

ROB ROY

ROMANTIC COMIC OPERA

LIBRETTO BY

HARRY B. SMITH

MUSIC BY

REGINALD DE KOVEN

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 townfolk. 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

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.

p

poco cresc.

mf

p rall.

mf

p

mf

First system of musical notation. Treble staff contains eighth-note patterns with slurs and accents. Bass staff contains chords and single notes. Dynamics include *f*. Performance markings include *rit.* and an asterisk.

Second system of musical notation. Treble staff continues with eighth-note patterns. Bass staff features chords and moving lines. Dynamics include *pp*. Performance markings include *rit.* and asterisks.

Third system of musical notation. Treble staff has chords and eighth-note patterns. Bass staff has chords and eighth notes. Dynamics include *cresc.*

Fourth system of musical notation. Treble staff has chords and eighth-note patterns. Bass staff has chords and eighth notes. Dynamics include *f*. Performance markings include *rit.*, *marcato.*, and an asterisk.

Fifth system of musical notation. Treble staff has chords and eighth-note patterns. Bass staff has chords and eighth notes. Dynamics include *p*. Performance markings include *cresc.* and *rall.*

Sixth system of musical notation. Treble staff has chords and eighth-note patterns, including triplets. Bass staff has chords and eighth notes. Dynamics include *dolce.* and *cresc.*. Performance markings include *a tempo.*

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.

mf

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

Tempo I.

mf

mf

Lento.

lone-ly we keep.

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

This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Lento.'.

Lento.

pp *f*

This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature remains two sharps. Dynamics include *pp* (pianissimo) and *f* (forte). The tempo is marked 'Lento.'.

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

This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps. Dynamics include *f* (forte). The tempo is marked 'Lento.'.

Far and near, are all a-sleep, In

p *mf*

This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature remains two sharps. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked 'Lento.'.

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

ff

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

rit. *

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-nel's

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

(8 Highlanders enter.)

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 *mf* *p*

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

This system contains the first two lines of the musical score. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: "En-lish gold we need for Char-ley's cause; Who" on the first line, and "We need the gold for Char-ley's" and "for Char-ley's" on the second line. A piano (*p*) dynamic marking is present.

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

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "goes with me? As patriot he'll be greeted, 'Tis for Prince Charles: We've none but Rob Roy's" on the first line, and "cause; Begreeted!" on the second line. The piano accompaniment includes a *à 2* marking. The system concludes with a double bar line and a 2/4 time signature.

laws. Who'll go with me? who'll go with me? Who
 (Donald.) (James.)
 I will; and so will I; take me!

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics: "laws. Who'll go with me? who'll go with me? Who" on the first line, and "(Donald.) (James.)" and "I will; and so will I; take me!" on the second line. The piano accompaniment features a *p* dynamic marking.

This system shows the piano accompaniment for the final system of the page, continuing the musical texture from the previous system.

says the word? Wh'oll go with me? Come then!

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

I'll go! Hush, Hush, Hush!

p *f* *pp*

Tempo I.

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

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

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

pp *pp* *pp*

Tempo I.

Tammas. *ff*

As High-land-ers war-like prow! 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.

f Plun - der! *pp* Plun - der! Soft - ly tread as a mouse can creep: The

Plun - der! *pp* 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

ff

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

Lochiel. (Lochiel enters.) *p*
A-way, my lads, We're

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

sfz

caught!
caught!
caught!

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

sfz

The Mayor.

Allegro.

Musical staff for The Mayor, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G4, a quarter note A4, and a half note B4.

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

Tammas.

Musical staff for Tammas, starting with a bass clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G3, a quarter note A3, and a half note B3.

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

Lochiel.

Musical staff for Lochiel, starting with a bass clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G3, a quarter note A3, and a half note B3.

Come, lads, a - way!

TENOR.

Musical staff for Tenor, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G4, a quarter note A4, and a half note B4.

Come, lads, a - way!

BASS.

Musical staff for Bass, starting with a bass clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G3, a quarter note A3, and a half note B3.

Come, lads, a - way!

Town's-people & Watch Ho.
SOPRANOS.

Musical staff for Sopranos, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G4, a quarter note A4, and a half note B4.

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

TENOR.

Musical staff for Tenor, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G4, a quarter note A4, and a half note B4.

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

BASS.

Musical staff for Bass, starting with a bass clef, a key signature of two flats, and a dynamic marking of *f*. The melody begins with a whole rest followed by a quarter note G3, a quarter note A3, and a half note B3.

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

Allegro.

Piano accompaniment for the final section, starting with a treble and bass clef, a key signature of two flats, and a dynamic marking of *f*. The right hand features a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords.

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

f

We must be gone!

f

We must be gone!

f

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

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.

ff Shall we fight or run?

ff We will make them run!

put the knaves to rout.

ff Let us

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

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

hap-pen'd 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! —

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.

f
His

Highlanders.

TENOR.

f
His

BASS.

f
His

SOPRANOS.

TENOR.

BASS.

Chorus.

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 -

ff

Be -

ff

Be -

ff

Allegro.

First system of musical notation. Treble staff has a whole rest. Bass staff has a whole rest followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Dynamic marking *f* is above the first note. Time signature 2/4 and key signature B major are shown.

Oh! spare the Mayor!

Second system of musical notation. Treble staff has a whole rest. Bass staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Dynamic marking *f* is above the first note. Lyrics: "man can capture us. Highlanders". Time signature 2/4 and key signature B major are shown.

Third system of musical notation. Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Lyrics: "men can capture us.". Bass staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Time signature 2/4 and key signature B major are shown.

Fourth system of musical notation. Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Lyrics: "ware his blunder buss. Stand". Bass staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Dynamic marking *p* is above the first note. Time signature 2/4 and key signature B major are shown.

Fifth system of musical notation. Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Bass staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter rest. Dynamic marking *sfz* is above the first note. Lyrics: "(a shot is heard.)". Time signature 2/4 and key signature B major are shown.

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.

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* *crese.*

Let's hear what he may say! _____

Hear what I have to say! _____ To your

Yes, hark to what he'll say! _____

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! _____

mf *sfz*

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!

Highlanders.

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

TENOR.

To your arms!

BASS.

To your arms!

Highlanders.

SOPRANOS.

To your arms!

TENOR.

To your arms!

BASS.

To your arms!

Chorus.

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 c'on-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

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

cresc.

I'll 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 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.

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal and piano parts. The third system introduces a new vocal line with the lyrics 'on to the charge: We will up, my lad - dies, and fight for Prince'. The fourth system continues this vocal line. The fifth system features a piano solo with a 'cresc.' marking and a 7/8 time signature change.

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. -

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.* *sffz*

No. 2. Entrance and Song.

Flora and Chorus.

Allegro con spirito.

Piano.

p *cresc.* *f*

Flora.

SOPRANOS. *p* *mf* *mf*

TENOR. *p* *mf* *mf*

BASS. *p* *mf* *mf*

Hol-loa! Ho, ho! Hol-loa, Ho, ho! —

Hol - lo! — Hol-

Hol - lo! — Hol-

f *p* *cresc.* *f*

Hol - loa!

loa! —

loa! —

loa! —

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

a 2. cresc.

Chorus on Stage.

SOPRANOS.
 Now, who draws near?

TENOR & BASS.
 Now, who draws near?

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, comewith me where the

mf

Who comes?
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!

horn. — Far on the breez-es of morn-ing is, born The *rall.*
 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. — Hark! hark, a - way!
 sound of the bu-gle - horn. — Hark! hark, a - way!
 sound of the bu-gle - horn. —

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 -

p.

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

ride in the ear-ly morn - ing. A-way!

Allegro con spirito.

Chorus.

SOPRANOS.

TENOR.

BASS.

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 >
 Crick! crack! the

mf >
 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
 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,

cresc.

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.

ff *à 2.*
As gal-lop-ing, gal-lop-ing,
As gal-lop-ing, gal-lop-ing,
As gal-lop-ing, gal-lop-ing,

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

ff

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

p

N^o 3. Duet.

