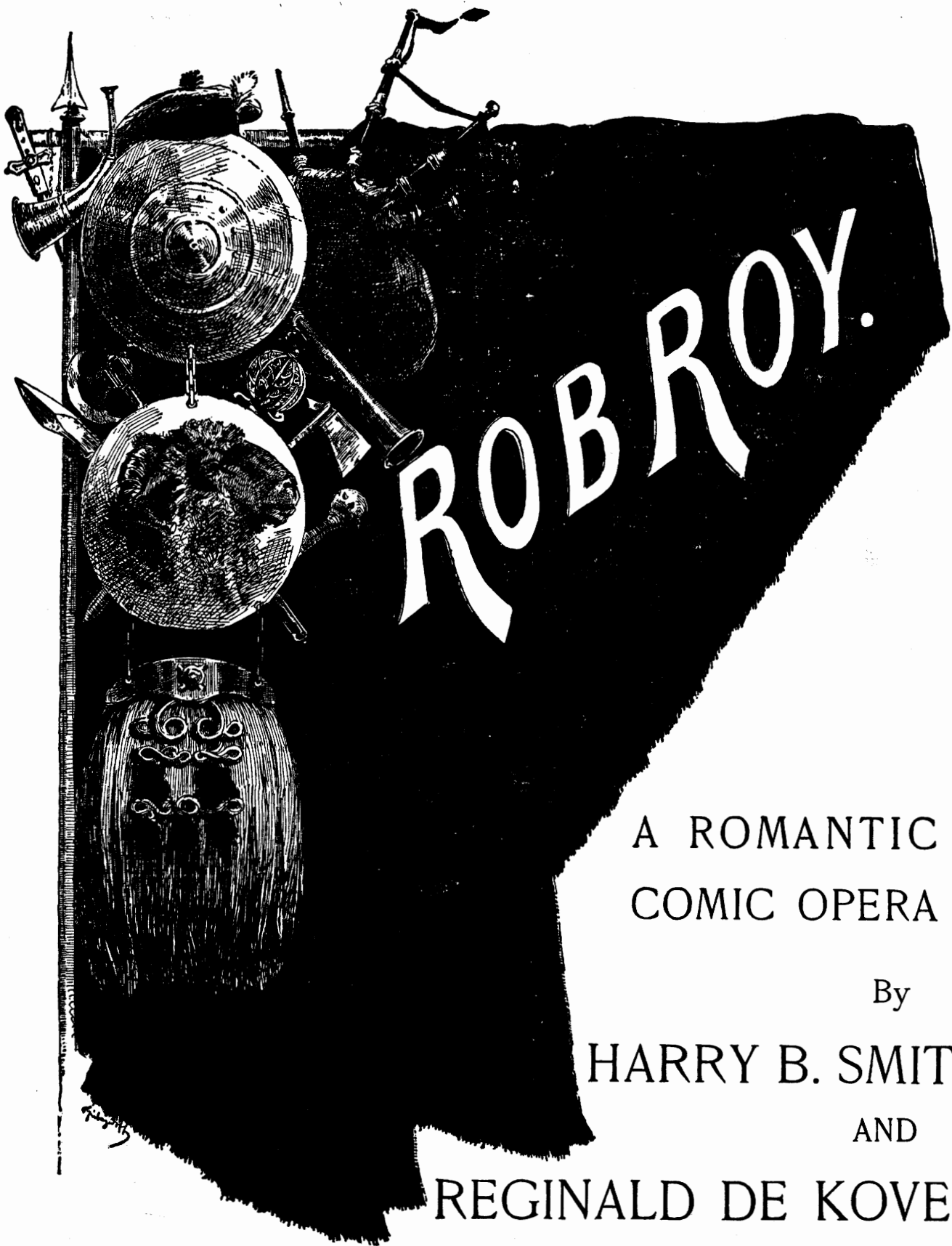




ROB ROY.

A ROMANTIC
COMIC OPERA

By

HARRY B. SMITH

AND

REGINALD DE KOVEN

G. SCHIRMER

NEW YORK : 3 EAST 43d ST.

