ing! As we

lis - somely sway. Mando-lins tink-ling!

lis - somely sway. Lit-tle stars

twink-ling! Come then, and let us wan - der love! Come, then, and let us

twink-ling! Come then, and let us wan - der love! Come, then, and let us

cresc.

rit. * *rit.* * *rit.* *

go, love; Hap - py wilt ev-er be! Let us a - way.

(Falsetto.)

wan - der, love; Hap - py wilt ev-er be, and gay.

Dance.
Piu mosso.

System 1: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with two triplet markings (3) and several accents (>). The left hand provides a steady accompaniment of eighth notes with accents.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues with a melodic line, including a *cresc.* marking. The left hand accompaniment remains consistent with eighth notes and accents.

System 3: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with two triplet markings (3) and accents. The left hand accompaniment consists of eighth notes with accents.

System 4: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with triplet markings (3) and accents. The left hand accompaniment includes a *ff* marking and features some chromatic movement in the bass line.

System 5: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with accents. The left hand accompaniment includes a *cresc.* marking and continues with eighth notes and accents.

System 6: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with accents. The left hand accompaniment includes dynamic markings *ff*, *fz*, and *ffz*, along with chromatic movement in the bass line.

No 23. Rustic Song.

Rob Roy, Janet and Chorus.

Allegretto.

Janet.

Rob Roy.

Piano.

mf

2. There's a lass, somethink her

mf

1. When the lark is skyward

bon - ny, Dai - ly comes to milk the kye; Truth, she is as fair as

wing - ing Soaring high to heaven's gate, When the ear - ly throstle's

mon - y, ye maun know the lass I mean is I 1. While the day - star still is
 2. Ev-'ry morn she comes and
 sing - ing Wakes his la - zy, la - zy lit - tle mate. 1. A star still is
 2. Each morn - ing she

rall. *a tempo. mf*
rall. *colla voce.* *a tempo.*
dolce.

♩. *

show - ing, But the glow - - worm's light is gone; Then you hear the plow - boy
 meets him With none ith - - er by to see; Ye had the kiss that

show - ing, But the glowworm's lit - tle light is gone; Then you hear the plow - boy
 greetshim With none ith - er bod - y by to see, Ye had hersweet - est

cresc.
cresc.

go - ing Through the mead - ow, thro' the mead - ow at the
 greets him, Ye were ev - er blithe and hap - py as my

go life, Thro' mead - ows at the
 life, Ye too were blithe and

Più mosso.

ear - ly dawn. 1-2. Then its Black - bird!
 lad can be.

dawn - - ing. 1-2. Then its
 hap - - py.

Più mosso.

din - na watch from thorn or this - tle, Fie, ye spy - ing Ro - bin, fly a -
 Black - - bird! Oh fie, ye spy - ing rogue, a -

Janet.

rall.

a tempo.

way! fly a-way! Dont ye hear the cheery pip - ing whis - tle Of the
 Rob. way! fly a-way! Dont ye heark - en, Dont ye hear the

SOPRANOS.

TENOR.

BASS.

Chorus.

Dont ye
 Ye hear the cheery pip - ing whis - tle Of the
 Ah, hear, Dont ye hear the
 Ah, hear, Dont ye hear the

rall.

a tempo.



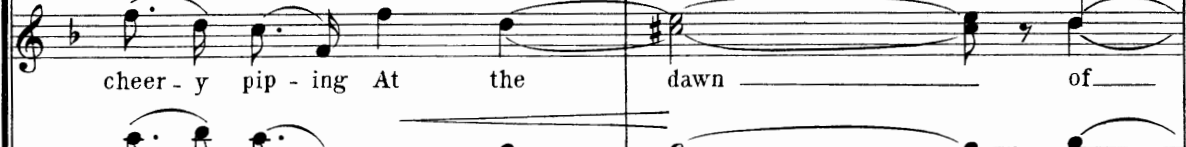
plow-boy far - ing gai - ly At the dawn; at dawn of day?