Flora and the Prince.

Andante con moto.

REGINALD de KOVEN.

Piano.

mf

ff *p* *rall.*

Prince. *mf con sentimento*

Thou, dear heart, — that hast

been in ad-ver-si-ty true, — Faith-ful e'er un-to

cresc.

Flora.

E'er faith-ful to thee.

me in my ex-ile a-far. Through dark clouds, — now the

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 Hopé's radiant star.

a tempo

mf

sfz

Largamente

f

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

Largamente

f

f

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

molto f
 For thee on -
 throne, I shall love thee a - lone; Thine shall be all,

ly I would live,
 if I come to mine own; Thine shall be all: I would

inf a tempo
 For my love, for my prince, all that's
 fain win a crown, dear, for thee.

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

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

rall. *p sostenuto* *Allegro, à la Valse.*
dawn, When peril's dark night has gone, Day shall

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

dear one, for thee. *con tenerezza*

All for thee. Noth- ing but death shall sev -

p

Ed. *

True for aye!

er, Naught in life shall be - tray;

Faith-ful to thee for - ev - er, Let fate bring un - to

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,

accel. con passione
ff
accel. con passione
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.

Chorus.

SOPRANO. *ff* > Ding, dong! ding, dong! ding, dong! ding, dong!

TENOR. *ff* > Ding, dong! ding, dong! ding, dong! ding, dong!

BASS. *ff* > 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

bell! Some-thing most im-portant, 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

rall.

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 *crese.* *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 mighty important, I think, I'll keep it to mesel! AII. Nay; tell us, Sandy, mon. Sandy. Oh, varra weel then. Oyez! Oyez! (rings bell). *ff*

poco rall.
 Listen, and all I'll tell. 0 -
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 comodo.

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.

O -
Ye're
O -

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!

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

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

sfz

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!

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

sfz *sfz* *cresc.*

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.

ff
 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.

v *v*

> 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. *ff*

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!—

3. *ff*

No 5. Song and Chorus.

Captain Sheridan and English Soldiers.

Allegro con spirito.

8

Piano.

mf

First system of piano introduction. Treble clef, bass clef, common time signature. The music begins with a series of chords in the bass and a melodic line in the treble. A fermata is placed over the first measure of the treble staff.

8

cresc.

Second system of piano introduction. The music continues with a similar texture. A fermata is placed over the first measure of the treble staff. The dynamic marking *cresc.* is present.

Third system of piano introduction. The music continues with a similar texture. A fermata is placed over the first measure of the treble staff. The dynamic marking *ff marcato.* is present.

Fourth system of piano introduction. The music continues with a similar texture. A fermata is placed over the first measure of the treble staff.

Allegro.
SOPRANOS

TENORS

BASSES

Vocal parts for Soprano, Tenor, and Bass. The lyrics are: "We come! la la la la la la la la". The music is in common time and features a melodic line with a fermata over the first measure. Dynamic markings *f* and *p* are used.

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

Allegro.

marcato il Basso.

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

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.
 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
cresc.

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

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...

poco rall.

ff

marcato il Basso.

Allegro.

(Captain Sheridan enters.)

rall.

Musical score for vocal parts. The top staff is Soprano, the middle is Alto, and the bottom is Tenor/Bass. The tempo is marked 'Allegro' and then 'rall.'. The lyrics are 'Hurrah!' repeated three times.

Hurrah!

Allegro.

Piano accompaniment for the first section. The tempo is marked 'Allegro'. The music features a strong 'ff' (fortissimo) dynamic and a 'rall.' (ritardando) section towards the end.

Allegro moderato con spirito.

Captain Sheridan.

Musical score for Captain Sheridan's entrance. The tempo is 'Allegro moderato con spirito'. The lyrics are: '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!'.

Allegro moderato.

Piano accompaniment for the second section. The tempo is marked 'Allegro moderato'. The music features a 'mf' (mezzo-forte) dynamic.

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

Ready to laugh!

Ready to laugh!

Ready to laugh!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'pretty; Ready to laugh when the canteen's pass'd, Whether the'. It features a melodic line with a triplet of eighth notes and a fermata. The piano accompaniment is in the right hand, with a bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

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.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'jest be dull or wit - ty; Never a girl in old Scotland dwells; Never a'. It includes a triplet of eighth notes and a fermata. The piano accompaniment continues with a triplet of eighth notes in the right hand and a bass line in the left hand. The key signature remains two flats, and the time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a bass line with chords in the left hand. The word 'cresc.' is written above the final measure of the vocal line.

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, a₂

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

Lo stesso Tempo.

ff *rall.*

poco rall. *a tempo.*

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

mf a tempo.

cresc.

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

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

cresc. e pressando.

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

cresc.

colla voce.

rall.

Gren-a-dier; a rollicking Gren-a - dier. —

f con spirito.
a²

Chorus.

Will-ing to
f con spirito.
a²

Will-ing to
f con spirito.

Will-ing to

rall.

I'm a

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

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

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

cresc. *ff.*

dashing, plucky, hap-py-go-luck-y, rollicking, rollicking Gren-a-dier, a

cresc. *cresc.*

dash - ing, pluck - y, luck - y Gren - a - dier!

cresc. *cresc.*

dash - ing, pluck - y, luck - y Gren - a - dier!

cresc. *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.)

à 2
ff
 On-, two; left, right; one, two; left, right;
ff
 One, two; left, right; one, two; left, right;
ff
 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

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.*

No 6. Chorus of Highlanders.

Song of Rob Roy.

Allegro marcato.

Piano.

The piano accompaniment consists of five systems of music. Each system has a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a steady, rhythmic accompaniment in the bass with chords, and a more melodic line in the treble with eighth and sixteenth notes. Dynamics include a forte (f) marking at the beginning.

SOPRANO.

Lo stesso tempo.

deciso

TENOR.

The
deciso

BASS.

The
deciso

Lo stesso tempo.

The

The sixth system includes vocal parts for Soprano, Tenor, and Bass, and a piano accompaniment. The vocal parts are in treble clef with a key signature change to two sharps (F#, C#) and a time signature change to 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. Dynamics include *cresc.* and *f*.

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

sfz

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.

sfz sfz

name carries ter-ror 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

Giocoso.

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

Giocoso.

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

molto marc.

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

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

accel. cresc. sfz sfz

molto deciso.

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

molto deciso.

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

*ff accel.**cresc.*

ff accel. Per - il share with me, Do and dare with me,
accel. *cresc.*
 Rov - er and ran - ger: Our chief,
 Our chief, so free,
 Rov - er and ran - ger: Our chief so free,
 Our chief so free,

*ff accel.**cresc.*

ff accel. *cresc.*
 Who'll fight fair with me? Bold Rob Roy!
 is he, Rob Roy!
 is he, Rob Roy!
 is he, Rob Roy!

Who'll fight fair with me? Bold 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.

mf *ad lib.* * *ad lib.* *

(Clarinet.)

ad lib.

(aside.)

There he is, and nae one

(Fl.)

con sentimento.

wi' him, Rob, my High - land lad-die true; I'll pre-

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

cresc.

cresc.

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

f

f

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

see me!
(sings aside)

Allegro moderato.

p

Ah! she is here!

Allegro moderato.

placido.

sf

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 maystarve 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

crese. ye must work from morn un - til night. Rob! Tis you! Why
 (She pretends *Giocoso.* to be startled.)
 (embracing her.)

Jean! Dost not hear? Your Rob is near.

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

(she puts her apron on him.)

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

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

rall. way. Rob, my lad, you must stir the bannock up; *a tempo.*

rall. way, show the way! Stir the bannock up!

Help me do my work to-day: Nay,

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

(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. Robbie, now stir the bannock
e - ven stir the ban - nock up from morn till night. Rob, my

up, Rob - bie, now stir the bannock up, stir, for
lad, stir the bannock up, Rob, my lad, stir it up so

me!
light!

It is all for me.