LONDON, W. : 18, BERNERS ST.

BOSTON : THE BOSTON MUSIC CO.

1060-36

ROB ROY

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LIBRETTO BY

HARRY B. SMITH

MUSIC BY

REGINALD DE KOVEN

VOCAL SCORE. PR. \$2.00 NET

NEW YORK: G. SCHIRMER

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THE STORY OF "ROB ROY"

ACT I.

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

ACT II.

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

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

ACT III.

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

CHARACTERS REPRESENTED

TOGETHER WITH THE ORIGINAL CAST

AT THE FIRST PERFORMANCE IN THE HERALD SQUARE THEATRE,

NEW YORK CITY, OCTOBER 29, 1894.

ROB ROY MACGREGOR, a Highland Chief

MR. WILLIAM PRUETTE

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

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

FLORA MACDONALD, heiress of a Chief of the

Clan MacDonald, a partisan of the Pretender

MISS LIZZIE MACNICHOL

DUGALD MACWHEEBLE, Mayor of Perth

MR. RICHARD F. CARROLL

LOCHIEL, a Highlander, otherwise Donald Cameron, of

the Cameron Clan.....MR. WM. McLAUGHLIN

CAPT. RALPH SHERIDAN, of King George's Grenadiers

MISS ANNA O'KEEFE

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

TAMMAS MACSORLIE, the Mayor's henchman

MR. HARRY PARKER

LIEUT. CORNWALLIS, of King George's Grenadiers

MISS MITTIE ATHERTON

LIEUT. CLINTON.....MISS LOUISE CRANE

ANGUS MACALLISTER.....MISS JEANETTE PERIE

DUNCAN CAMPBELL.....MISS JULIE SENAC

STUART MACPHERSON.....MISS FRANKIE LEONARD

DONALD MACALPINE.....MISS CARRIE RIEGER

NELLY, bar-maid of "The Crown and Thistle"

MISS ANITA AUSTIN

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

Musical Director

- - - Sig. ANTONIO DENOVELLIS

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Rob Roy.

1

Romantic-Comic Opera in 3 Acts.

Act I.

Nº 1. Introduction, Opening Scene and Ensemble.

Libretto by
HARRY B. SMITH.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano.

poco cresc.

Re.

mf

p.

p.

p rall.

f

mf

Re.

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12055

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with accents. Bass staff contains chords. Dynamics include *f* and *ad.* (ad libitum). A star symbol is at the end.

Second system of musical notation. Treble staff contains eighth-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics include *pp* and *ad.* (ad libitum). Star symbols are present.

Third system of musical notation. Treble staff contains chords. Bass staff contains eighth-note patterns. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation. Treble staff contains chords. Bass staff contains eighth-note patterns. Dynamics include *f* and *ad.* (ad libitum). *marcato.* (marcato) is written above the treble staff. A star symbol is at the end.

Fifth system of musical notation. Treble staff contains chords. Bass staff contains eighth-note patterns. Dynamics include *p* and *cresc.* (crescendo). *rall.* (rallentando) is written above the treble staff.

Sixth system of musical notation. Treble staff contains eighth-note patterns with triplets. Bass staff contains eighth-note patterns. Dynamics include *a tempo.*, *dolce.*, and *cresc.* (crescendo).

And.

marcato la melodia.

cresc.

mf placido.

L.H.

L.H.

L.H.

And.

*

And.

*

And.

*

And.

*

Andantino.

TENOR I.

TENOR II.

BASS I.

Si-lence reigns!

si-lence pro-found!

Watch we are keep-ing,

Mak-ing our round;

BASS II.

Andantino.

p

4 Watchmen.

Lento.

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

The *f* hour loud-ly we_ tell: *p* All's

The *f* hour loud-ly we_ tell: *p* All's

The *f* hour loud-ly we_ tell: *p* All's

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

Lento.

lone-ly we keep.

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

Lento.

pp *f*

f

Far and near, all are a-sleep,

f

Far and near, all are a-sleep,

f

Far and near, are all a-sleep, In

f

Far and near, are all a-sleep, In

p *mf*

Ev - er our vig - il lone - ly we keep. *f* 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. *f* 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:

pp
All is well!

pp
All is well!

pp
All is well!

pp
All is well!