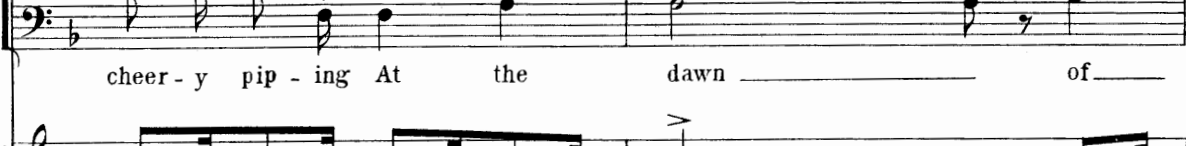
cheer-y pip - ing At the dawn of



plow-boy far - ing gai - ly At the dawn of



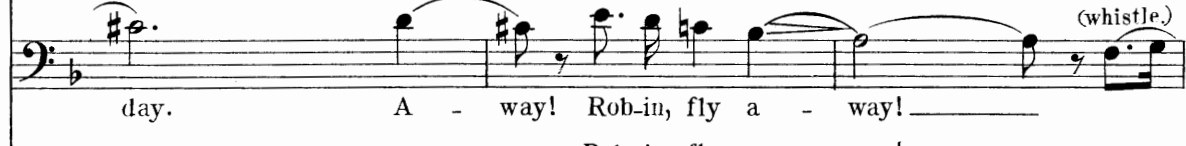
cheer - y pip - ing At the dawn of



cheer - y pip - ing At the dawn of



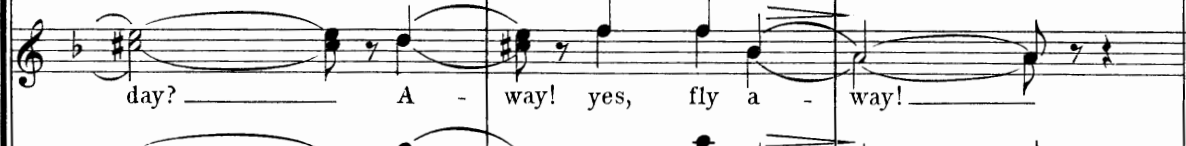

Now fly a-way! Spy-ing Rob-in, fly a-way! a-way! (whistle.)



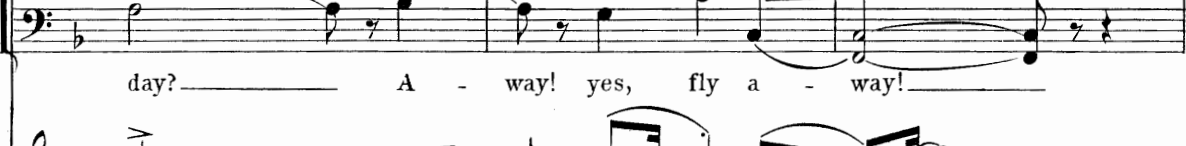
day. A - way! Rob-in, fly a - way! (whistle.)



day? A - way Rob-in, fly a - way!



day? A - way! yes, fly a - way!



day? A - way! yes, fly a - way!



(whistle)
(whistle)
(whistle)

♩. * ♩. *

This system contains the first system of music. It features a vocal line at the top with a melodic line and a bass line. Below it are three staves, each labeled "(whistle)", which appear to be vocal or instrumental lines. At the bottom of this system is a piano accompaniment with a treble and bass clef. The piano part includes a melodic line and a bass line with chords. There are two asterisks with a note between them: "♩. * ♩. *".

1. 2.

This system contains the second system of music. It features a vocal line at the top with a melodic line and a bass line. Below it are three staves, each labeled "1." and "2.", which appear to be vocal or instrumental lines. At the bottom of this system is a piano accompaniment with a treble and bass clef. The piano part includes a melodic line and a bass line with chords. There are two first and second endings marked "1." and "2.".

p

This system contains the third system of music. It features a piano accompaniment with a treble and bass clef. The piano part includes a melodic line and a bass line with chords. There is a piano dynamic marking "*p*".

Nº 24. Finale III.

Allegro.

Janet.

Flora.

Captain.
Lieutenant.

Now fly, while you may!—

Prince.

Mayor.

Rob Roy.

Tammas.

Sandy.

Lochiel.

Chorus.

SOPRANOS.

TENOR.

BASS.

A - way!—

A - way!—

A - way!—

Allegro.

Piano.

Ay, haste a -

Ay, haste a -

Prince, you have leave to de - part: Hasten a - way! O'er the sea!

Take my thanks, I

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

way!
way!
Englishmen honor a foeman so brave; But fly, if your life you would save!—
pray!
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—
De-part!—

Thanks to thee, A-way!

Grati-tude e'er shall be yours, Safe-ty for him it en-sures; Ne'er our

Depart! Depart!

I go! Fare - well! I

Fare - well! Fare - well!

Fare - well! Fare - well!

Fare - well! Fare - well!

poco rall.

Prince shall be led To a fate that we dread, He e - scapes to the fair land of

poco rall.