(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

cresc. *ff*

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

cresc. *ff*

me: Then "Mar-ry for love," say the heart's ease and ros -

"Mar-ry for love, for love," say the heart's 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.

sf

"Thou art true," says my heart; Thou'lt be

pressando.

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

pressando.

motto f

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

lone hast my heart, for ev - er!

dim.

p

pp

ad.

*

No 7^b Ballad.

Janet.

Andante con moto.

Voice.

Piano. *mf*

mf con sentimento.

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

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

cresc.

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. *p t. h.*

poco rall. Tempo I.

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

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

rall.

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 rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The dynamic marking is *ff* (fortissimo).

The second system of the piano introduction, continuing the melody and accompaniment from the first system.

The Mayor. *f*

1. My
2. I

The vocal introduction and the beginning of the piano accompaniment for the first system. The vocal line is on a single staff with a treble clef, showing a few notes before the first vocal entry. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps and a 2/4 time signature. The dynamic marking is *f* (forte).

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 second system of the song, including the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a rhythmic pattern.

in this dress I must con - fess I feel ex - tremely
reels and flings are just the things To lim - ber up the

The third system of the song, including the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a rhythmic pattern.

queer! I'm up in Gae - lic
 legs! *ff* My hairt is in the
Tammas. 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.
Servants. *ff*
 Oh what a re - lief.
 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 Gregor, O!

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

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

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

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

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

Tempo I.

Rob Roy Mc Gre-gor, O!

Rob Roy Mc Gre-gor, O!

Rob Roy Mc Gre-gor, O!

Tempo I.

Rob Roy Mc Gre-gor, O!

Più mosso.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The tempo is marked *Più mosso.* The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation, measures 5-8. The melodic line continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent with the first system.

Third system of musical notation, measures 9-12. The right hand introduces sixteenth-note patterns in the first measure, followed by eighth-note patterns. The left hand accompaniment continues.

Fourth system of musical notation, measures 13-16. The right hand continues with sixteenth-note patterns, leading to a final melodic phrase in the last measure. The left hand accompaniment concludes the section.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns. The left hand accompaniment changes to a steady eighth-note pattern. The marking *ff accel. molto* appears in the first measure of this system.

Sixth system of musical notation, measures 21-24. The right hand features eighth-note patterns. The left hand accompaniment consists of chords and single notes. The marking *sfz* appears in the last two measures.

No 9. Finale I.

Moderato Maestoso.

The Mayor

See! They come! See! The

Tammas.

Yes, they come

Servants.

Clansmen shout!

Piano.

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! Shout, clans-men, shout for the King! 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!

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,

Tammis.

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!

à 2.



Charlie is my dar - ling, The young Chevalier.



Show no fear!



Show no fear!



for our right-ful sovrein draw our steel.

Leave your wives and



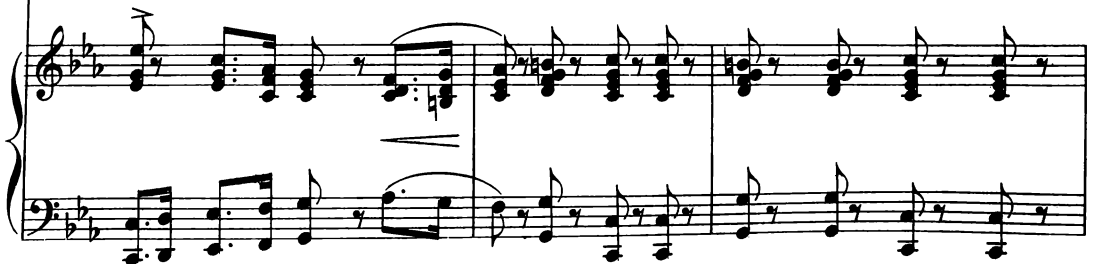
Charlie is my dar - ling, The young Chevalier! We've left our bonny Highland-homes; our



Charlie is my dar - ling, The young Chevalier!



Show no fear!



Clausmen, shout!

Clausmen, shout!

Clausmen, shout!

à 2.

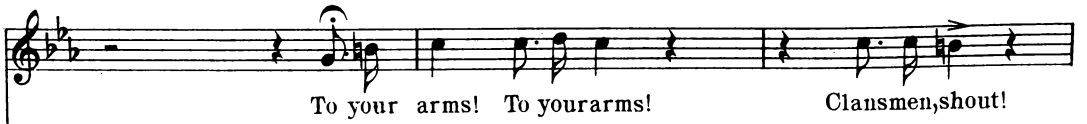
bair - nies dear! Come, ye Scots and fight for the

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!

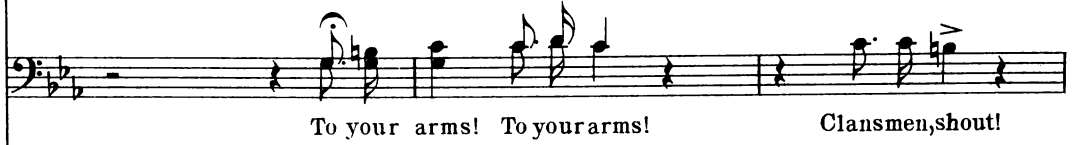
sf



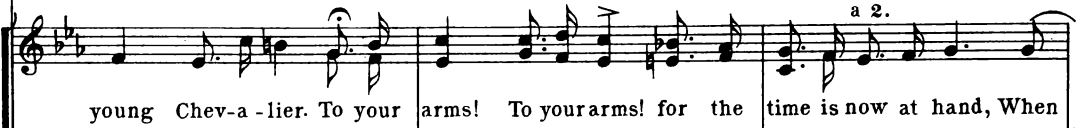
To your arms! To your arms! Clansmen, shout!



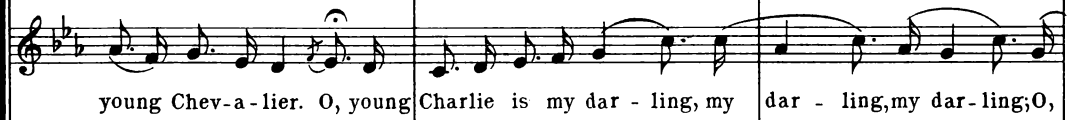
To your arms! To your arms! Clansmen, shout!



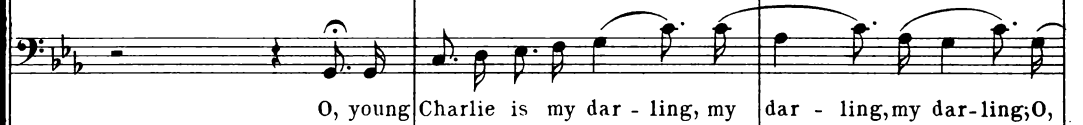
To your arms! To your arms! Clansmen, shout!



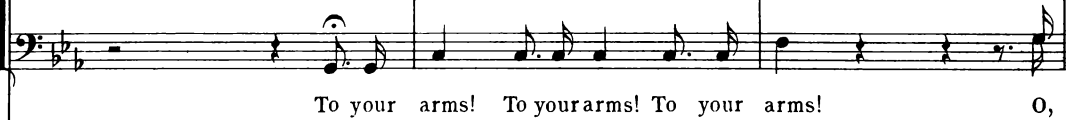
young Chev-a-lier. To your arms! To your arms! for the time is now at hand, When



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.
a 2. Charlie is my dar - ling, the young Cheva - lier; Then shout, clansmen, shout for the *a 2.*

cresc. *sfz sfz*

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.


 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

cresc.

 King that we love, And forth with your fal-chions; ye leal laddies, draw! Clansmen,

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

accel. **Allegro vivace.**

Charles, our King! Ho! Rob Roy!

Charles, our King! Ho! Rob Roy!

Charles, our King! Ho! Rob Roy!

Char - - lie! Our

Char - - lie!

Charles, our King! Ho! Rob Roy! —

Charles, our King! Ho! Rob Roy! —

accel. **Allegro vivace.**

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

Rob

Janet.

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

Rob Roy.

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

M^c Gregors.

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

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

The Mayor.

Roy! How we fear him!