Andante.

pp

p

rall. e dim.

Tammas.

Allegro.

f

As High-landers warlike

pp

p deciso.

prowl at large, A sen-ti-nel I with sword and targe; I guard the house of the

Mayor all night; For the Mayor's in a ter-ri-ble, ter-ri-ble plight. I

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

ff

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

ff

*Ad. **

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

rall. *a tempo. rall.*

rall. *mf. colla voce.*

molto rall.

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

molto rall. *p*

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

p

(yawning.) *p*

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

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

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

ff Plun-der! Plun-der! *p* 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 Secreted!

p Secreted!

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

We need the gold for Char-ley's
for Char-ley's

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

cause; Begreeted!
cause; Begreeted!

laws. Who'll go with me? who'll go with me? Who

(Donald.) (James.)
I will; and so will I; take me!

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

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

I'll go! Hush, Hush, Hush!

p *f* *p* *pp*

Tempo I.

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

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

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

Tempo I.

Tammas. *ff*

As High-land-ers war-like 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 prow! 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

f 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* *sfz*

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

Help, help, Watch ho!

Lochiel. (Lochiel enters.) *p*

A-way, my lads, We're

p

A-way, my lads, We're

p

A-way, my lads, We're

sfz

caught!

caught!

caught!

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

Ad. *

Ad.

The Mayor. *f* **Allegro.**

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

Tammas. *f*

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

Lochiel.

Come, lads, a - way!

Highlanders.

TENOR.

Come, lads, a - way!

BASS.

Come, lads, a - way!

Chorus.

Town's people & Watch Ho.

SOPRANOS. *f*

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

TENOR. *f*

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

BASS. *f*

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

Allegro.

The musical score is written for a vocal ensemble and piano. It features several parts: The Mayor (Soprano), Tammas (Bass), Lochiel (Bass), Highlanders (Tenor and Bass), and a Chorus (Soprano, Tenor, and Bass). The tempo is marked 'Allegro' and the dynamics include 'f' (forte). The lyrics are: 'Prith - ee tell us, what's the mat - ter? Something's' and 'Come, lads, a - way!'. The piano part is at the bottom, with a key signature of one flat and a common time signature.

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

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

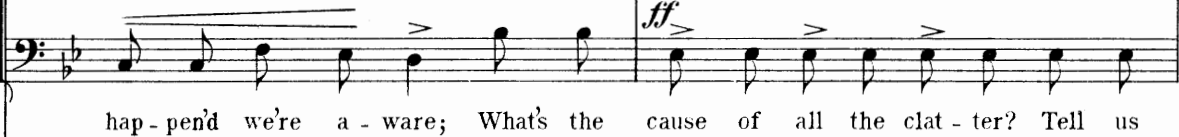
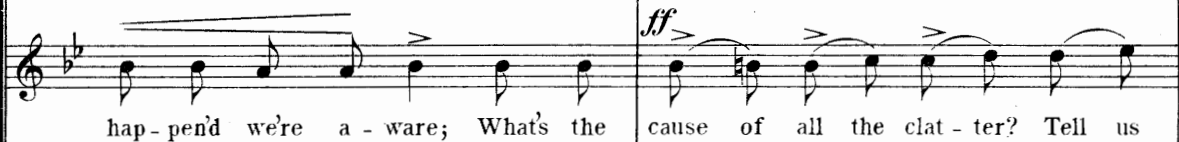
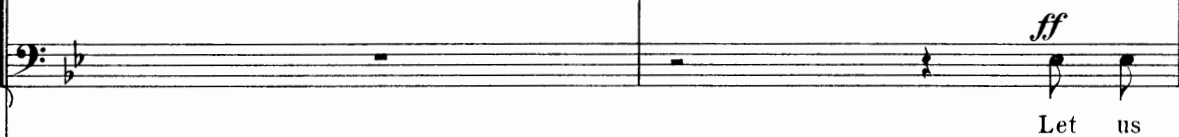
lads, pre-pare.