Make haste! O haste a -

shall not be led To a fate I we dread, I e - scape to the fair land of

poco rall.

Go! Go! Fare - thee -

poco rall.

Go! Go! Fare -

poco rall.

Go! Go! Fare -

poco rall.

Go! Go! Fare -

poco rall.

Then swing the clay-more and smite the targe, Ay,
 France! Then swing the clay-more and smite the targe, Ay,
 way!_ Make haste, a - way!_

France! Then swing the clay-more and smite the targe, Ay,
 Then swing the clay-more and smite the targe, Ay,
 well!_ Then swing the clay-more and smite the targe, Ay,
 Then swing the clay-more and smite the targe, Ay,
 Then swing the clay-more and smite the targe, Ay,
 well!_ Then swing the clay-more and smite the targe, Ay,

well!
 well!
 well!

Haste a - way!_
 Haste a - way!_

f marcato.

swing the clay - more and sound the charge, sound the charge! With a

swing the clay - more and sound the charge, sound the charge! With a

sound the charge!

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

swing the clay - more and sound the charge, _____ With a

Has - ten a - way!—

Has - ten a - way!—

Has - ten a - way!—

cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
 With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
 A - way! a - way! E - scape, O Prince,
 A - way! a - way! Fly, O Prince,
 A - way! a - way! Fly, O Prince,
 A - way! a - way! Fly, O Prince,
cresc.

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And I go a - way, will go a - way!_ I'll

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

we pray you! A - way! Haste

we pray you! A - way! Haste

we pray you! A - way! Haste

f *cresc. molto.*

then! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, swing the claymore and smite the targe, Then swing the

haste! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, swing sword, smite the targe, Then swing the

then! Then swing, swing sword, smite the targe, Then swing the

then! Then swing, swing sword, smite the targe, Then swing the

then! Then swing, swing sword, smite the targe, Then swing the

then! Then swing ye the sword, my lads! Then swing

then! Then swing ye the sword, my lads! and

then! Then swing ye the sword, my lads! and

ff

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and pain are

claymore and sound the charge; All's going well! Now the grief and pain are

claymore and sound the charge; All's going well! Now the pain and strife are

claymore and sound the charge; All's going well! Now the pain and strife are

sword, sound the charge; All's going well! Now the grief and pain are

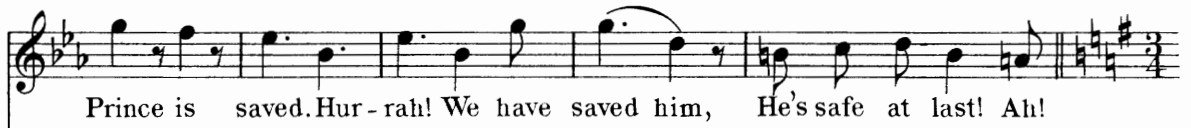
sword, sound the charge; All's going well! Now the grief and pain are

Now the per-il and danger are

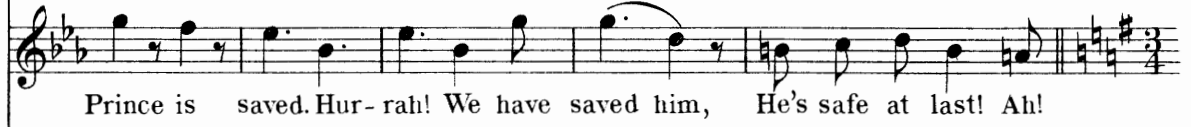
claymore and sound the charge; All's going well! For the per-il and pain are

sound the charge; All's going well! For the grief and pain are

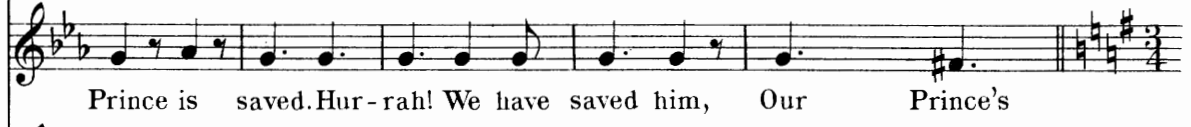
sound the charge; All's going well! For the grief and pain are



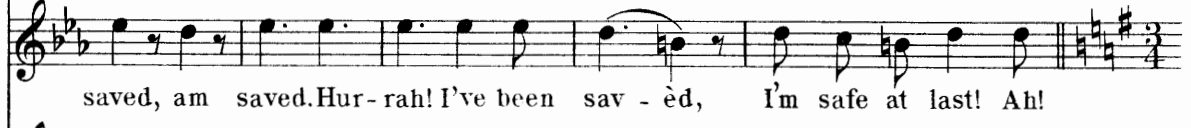
Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!