Tammas.

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,

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, *accel.*

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!

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!

Fair and free,

ff marcato

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.

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

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 hame! 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 hame! With

Yes, our King has come hame! With

shout, for our King has come hame! With

Yes, our King has come hame! With

Oh, 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

clay - - more and targe, On to the

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

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

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

Shout for the King! Shout!

Shout for the King! Shout!

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 written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of vocal lines and piano accompaniment.

The vocal lines include the following lyrics:

- For trust - y swords and hearts so
- Our Prince, ali hail! —
- Our Prince, all hail! —
- Our Prince, all hail! —
- Our Prince, all hail! —
- Our Prince, all hail! —
- Our Prince, all hail! —

The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando), and tempo markings such as *Moderato*. The piano part features a variety of textures, including arpeggiated chords and rhythmic patterns.

Flora.

Our hearts are thine!

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

cresc.

Our land shall soon be free!

pressando.

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

pressando.

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

Take thou this

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

*cantabile.**colla voce.**mf*

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

A charm 'twill

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

cresc.

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

affettuoso.
f *rall.*

(appealing to him).
side. Ah, yes!
Nay, that may not be, Such fate were not for

con sentimento.

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. (Scotchmen take off their bonnets saluting the flag.)

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

ff

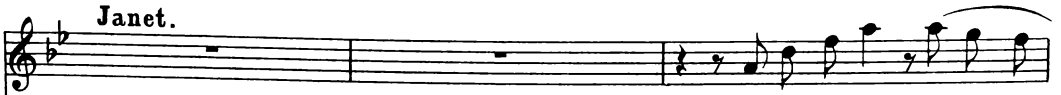
Pesante.

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

Pesante.

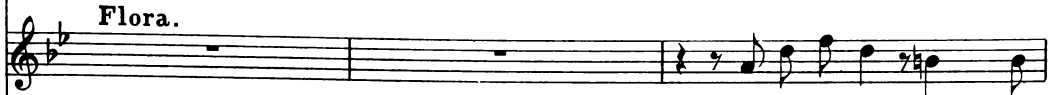
This fair flag shall be our star,

Janet.



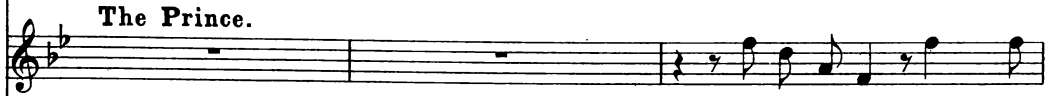
E'er may it wave, dear-er than

Flora.



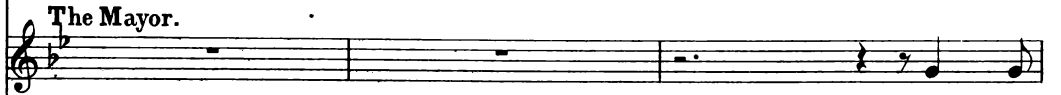
E'er may it wave, Dear as

The Prince.



E'er may it wave, Dear as

The Mayor.



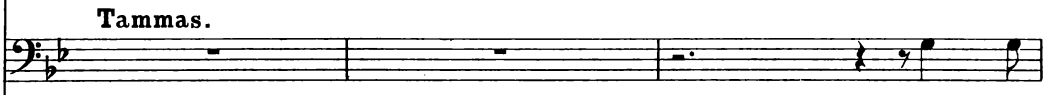
Fair to

Rob Roy.



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

Tammas.



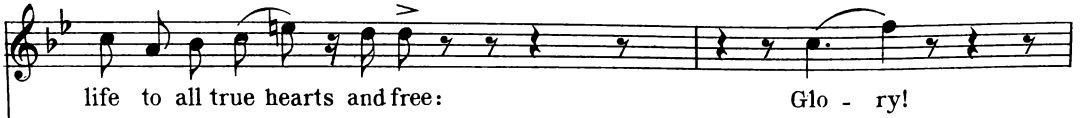
Fair to

Lochiel.

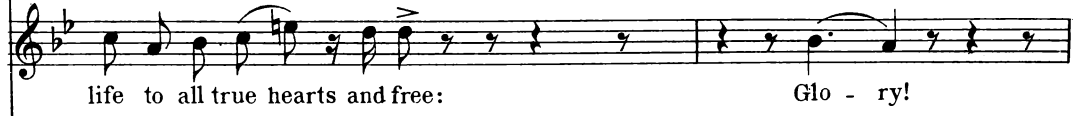


This flag shall be our star, our star, Fair to





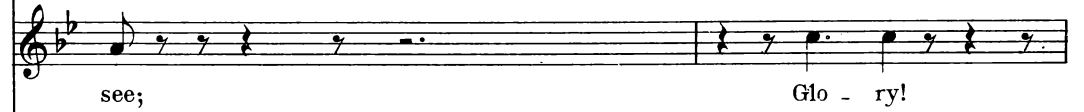
life to all true hearts and free: Glo - ry!



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

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
mf Lead us on to fame!
lead us to glo - ri - ous fame!
mf 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!

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
 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

cresc. molto.

glo - ry; This flag shall be our

cresc. molto.

glo - ry; This flag shall be our

cresc. molto.

all glo - ry and fame. This flag shall be our

all glo - ry and fame. Ah, this flag, this flag shall be

cresc. molto.

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

cresc. molto.

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

cresc. molto.

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

cresce 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 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. 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". There are some musical markings like "à 2." and "à 3." above certain notes.

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.

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.

cresc.

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!
 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. *ff*

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

Tammas. *ff*

Lochiel. *ff*

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

SOPRANOS. *ff*

TENOR. *ff*

BASS. *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!

à 2

sf

Detailed description: This is a musical score for a piece titled "lib-er-ty and glo-ry!". The score is written in G major (one sharp) and 2/4 time. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (top two) has lyrics "lib-er-ty and glo-ry!". The second pair (middle two) has lyrics "lib-er-ty and glo-ry! Hark! how the slo-gan re-sounds!". The third pair (lower two) has lyrics "lib-er-ty and glo-ry. Huzzah!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. There are dynamic markings such as *sf* (sforzando) and *à 2* (allegretto). The score ends with a double bar line and repeat signs.

Musical score for page 145, featuring vocal lines and piano accompaniment in G major. The score includes lyrics and repeated exclamations "Huzzah!" and "Huz-zah!".

The score consists of the following parts:

- Vocal Line 1: Treble clef, lyrics "Huzzah!".
- Vocal Line 2: Treble clef, lyrics "Huzzah!".
- Vocal Line 3: Treble clef, lyrics "Can men die with glo-ry great-er, Than to no-bly fall".
- Vocal Line 4: Treble clef, lyrics "Huzzah!".
- Vocal Line 5: Bass clef, lyrics "Huzzah!".
- Vocal Line 6: Bass clef, lyrics "Huzzah!".
- Vocal Line 7: Bass clef, lyrics "Huzzah!".
- Vocal Line 8: Treble clef, lyrics "Huz-zah!".
- Vocal Line 9: Treble clef, lyrics "Huz-zah!".
- Vocal Line 10: Bass clef, lyrics "Huz-zah!".
- Piano Accompaniment: Grand staff (treble and bass clefs) with piano markings *mf* and *sf*.

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!

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

lib - er - ty and glo - ry. Shout! clans - men! shout! clans - men,

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*

f accel.

a tempo

rall. *mf semplice.*

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.

(Curtain.)

mf.

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!

Ay, all goes
Ay, all goes

a 2. p

cresc.

My Rob's safe and all is well!

well!
well!

All's well!
All's well!

All's well!

pp

f

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

Hal-lo, lads!

mf

cresc.
 wear-i-ly, Oh, so wear-i-ly, e'er though cheer-i-ly I
 Hal-lo!
 Hal-lo!