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.



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

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

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

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

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

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

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

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

ℳ. *

Gioioso.

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

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

Tammas.

Lochiel.

His

Highlanders.

TENOR.

His

BASS.

His

Chorus.

SOPRANOS.

TENOR.

BASS.

[illegible]

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.

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

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.

Oh! spare the Mayor!

man can capture us. Highlanders

men can capt-ure us.

men can capt-ure us.

ware his blunder buss. Stand

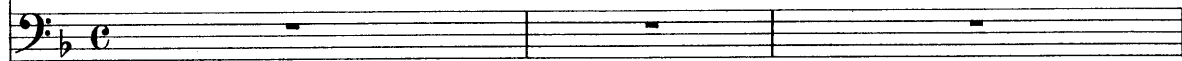
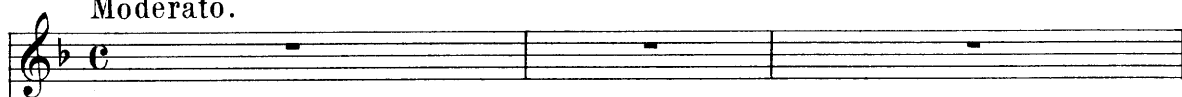
ware his blunder buss. Stand

ware his blunder - buss. Stand

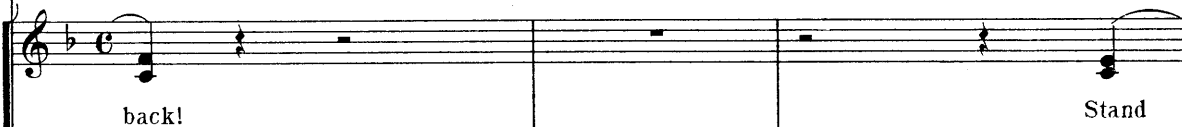
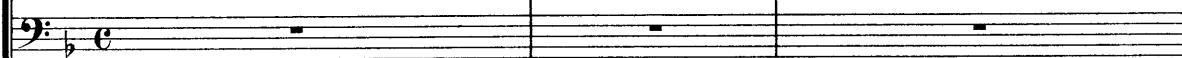
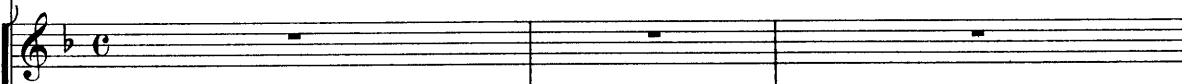
Allegro.

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

Moderato.

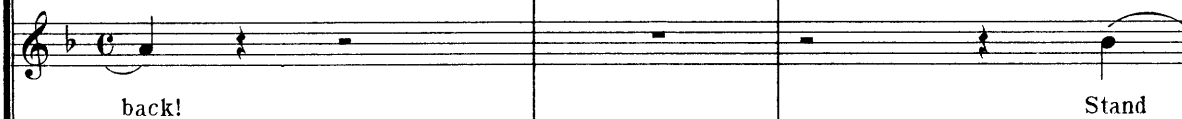


back, and scorn to touch an unarmed foe, ——— Rob Roy'd lament it much, if you did



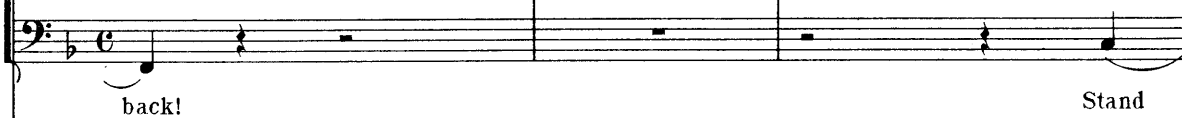
back!

Stand



back!