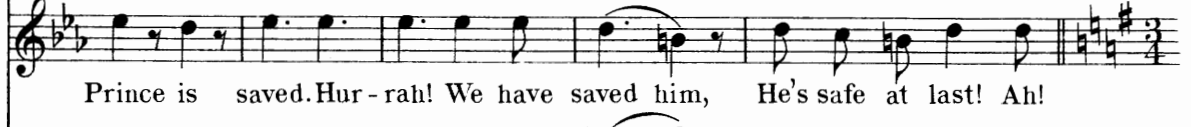
Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!



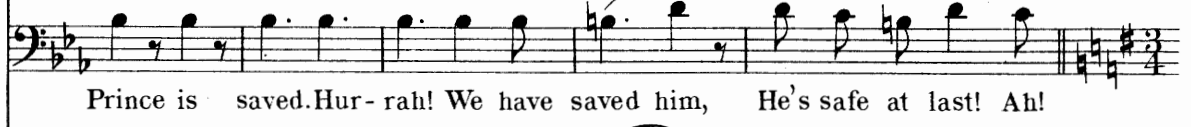
Prince is saved. Hur-rah! We have saved him, Our Prince's



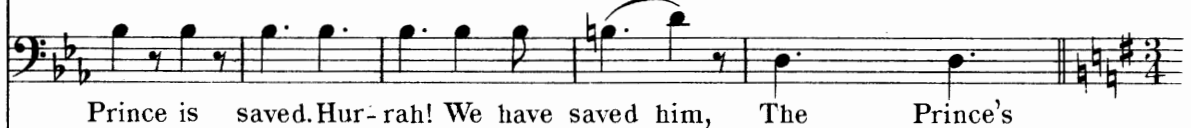
saved, am saved. Hur-rah! I've been sav-ed, I'm safe at last! Ah!



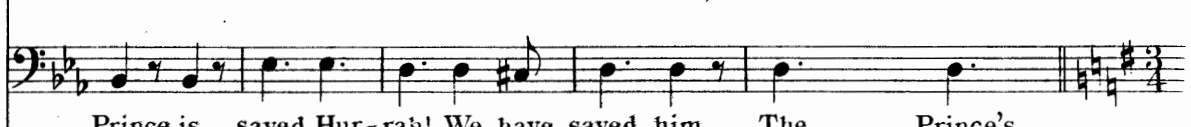
Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!



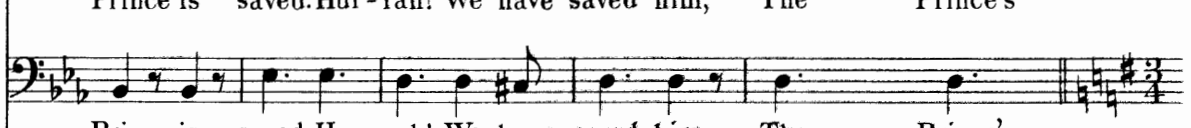
Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!



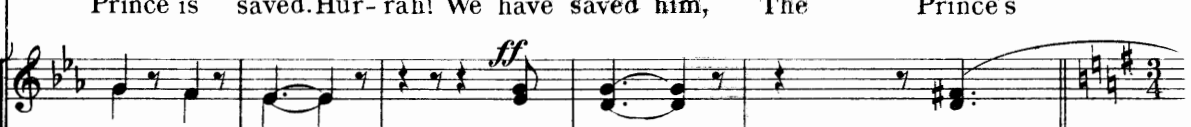
Prince is saved. Hur-rah! We have saved him, The Prince's



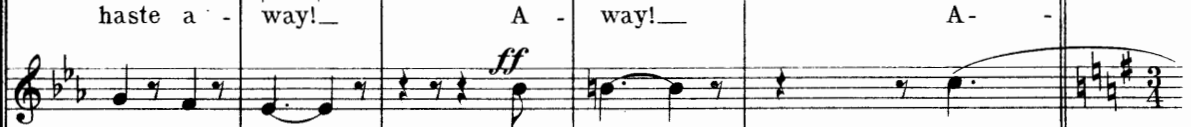
Prince is saved. Hur-rah! We have saved him, The Prince's