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *cresc.* marking. The lyrics are "wear-i-ly, Oh, so wear-i-ly, e'er though cheer-i-ly I". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a simple harmonic accompaniment with some grace notes and a *p* marking in the bass line.

sing the time a-way!
 All's well! all's well!
 Hal-

This system contains the next two staves of music. The vocal line continues with the lyrics "sing the time a-way!". The piano accompaniment includes the lyrics "All's well! all's well!" and "Hal-". There is a *pp* marking in the piano part. The piano accompaniment continues with a similar harmonic style, featuring a melodic line in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the third system of music. It features a more active melodic line in the right hand, with many slurs and accents, and a bass line with chords and single notes.

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

This system contains the fourth and fifth staves of music. The vocal line has the lyrics "It's 'co my lammies,' I sing a-way Up - on the hills and". The piano accompaniment includes the lyric "lo!". The piano part continues with a melodic line in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the fifth system of music. It features a melodic line in the right hand and a bass line in the left hand, continuing the harmonic and melodic development of the piece.

heath-er; Co my lammies and din - nā 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! 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!

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

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

f *Più mosso.*

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

Hal-lo! All's well!
Hal-lo! All's well!
Hal-lo! All's well!
Più mosso. >

ff
They

All's well!
All's well!
All's well!

pressando
sfz
ff

come! — — — — — Come hith — — — — —
We come! — — — — — *ff*
We come! — — — — — *ff*
We come!

Allegro con spirito.
er!
Rob Roy. *rall.* *ff* *con forza*
A chief-tain I, Laws I de-fy,
Allegro con spirito.

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.

Who'll fight fair with me, Bold Rob Roy!
 Chief-tain he, valiant and free;

ff deciso.

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

ff deciso..

ff deciso.

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,
 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,
 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

accel. *cresc.*
à 2. *p* *accel.* *cresc.*
p
accel. *cresc.*
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!

'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

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

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!

sfz *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-er-er 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 puir un-luck-y soul he

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

f
Ha, ha!
f
Ha, ha!

ff

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,

cresc.

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.

a tempo.

pout-ing, flout-ing Mar-ger-y; Ha, ha, ha, ha! Ho, ho, ho, ho! She_

ff

a tempo.

ff

1.

mar-ried him for sil-ler and his cake was dough._

sfz

2.

Oh. 'Tis sol_

cake was dough!_

sfz

Nº 12. Scene and Concerted Piece.

Spoken during 1st Pause.
 "There, lads! Didna
 I tell ye? There is
 the signal of victory!
 ALL: "Victory!"

Janet.

Piano.

p *poco cresc.*

mf

Ah! Yon is no song of

pp *mf* *pp*

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

Highlanders (off Stage.)

pp *à 2.*

Toll the

pp *à 2.*

Toll the

Rob Roy.

Lochiel. What is that?
What is that?

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

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
All is lost! lost! All lost! Yes, all is
All is lost! lost! All lost! 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! à 2.

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! — They

deep; Ah see! — They

right! Ah see! — They

right! Ah see! — They

ff

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

Bear the he-roses to the grave!

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

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

agitato.

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!
Sad, a - las, his fate!
Sad, a - las, his fate!

Tempo I.
f
p
Cres. *

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.

mf con sentimento.

My princel

Be brave!

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

pp * *pp* *

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.

Lochiel.

We will be true, my Prince,
 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 *cresc.* 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!

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 a tempo. Be brave!

pp Be brave!

rall. *f a tempo.*

ad. *

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!

cresc. *ff*
 deav - or to serve thee ev - er: 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.*
 *
ca.

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.*

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-
rall.
Are thine!
rall.
Are thine! My Prince!
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. 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

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

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.
 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 -

cresc.

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 piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro con spirito'.

The Prince.

f animato.

1. With their trap-pings all a-jin-gle,
2. No-blest men and sweet-est la-dies,

The vocal line for 'The Prince' begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note rhythm in the right hand and a more active bass line. The tempo is marked 'f animato'.

and their hors-es' blood a-tin-gle, Sa-bres clash-ing,
Wished the Pu-ri-tans in Ha-des, For the Stu-art

The chorus begins with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'cresc.' (crescendo).

Ar-mor flash-ing, Rode Prince Ru-per't's cav-a-liers.
beat each true heart 'Neath steel-mail and silk-en gown.

The chorus continues with the lyrics. The piano accompaniment features a steady eighth-note rhythm in the right hand and a more active bass line. The tempo is marked 'cresc.' (crescendo).

Came the dam-sels fair to meet them, With their sweet-est
Mer-ry To-ry lads and lass-es, Crum-bling bread in

The chorus concludes with the lyrics. The piano accompaniment features a steady eighth-note rhythm in the right hand and a more active bass line.

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 despite of risk and blame.

ff poco rall.

Forth to bat - tle for their king.
 All de - spite of risk and blame.

ff poco rall.

Forth to bat - tle for their king. *a tempo.*
 All de - spite of risk and blame. *f.* Rid - ing for the king.
 Rid - ing for the king.

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

sfz poco rall.

a tempo.

marcato.

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;

with our swords by our side; Forward! fighting for king, and glo-ry!

The musical score consists of four systems. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The first system includes the lyrics '1-2. Boots and saddles, cav-a-liers! Pis-tols, car-a-bines. Down with all king' and the vocal line has 'So ho!' repeated three times. The second system includes the lyrics 'George's crew, Up with kings and queens: As we ride, as we ride;'. The third system includes the lyrics 'with our swords by our side; Forward! fighting for king, and glo-ry!'. The piano accompaniment features various rhythmic patterns, including triplets and a 5/8 note in the final system.

ff marc.
As we ride, as we ride with our swords by our side,
ff marc.
As we ride, as we ride with our swords by our side,
ff marc.
As we ride, as we ride with our swords by our side,

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.

all! on - ward all!
on - ward all!
on - ward all!
on - ward all!

on - ward all!
on - ward all!

N^o 14. Song of the Ballad-mongers.

The Mayor, Tammas and Servants.

Allegretto.

Piano

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one flat and a 2/4 time signature. It begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The bass clef part provides a steady accompaniment. The second system continues the piece, ending with a half note chord in the bass clef.

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

This system shows the piano accompaniment for the vocal parts. It features a treble clef with a key signature of one flat and a 2/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The bass clef part provides a steady accompaniment.

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

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

The final system of piano accompaniment continues the piece. It features a treble clef with a key signature of one flat and a 2/4 time signature. The music includes a triplet of eighth notes and ends with a half note chord in the bass clef.

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.

Servants.

1. Or swear.
2.They're great.

BASSES.

1. Or swear.
2.They're great.

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

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

f

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
 cause 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**

f **Allegro mod^o**

rit. *

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

rit. * *rit.* * *rit.* *

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

rit. * *rit.* *

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

rit. * *rit.* *

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 o't!

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,

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!

rit. *rall* * *rit.* * *rit.* * *rall* *
 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 accompaniment (treble and bass clefs). The Rob Roy part has a repeat sign and a fermata. The piano part includes dynamic markings *f* and *ff*.

1. Come,
2. Our

spirito.

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

colla voce.

cresc.

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

cresc.

ff

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.

(Lifting glasses)
1-2. The King!

1-2. The King!

1-2. The King!

Chorus.
TENOR. *p*
BASS. *p*

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!
love for our bonnie Prince Charles!

a tempo giocoso. 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

We drink to the toast that ye

marcato.

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

1.

Charles!— Ho! here's to our bon - nie Prince Charles!

2.

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! Ho! here's to our bon - nie Prince Charles!

2.

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! Ho! here's to our bon - nie Prince Charles!

Charles! Ho! here's to our bon - nie Prince Charles!

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

Allegro moderato.

rall.

Piano.