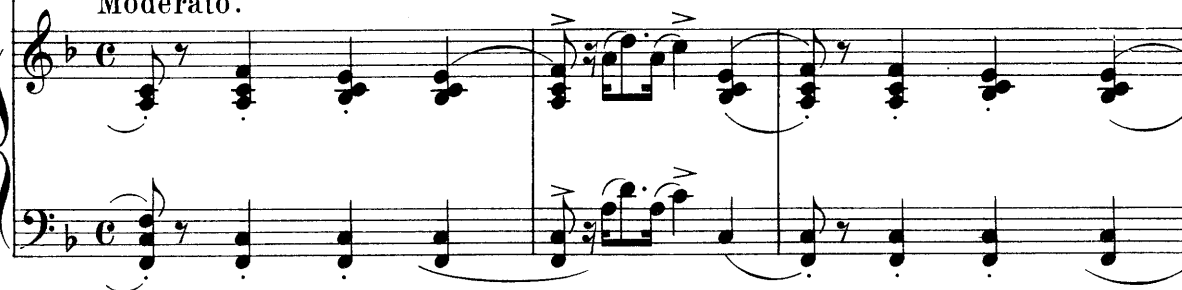
Stand



back!

Stand

Moderato.



The musical score is written for a dramatic scene, featuring vocal parts and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several systems, each with a vocal line and a piano line. The lyrics are written below the vocal lines.

System 1:

Vocal: I pray, spare me!

Piano: *f* (forte) accompaniment.

System 2:

Vocal: so! Back! Harm him not! Back! Harm him not!

Piano: *f* (forte) accompaniment.

System 3:

Vocal: We'll have re - venge!

Piano: *f* (forte) accompaniment.

System 4:

Vocal: back! we pray;

Piano: *f* (forte) accompaniment.

System 5:

Vocal: back! we pray;

Piano: *f* (forte) accompaniment.

System 6:

Vocal: back! we pray;

Piano: *f* (forte) accompaniment.

System 7:

Vocal: back! we pray;

Piano: *f* (forte) accompaniment.

(spoken.) *mf Più mosso.*

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

(To Lochiel.) *f*

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

f

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

f

Stand back!

f

Stand back!

f

Stand back!

Più mosso.

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

steal! —

ff

steal! —

ff

steal! —

ff

Let's

ff

Let's

ff

mf

cresc.

Let's hear what he may say! _____

Hear what I have to say! _____ To your

Yes, hark to what he'll say! _____

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

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

Here what he has to say! _____

ff *mf* *sf*

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*

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

The Mayor.

ff

To your arms!

Tammas.

ff

To your arms!

Lochiel.

ff

arms.

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

Highlanders.

TENOR.

ff

To your arms!

BASS.

ff

To your arms!

Chorus.

SOPRANOS.

ff

To your arms!

TENOR.

ff

To your arms!

BASS.

ff

To your arms!

ff

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

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

colla voce. *sfz*

The Mayor.

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

Tammas.

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

TENOR. (Clansmen shout.)

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

BASS.

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

SOPRANOS.

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

TENOR.

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

BASS.

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

Chorus.

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

Highlanders.

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

King, for the King! He'll not roam at large,

King, for the King! He'll 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

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

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

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

cresc.

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

Ill 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.

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, for the King. — *rall.*

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

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

marcato molto.

ff *rall.* *sfz*

Nº 2. Entrance and Song.

39

Flora and Chorus.

Allegro con spirito.

Piano.

Piano introduction for the first system. The music is in 6/8 time with a key signature of two flats. It features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Flora.

SOPRANOS.

TENOR.

BASS.

Chorus.

Hol-loa! Ho, ho! Hol-loa, Ho, ho! —

Hol - lo! —

Hol-

Hol - loa!

loa! —

loa! —

loa! —

à 2.

Who's for the chase, my

Who's for the chase, my

Who's for the chase, my

p l. h.

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

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

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

Hark! the

Hark! the

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

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

How gay-ly is borne The sound of the wind-ing

horn!

horn!

ff *rall.*

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

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

horn. — Now gay-ly is born The

The horn!

The horn!

ff *rall.*

à 2.

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!

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 - y, O, O'er the clo - ver and the heath - er. How

poco rall.

a tempo.