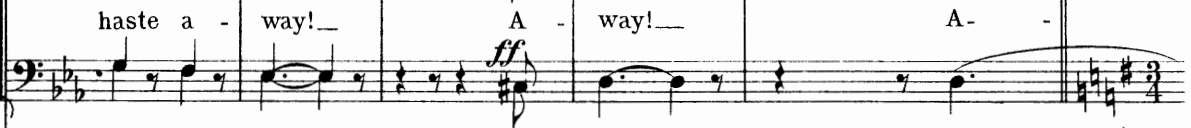
Prince is saved. Hur-rah! We have saved him, The Prince's



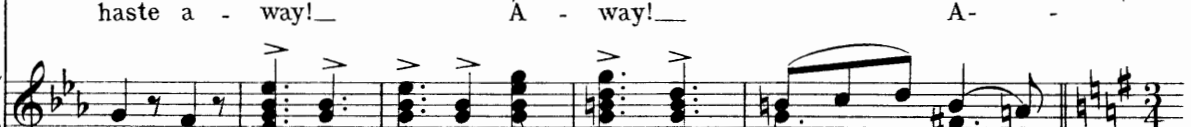
haste a-way! A-way! A-



haste a-way! A-way! A-



haste a-way! A-way! A-



haste a-way! A-way! A-



haste a-way! A-way! A-



haste a-way! A-way! A-

Allegro à la Valse.

love's day has dawn'd at last, Yes, has dawn'd; Peril and strife are

love's day has dawn'd at last, All pain and strife are

per-il is past, —

love's day has dawn'd at last, dawn'd; pain and strife are

love's day has dawn'd at last, Yes, has dawn'd; And all pain and strife are

love's day has dawn'd at last, All, All strife is

love's day has dawn'd at last, All strife and grief are

love's day has dawn'd at last, All strife and grief are

love's day has dawn'd at last, All strife and grief are

love's day has dawn'd at last, All strife and grief are

way!

way!

way!

Allegro à la Valse.

cresc.
 past; Now I can live, dear, ev- -er, all,

cresc.
 past; Now I can live, dear, ev- -er, all,

cresc. à 2.
 past; Now, at last I can live, dear, ev- -er, all,

cresc.
 past; Now I can live, dear, live all for thee, all for thee,

cresc.
 past; Now I can live, dear, live all for thee, all for thee,

cresc.
 past; Now I can live, dear, live all for thee, all for thee, on-ly

cresc.
 past; Now I can live, dear, live for thee, all

cresc.
 past; Now I can live, dear, ev- -er, all

cresc.
 past; Now I can live, dear, ev- -er, all

cresc. p
 Live for thee ev- -er, all

cresc. p
 Live for thee ev- -er, all

cresc. p
 Live for thee ev- -er, all

cresc.

per-il and strife are past;— Now this life will be for love on - -

per-il and strife are past;— Now this life will be for love on - -

à 2.
Per-il and strife are past, are past; Life will for love be on - -

strife is past, past; Ah! Now we can live for love's own sweet

strife is past, past; Ah! Now they can live for love's own sweet

strife is past, past; Ah! life will for love be on - ly, for

Strife is past, is past; Ah! life will for love be on - ly, for

All strife is past; Now they can live for love's

All strife is past; Now they can live for love's

All per - il and pain are past; Now they can live for love's

All strife and pain are past; Now they can live for love's

All strife is past; Now they can live for love's

ly; Hap-py for aye, Hap-py for aye, Naught can be -

ly; Hap-py for aye, Hap-py for aye, Naught can be -

ly; Hap-py for aye, Hap-py for aye,

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

love! Hap-py for aye, ev - er hap-py for aye:

love! Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

pressando.

tray, Naught can be - tray thee; Life for love's sake a - lone will

tray, Naught can be - tray thee; Life for love's sake a - lone will

Now a - way! Hasten pray; Life for love's sake a - lone will

Now I go! yes, I go! I shall haste; Life for love's sake a - lone will

Now a - way! Hasten pray; Life for love's sake a - lone will

Now a - way! Hasten pray; Life for love's sake a - lone will

Now a - way! Hasten pray; Life for love's sake a - lone will

Now a - way! Hasten pray; Life for love's sake a - lone will

tray, Naught can be - tray! Life for love's sake a - lone will

tray, Naught can be - tray! Life for love's sake a - lone will

tray, Naught can be - tray! Life for love's sake a - lone will

The musical score consists of ten staves. The first nine staves are vocal parts, each starting with the syllable "be." and a dotted quarter note. The first five staves are in treble clef, and the last four are in bass clef. The tenth staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a series of chords and melodic lines, including a prominent triplet in the right hand. The score concludes with a double bar line and the text "End of Opera." with a decorative flourish.