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 —

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

rall. *a tempo.*

e'er she's out of sight, — of
fair her bloom-ing cheek, — her

of sight, she's out of sight,
her cheek, her bloom-ing cheek,

e'er she's out of sight, — she's out of sight,
fair her bloom-ing cheek, her bloom-ing cheek,

e'er she's out of sight, — she's out of sight, she's
fair her bloom-ing cheek, her bloom-ing cheek, her

e'er she's out of sight, — she's out of sight, she's
fair her bloom-ing cheek, her bloom-ing cheek, her

colla voce. *cresc.* *a tempo.*

sight;
cheek;

ff

I lan-guish in dis-tress when
So love-ly is her mouth and

she's out of sight;
her bloom-ing cheek;

I lan-guish in dis-tress when
So love-ly is her mouth and

she's out of sight;
her bloom-ing cheek;

I lan-guish in dis-tress when
So love-ly is her mouth and

out of sight,
bloom-ing cheek,

of sight:
her cheek:

When
Her

out of sight,
bloom-ing cheek, bloom - - ing

of sight:
cheek:

When
Her

ff

poco rall.

she is out of sight.
fair her bloom-ing cheek.

Più animato.

she is out of sight. If some graceless churl should not admire,
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.

she is out of sight.
fair and bloom-ing cheek.

Più animato.

poco rall.

mf

Rob Roy.

all her grac-es 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.

ff

ff marcato.



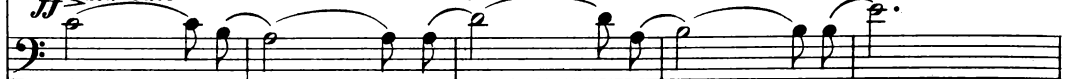
strike the lyre, I strike the lyre, and sing,
love to steal, I love to steal, I love

ff marcato.



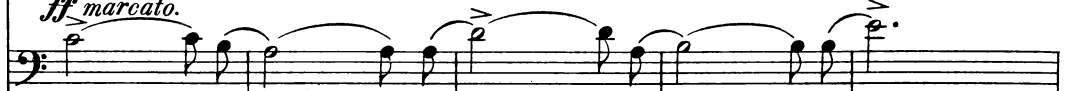
strike the lyre, I strike the lyre, and sing,
love to steal, I love to steal, I love

ff marcato.



strike the lyre, I strike the lyre, and sing,
love to steal, I love to steal, I love

ff marcato.



strike the lyre, I strike the lyre, and sing,
love to steal, I love to steal, I love

ff marcato.



strike the lyre, I strike the lyre, and sing,
love to steal, I love to steal, I love

mf.



Strike the lyre, steal a-way, strike the lyre, steal a-way, strike the lyre, steal a-way, strike the lyre, steal a-way, loud-ly strike the let us steal a-

mf.



Strike the lyre, steal a-way, strike the lyre, steal a-way, strike the lyre, steal a-way, strike the lyre, steal a-way, loud-ly strike the let us steal a-

marcato.



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

sing in my bon - ny las - sie's praise. -while. I
 to steal a - way with her a -

sing in my bon - ny las - sie's praise. -while.
 to steal a - way with her a -

strike in my bon - ny las - sie's praise. -while.
 to steal a - way with her a -

strike the tune - ful lyre, the tune - ful lyre in praise. -while.
 dear - ly, dear - ly love to steal a - way a -

strike the tune - ful lyre, the tune - ful lyre in praise. -while.
 dear - ly, dear - ly love to steal a - way a -

lyre!
 way!

lyre!
 way!

1. *D.C.* 2.
D.C.

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!



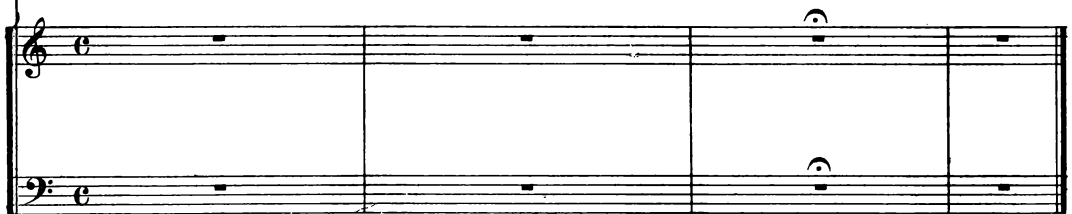
I steal a - way, a - while with my love, a - way!



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.*

Rw. *l.h.* *Rw.* *Rw.*

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 - above,

poco rall. *cresc.*

Love that 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 the nev-er *1-2.* Though change-ful fate, our lives may
 faith-ful for-ev-er, fail-ing the nev-er

a tempo. *p*

ff

part; E'er liv-ing and lov-ing, On-ly for prov-ing,

ff

p. rall. *1.*

All, all, for thee, dearest heart of my heart. —

p rall.

2.

I heart —

p *rall.* *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

Tammas. *f*

'Tis he!

TENOR.

BASS.

SOPRANOS.

TENOR.

BASS.

'Tis he!

leggiere.

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!
à 2.

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!

rit. * *rit.* *

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

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

be: The man we sought at last is caught, *ff* Now we have caught him at
 be: The man we sought at last is caught, *ff* Now we have caught him at
 ny: No Prince am I, All I de-ny: No Prince, sirs, am
 he! So long, so long we have sought him, But now we have caught him at
 be: So long we have sought him, But now we have caught him at
 be: For long we have sought him, But now we have caught him at
 be: For long we have sought him, But now we have caught him at
 be: For long we have sought him, But now we have caught him at
 be: For long we have sought him, But now we have caught him at
sfz *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!

* * * * *

camp will enrapture, 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 deny Let me free! I'm not he!

'Tis

'Tis

'Tis

Then, so ho! Come, let us go! *à 2.* Let us go! News of the capture the

Joy - ous news

Such

♩. * ♩. * ♩. *

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!

ff *f*

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 -

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.

marcato.

sfz

Help! Com - rades all!

What means this call?

What means this call?

What means this call?

ff Clay-more! Claymore! Hech

ff Clay-more! Claymore! Hech

ff

How now?

How now?

Come now?

Who calls?

Who calls?

a 2.

So ho!

Who calls?

a 2.

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!

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 

Highlanders, there are your foes; Give them a taste of your steel! Cap-tive is he who should

cresc.

ev-er be free; Up! at them, ye sons of the leal! — **Lochiel.**

ff

High-landers, would ye stand

by, — Victims of fear and a - larms, — While comrades are led to a

Rob Roy.

f

fate that we dread; Now a res-cue, my lads, to your arms! — Then swing the

poco rall.

Highlanders. To arms!

à 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.
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-môre 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!

Moderato.

rall.

Ah, a captive our Prince will be.

Fight on, my

Fight on, my

way!

Fight on, my

way!

Fight on, my

Fight on, my

Fight on, my

sf *ff* *rall.* *molto f*

Too late! all now is lost.

lads.

Too late! all now is lost.

ff
We'll strike for fa-ther-land and hame!

ff
We'll strike for fa-ther-land and hame!

lads.
lads.
We'll strike for Fa-ther-land and hame!

mf
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!

Janet.

Andante.

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

(aside)

Flo-ra! What would she

'Tis

Flo-ra! What would she

Andante.

Flora.

pris - 'ner is my ser - vant: Not set him free! You come, — you

mf

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.

rall.

Vivace. *ff*

Can it be? She shall not go to the camp a-way.

f *ff* a-way.

Now he must go to the camp a-way.

f *ff*

This for me! She shall not go to the camp a-way.

Can it be? a-way.

Can it be? a-way.

Vivace. *ff*

Prince! a-way.

Prince! a-way.

Vivace. *f* *ff*

Hold! Pray! Spare!

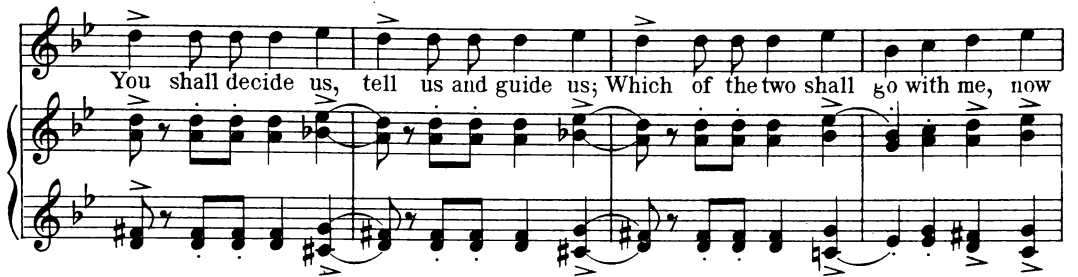
Hold! Pray! Spare!