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

leggiere

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 > > > > > >

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. *ff marcato.*

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

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

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

ff

rall. *a tempo*

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

pp *rall.* *a tempo*

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

pp *rall.* *a tempo*

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

pp

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

pp rall. *a tempo*

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

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

ff *à 2.*

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

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

me.
me.
me.

p a - way!
p a - way!
p a - way!

No. 3. Duet.

Flora and the Prince.

Andante con moto.

REGINALD de KOVEN.

Piano.

First system of the piano introduction. Treble and bass staves in B-flat major, 12/8 time. The music features a melody in the treble and a harmonic accompaniment in the bass, marked *mf*.

Second system of the piano introduction. The treble staff continues the melody, and the bass staff provides accompaniment. The system ends with a *p* (piano) dynamic and a *rall.* (rallentando) marking.

Prince.

mf con sentimento

Prince's first vocal line. The treble staff shows the vocal melody starting on a whole note, followed by a half note and a quarter note. The lyrics "Thou, dear heart, — that hast" are written below. The piano accompaniment continues in the bass staff.

Prince's second vocal line. The treble staff continues the melody with the lyrics "been in ad-ver - si - ty true, — Faith - ful e'er un - to". The piano accompaniment is in the bass staff, marked *cresc.* (crescendo).

Flora.

Flora's vocal line. The treble staff shows the vocal melody starting with a whole note, followed by a half note and a quarter note. The lyrics "E'er faith-ful to thee. me in my ex-ile a - far. Through dark clouds, — now the" are written below. The piano accompaniment continues in the bass staff.

Ev-er true, I will be!

fair light is shin-ing a - new, — And bright-ly for us, — there

f rall. My heart is thine own, If a cot be thy lot or a throne. —

rises Hope's radiant star.

a tempo

mf

f

Largamente

f

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

Largamente

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

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

ly I would live, if I come to mine own; Thine shall be all: I would
cresc. *ff rall.* *colla voce*

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

mine— I would give. — For thee I would die, for thy cause I would

All is thine!

Allegro, à la Valse.

live. *rall.* Love's day at last shall

All for thee!

Allegro, à la Valse.

p. sostenuto

dawn, When peril's dark night has gone,

Day shall

cresc.

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 -

Qw. *

True for aye!

er, Naught in life shall be - tray;

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

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

mf

poco rall. *a tempo*

us what it may. Love's day at last shall dawn,

eer it may. Ah, yes! love's fair-est morning at last, dear, is dawn - ing,

p *poco rall.* *a tempo*

cresc.
When Per-il's dark night has gone, Then will I
cresc.
When-e'er the night of Per-il has gone, Ah then will I

cresc.
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.

molto f *rall*
ev-er and aye; Then I will live, love, for thee.
f *rall.*
ev-er and aye; Then I will live, love, for thee.

molto f *f* *rall.* *mf*

rall *pp*

12055

Nº 4. Town-Crier's Song.

Sandy and Chorus.

Allegro.

Piano.

Chorus.

SOPRANO.

Ding,dong!

ding, dong!

ding, dong! ding, dong!

TENOR.

Ding, dong!

ding, dong!

ding, dong! ding, dong!

BASS.

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.

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

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

*rall.**rall.**ff* *marcato*

Sandy (enters).

a tempo

Ding, dong!

ff Ding, dong!*ff* Ding, dong!*ff* Ding, dong!*a tempo**cresc.**ff* *martellato*

ding, dong!

ding, dong! ding, dong,

bell! ding, dong! Here I

ding, dong!

What can he have to

say?

ding, dong!

What can he have to

say?

ding, dong!

What can he have to

say?

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 michtily important, I
 think, I'll keep it to mesel! A11. Nay; tell us,
 Sandy, mon. Sandy. Oh, varra weel then. Oyez! Oyez!
 (rings bell). *ff*

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

Lunga
a tempo
colla voce
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 Mc Bride, from jail has fled; And
Par-son's wife, The pride and joy of all his life, Ran a -

cresc.

Dame Mc 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 Mc Gills, And the Par-son re-fus-es to

cresc.