Vivace. *f* *cresc.* *ff*

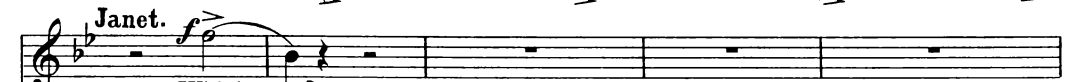
Allegro vivace.
Captain.



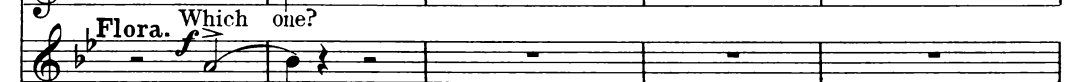
Which of the two the Prince can be? One I must take and one set free.



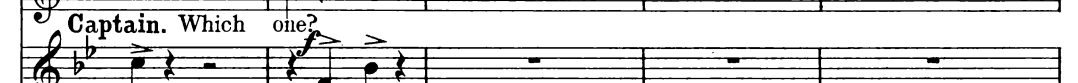
You shall decide us, tell us and guide us; Which of the two shall go with me, now



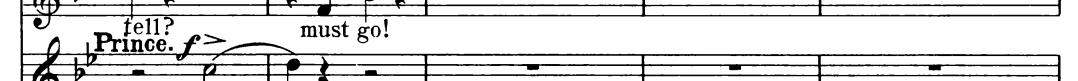
Janet.



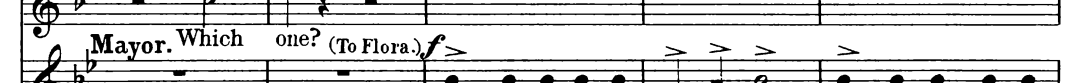
Flora. Which one?



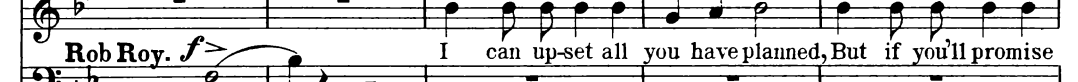
Captain. Which one?



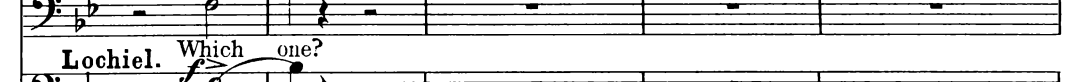
Prince. *f* tell? must go!



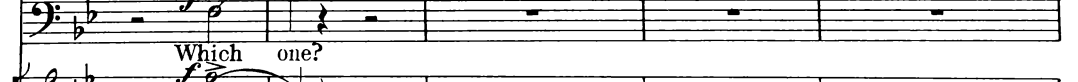
Mayor. Which one? (To Flora.) *f*



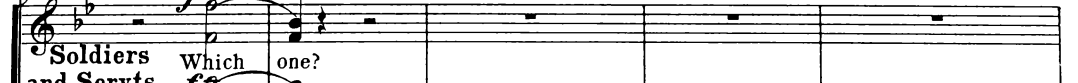
Rob Roy. *f* I can up-set all you have planned, But if you'll promise



Lochiel. Which one?



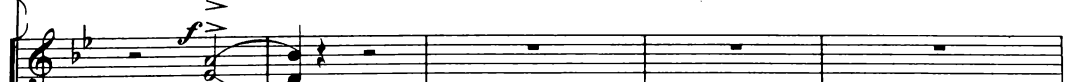
Soldiers and Servts. *f* Which one?



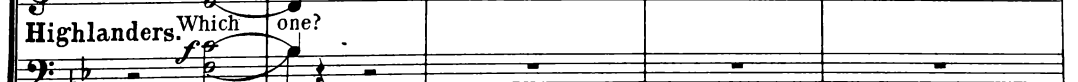
Highlanders. Which one?



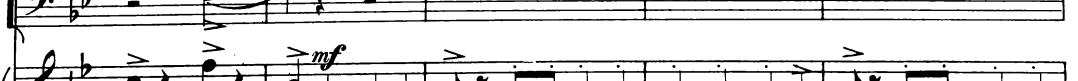
f



f



f



mf



f



f

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.

cept my hand.

a tempo.

ff

Captain.

Perfi-dy!

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.

ff

Ha!

rall.

Soldiers and Servants.

a tempo.

ff

Ar-rest him!

Ar-rest him!

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 prisner; 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 -

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. We'll get to the camp to - day. Now

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.*

Friends true and brave may save _____ thee
 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

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

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;

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! *ff* A - las our cause is lost! A - las! our
 still! *ff* A - las our cause is lost! A - las! our

las! All's lost: We will save! _____

las! All's lost: They may save! _____

zah! we've caught the Prince! Yes, a - way! _____

las! All's lost: We will save! _____

zah! we've caught the Prince! Yes, a - way! _____

las! All's lost: We will save! _____

las! All's lost: We will save! _____

zah! we've caught the Prince! Yes, a - way! _____

zah! we'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.

mf *l.h.* *cresc.*

f *ff* *f*

Drums.

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 quarter notes. The key signature is one flat (B-flat).

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. Dynamic markings include *fz* and *f*.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand features a long, sustained chordal passage. A *cresc.* marking is present above the right hand.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A *ff* dynamic marking is present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with some slurs.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

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.

1-2. On - ward all! Rat-a-

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 -

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,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The music is in 2/4 time and features a mix of eighth and sixteenth notes. Dynamics include *ff* and accents.

hear the re-veil - lé. On - ward all! Rat-a -

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 -

tap, Tap, tap, tap, rat-a-plan, plan! On - ward all! Rat-a -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The music continues with similar rhythmic patterns and dynamics, including *ff* and accents.

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, sol-diers, rise; Rat-a-

Beat your best, my boys; Come, sol-diers, rise; Rat-a-

Beat your best, my boys; Come, sol-diers, rise; Rat-a-plan, rat-a-

Beat your best, my boys; Come, sol-diers, rise; Rat-a-plan, rat-a-

plan, rat-a-plan, rat-a-plan! All the la-zy sol-diers hate to *cresc.*

a2 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. *ff*

1. 2.

lé. With a rous-ing rat-a - plan, plan, plan!

tap! plan, plan!

tap! plan, plan!

tap! plan, plan!

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

Più mosso.
p

'Tis she!

Moderato grazioso.

Più mosso.

lov-ing heart, despair thou not, trust on, trust thou on! Fa la la la la la la la!

Moderato grazioso.
pp colla voce.

Più mosso.

f con anima.

Fa la la la la la la la la! fa la! 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 la! A bird sang at my window at the
 'Tis she! Hewillsetthee free! *Moderato.*

pp colla voce.

Più mosso. dawn, at the dawn. Fa la la la fa la la la la! *poco rall:* fa la la la la la

Più mosso. I hear!

colla voce.

la la la! Fa la la la! Fa la la la! Fa la!

She's there!

Allegro. My Flo - ra! Flo - ra! 'Tis I, and help is night!

Allegro.

cresc. Prince! There's dan-ger for thee here! *f* 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. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *f* and *dim.*

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

Moderato maestoso.

rall.

The second system begins with a tempo change to *Moderato maestoso* and includes a *rall.* marking. It features two vocal staves and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. Dynamics include *f*.

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 melody and piano accompaniment. The piano part features a steady chordal accompaniment. Dynamics include *f*.

share with thee, Dan - ger to dare with thee,

share with thee, Dan - ger to dare with thee, For thee to

The fourth system concludes the piece with the final vocal lines and piano accompaniment. The piano part continues with the established chordal accompaniment.