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

0 -
Ye're
0 -

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

1. 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!

f *ff*

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

ff *ff* *ff*

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

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

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

fz *fz* *fz*

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

cresc.

For a
 For a
 For a

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

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.

> 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.

sf *mf*

3.

song, for a song! Ding, dong!—

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

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

For a song, a song, Ding, dong!—

3.

ff

Nº 5. Song and Chorus.

Captain Sheridan and English Soldiers.

Piano. *Allegro con spirito.* *mf*

cresc.

ff marcato.

Chorus. *Allegro.*

SOPRANOS *f* *p*
We come! la la la la la la la la

TENORS *f* *p*
We come! la la la la la la la la

BASSES *ff*
We come, we come to the sound of the drum all

sf *mf* *f* *p*
marcato il Basso.

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. *sfz* *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.

ff > loud - ly, proud - ly, proud - ly sing, we loud - ly, proud - ly sing: One, *à 2*

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

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

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

One, two; left, right! The

The

a tempo.
marcato.

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

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

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

cresc. *ff*

à 2

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

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

One, two; left, right; None

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

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

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

mf *f*

mf *f*

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.

Hurrah!

rall.

Hurrah!

Hurrah!

Allegro.

*ff**rall.*Allegro moderato con spirito.
Captain Sheridan.

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

Ready to charge!

Ready to charge!

Ready to charge!

Allegro moderato.

mf

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

f Ready to laugh!

f Ready to laugh!

f Ready to laugh!

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

cresc.

f Never a girl!

f Never a girl!

f Never a girl!

ha, ha!

ha, ha!

ha, ha!

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

cresc.

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

of love. Treacherous

of love. Treacherous

of love. Treacherous

Lo stesso Tempo.

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

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

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, when such an en - e - my is

cresc. e pressando.

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

cresc.

colla voce.

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

Chorus.

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

rall.

f
I'm a

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

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

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

cresc. *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.)

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

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

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

Allegro con spirito.

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

No 6. Chorus of Highlanders.

Song of Rob Roy.

Allegro marcato.

Piano. *f*

SOPRANO. Lo stesso tempo. *deciso*
 TENOR. *The deciso*
 BASS. *The deciso*

Lo stesso tempo. *cresc.* *f* *The*

deciso. *ff*

white and the red! Huz - zah! The white and the red for aye! From

deciso. *ff*

white and the red! Huz - zah! The white and the red for aye! From

deciso. *ff*

white and the red! Huz - zah! The white and the red for aye! From

deciso *ff*

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 *ff* *ff*

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

ff *ff* *ff*

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

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

ff

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

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

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

Marcato molto. *à 2.*

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

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

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

Marcato molto.

cresc. molto

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

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

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

cresc. molto

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

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

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

ff *a 2.*

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

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

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

ff accel.

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

(Rob Roy enters.)

Our chief!

Our chief!

Our chief!

sf

Our chief!

sf

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

mf

ff

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

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

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

Low-land's 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 nigh lands, To main lands 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,

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

accel. *cresc.* *sf* *sf*

molto deciso.

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

molto deciso.

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

accel. *cresc.*

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

fz fz

No. 7. Scene and Duet.

Rob Roy and Janet.

Janet. *Andante con moto.*

Rob Roy. *Andante con moto.*

Piano. *mf*

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

ad lib.

(Clarinet.)

ad lib.

(aside.) *mf*

There he is, and nae one

(Fl.) *con sentimento.* *p*

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

12055

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;)

Allegro moderato.

Allegro moderato.

see me!
(sings aside)

Ah! she is here!

placido.

Jan - et, my dear!

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

p Ye have work e - now to - day; Je - nie, now stir the bannock

see; Would it were for me! How

up, stir the bannock up. Those ye serve be like may starve if long ye de - lay. Nay,

fair is she! To speak, I'll not de - lay.

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

My Jean! My

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

way, show the way! Stir the bannock up!

rall. *mf a tempo.*

f Help me do my work to-day: Nay,

(Rob stirring.)