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. Breeze, bear my
 Breeze, bear my *Poco più Animato e lar-*

gamente. *Re.* *
 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.*

The first system of the score features two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a minor key and contain the lyrics 'love thee, will love thee for aye! — Birds came to sing of thee,'. The piano accompaniment includes dynamic markings of *poco rall.* and *ff a tempo.*, and features a rhythmic pattern of eighth notes with asterisks below the bass line.

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.

The second system continues the vocal and piano parts. The vocal lines contain the lyrics 'Fair ti-dings to bring of thee! Thou — in whose eyes — are my'. The piano accompaniment includes a *cresc.* (crescendo) marking and continues with complex chordal textures.

night and my day! —

night and my day! —

ff

ff

l.h. *l.h.*

The third system concludes the vocal and piano parts. The vocal lines contain the lyrics 'night and my day! —'. The piano accompaniment features a *ff* (fortissimo) marking and includes 'l.h.' (left hand) markings for the piano part.

No. 21. Song of the Turnkey.

Lochiel.

Allegro deciso.

Piano.

The piano introduction consists of two staves in 6/8 time. 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 include *f deciso.* and *mf*.

Moderato.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics: "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". The piano accompaniment continues with chords and rhythmic patterns. Dynamics include *f deciso.*

The second system of the song continues the vocal line and piano accompaniment. The vocal line lyrics are: "spi-ders weaves their strands; In the home of bats, And of lit-tle heed he takes; And a song he roars, Thro' the". The piano accompaniment includes a *rit.* marking and an asterisk (*) above a measure. Dynamics include *f deciso.*

The third system of the song concludes the vocal line and piano accompaniment. The vocal line lyrics are: "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". The piano accompaniment features a *sf* marking. Dynamics include *f deciso.*

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.

Con spirito.

cor - ri - dors down be - low. — 1-2. Then its Ho, ho,
king of the don - jon deeps. —

colla voce. *ff.* *cresc.* *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

Più lento.

rall.

colla voce.

D. S.

keep. —

a tempo.

Nº 22. Serenade.

The Mayor and Sandy.

Allegro à la Valse.

Piano.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a delicate melody in the right hand and a simple accompaniment in the left hand. The dynamics are marked *p* (piano).

The Mayor.

The land of ro-manc-es, Of mu-sic and

The Mayor's vocal line begins with a rest, followed by the lyrics "The land of ro-manc-es, Of mu-sic and". The piano accompaniment continues with a steady accompaniment.

dances Is dear and dis-tant Spain!

Sandy.

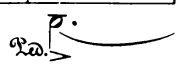
Is Spain! Where sweet Señ-or -

Sandy's vocal line begins with a rest, followed by the lyrics "Is Spain! Where sweet Señ-or -". The piano accompaniment continues with a steady accompaniment.

Each

i-tas, In-ez-es, Juan-i-tas, With black eyes woo each swain.

The final section of the score features the lyrics "i-tas, In-ez-es, Juan-i-tas, With black eyes woo each swain." The piano accompaniment includes a *cresc.* (crescendo) marking and ends with a flourish.



swain! Whirling, twirling round in the dance;

Trip-ping,

skip-ping, Gai-ly we prance; Fan - dang - os and bo - ler - os, Sei-or-

cresc.

Fan - dang - os and bo - ler - os Sei-or-

cresc.

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

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

esce.

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.
Più mosso.

System 1: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with two triplet markings (3) and a fermata. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>).

System 2: Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with eighth notes and rests. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>). A *cresc.* marking is present in the left hand.

System 3: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with two triplet markings (3) and a fermata. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>).

System 4: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with two triplet markings (3) and a fermata. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>). A *ff* marking is present in the left hand.

System 5: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth notes and chords. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>). A *cresc.* marking is present in the left hand.

System 6: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth notes and chords. The left hand plays a steady bass line with eighth notes and chords, marked with accents (>). Dynamic markings *ff*, *fz*, *fz*, and *ffz* are present in the left hand.

Nº 23. Rustic Song.

Rob Roy, Janet and Chorus.

Allegretto.

Janet.

Rob Roy.

Piano.

mf

2. There's a lass, somethinkher

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 heav-en'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 her sweet - est

cresc.

cresc.

go - ing Through the mead - ow, thro' the mead - ow at the
greetshim, Ye were ev - er blithe and hap - py as my

go 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! Don't ye hear the cheery pip - ing whis - tle Of the
Rob.

way! fly a-way! Don't ye heark - en, Don't ye hear the ____
 SOPRANOS. Don't ye
 TENOR. Ye hear the cheery pip - ing whis - tle Of the
 BASS. Ah, hear, Don't ye hear the ____

Chorus.

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? Ay! fly, fly a - way!
 day? A - way! yes, fly a - way!
 day? A - way! yes, fly a - way!

First system of musical notation. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle two staves are piano accompaniment, with a treble and bass clef. The piano part includes a whistle line with the word "(whistle)" written above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. At the end of the system, there are markings "Rw. * Rw. *" below the piano part.

Second system of musical notation. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle two staves are piano accompaniment, with a treble and bass clef. The piano part includes a whistle line with the word "(whistle)" written above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. At the end of the system, there are markings "1." and "2." above the piano part, indicating first and second endings.

Third system of musical notation. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle two staves are piano accompaniment, with a treble and bass clef. The piano part includes a whistle line with the word "(whistle)" written above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. At the end of the system, there are markings "3." and "4." above the piano part, indicating third and fourth endings.

N^o 24. Finale III.

Allegro.

Janet.

Flora.

Captain.
Lieutenant.

Now fly, while you may!—

Prince.

Mayor.

Rob Roy.

Tammas.

Sandy.

Lochiel.

SOPRANOS.

TENOR.

BASS.

Chorus.

A - way!—

A - way!—

A - way!—

A - way!—

Allegro.

Piano.

ff

f

Detailed description of the musical score: The score is for a scene with nine vocal characters and a piano accompaniment. The tempo is 'Allegro.' The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal parts for Janet, Flora, Prince, Mayor, Rob Roy, Tammas, Sandy, and Lochiel are mostly silent, indicated by a horizontal line with a dash. The Captain and Lieutenant have a line of music with the lyrics 'Now fly, while you may!—'. The Chorus consists of three parts: Soprano, Tenor, and Bass, all with the lyrics 'A - way!—'. The piano accompaniment starts with a forte (*ff*) dynamic and includes various musical notations such as accents, slurs, and dynamic markings like *f*.

Ay, haste a -
 O'er the sea!
 Prince, you have leave to de - part: Hasten a - way! O'er sea!
 Take my thanks, I
 A - - way!

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.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

Prince shall be led To a fate that we dread, He e - scapes to the fair land of

Make haste! O haste a -

shall not be led To a fate I we dread, I e - scape to the fair land of

Go! Go! Fare - thee -

Go! Go! Fare -

Go! Go! Fare -

Go! Go! Fare -

Go! Go! Fare -

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!
 Hasten a - way!
 Hasten 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

Has - ten a - way! -

Has - ten a - way! -

Has - ten a - way! -

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

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

o'er at last, The per-il and danger are o'er at last, And the Prince, the
o'er at last, The per-il and danger are o'er at last, And the Prince, the
o'er at last, The per-il and danger are o'er at last, And the Prince, the
o'er at last, The strife and pain are o'er at last, And now I am
o'er at last, The strife and pain are o'er at last, And the Prince, the
o'er at last, The strife and pain are o'er at last, And the Prince, the
o'er at last, The strife and pain are o'er at last, And the Prince, the
o'er at last, The strife and pain are o'er at last, And the Prince, the
o'er at last, The per-il and danger are o'er
o'er at last, The strife and pain are o'er at last, And the Prince, the Prince will
o'er at last, The strife and pain are o'er at last, And the Prince, the Prince will
o'er at last, The strife and pain are o'er at last, Prince, the Prince will

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-

allarg. *rall.*

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

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. a 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

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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 vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of five staves each. Each vocal staff begins with the syllable "be." followed by a horizontal line for lyrics. The piano accompaniment is shown in the bottom two staves, featuring a complex texture with chords and melodic lines. The score concludes with a fermata over the final notes of the vocal parts and the piano accompaniment.