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

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

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

mf

dim. up, *rall.* Rob - bie, now stir the bannock up, stir, for
rall. lad, stir the bannock up, Rob, my lad, stir it up so

colla voce.

f me! It is all for me.

light! *pp*

(Janet gathers flowers.)

While you are working there,
'Tis all for her!

poco rall.

(aside) *p* I will do my share; Make a po-sy
This makes me swear! For work like this I do not

cresc. of my flow'rs so fair, All for you, —
care. But 'tis for her! What say these

rall. *cresc.* *ff*

dolce. with love from me; I'll tell you what they say. Then
flow'rs to you? Pray tell me what they say?

dolce. *molto rall.*

con grazia.

mf

"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!

mf *cresc.* *p* *f* *p* *f* *cresc.*

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

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

pressando.

molto f >

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

lone hast my heart, for ev - er!

dim. *p* *m*

Ad. *

Nº 7^b Ballad.

Janet.

Andante con moto.

Voice.

Piano.

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 l. h.*

Tempo I.

poco rall.

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

poco rall.

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

rall.

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

colla

con tenerezza.

1. 2.

fain wad I be there. there.

voce.

No. 8. Song.

The Mayor and Servants.

Allegro vivace.

Piano.

ff

The piano introduction consists of two systems of music. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment of eighth notes. The second system continues the melody and accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

The Mayor. *f*

1. My
2. I

The vocal entry for 'The Mayor' begins with a single note on a whole rest in the first measure, followed by a melody of eighth and sixteenth notes. The piano accompaniment continues with the same harmonic pattern as the introduction. The key signature is one sharp (F#) and the time signature is 2/4.

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The lyrics are: "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 key signature is one sharp (F#) and the time signature is 2/4.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "in this dress I must confess I feel extremely reels and flings are just the things To limber up the". The key signature is one sharp (F#) and the time signature is 2/4.

queer! I'm up in Gae - lic
legs! My hairt is in the

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

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

f marc.

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

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

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

Will - sure - ly freeze,
At - lon - ger pants,

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

Allegro.

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

Tammas. *ff*

That is ver - y true.

Servants. *ff*

Oh what a re - lief.

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

Allegro.

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

*poco rall.**f*

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

ev - er you did see. Tammas. *f*Yes, he's a High - land - man, a
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

This system contains the first two staves of the vocal melody and the first two staves of the piano accompaniment. The vocal staves are in G major and 2/4 time, featuring a series of eighth and sixteenth notes with accents. The piano accompaniment consists of a treble and bass staff with chords and single notes.

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

This system continues the vocal melody and piano accompaniment. It includes a *marc.* (marcato) marking above the vocal staff. The lyrics are split across the vocal staves. The piano accompaniment continues with chords and single notes.

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

This system contains the final two staves of the vocal melody and the final two staves of the piano accompaniment. The vocal staves end with a long note. The piano accompaniment concludes with a final chord in the bass staff.

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!_

ff

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

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

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

1. >

Tempo I.

2. *rall.*

Rob Roy Mc Gre-gor, O!

rall.

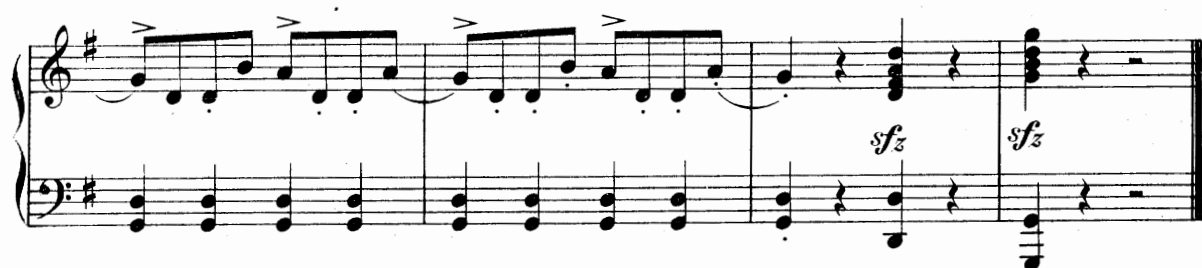
Rob Roy Mc Gre-gor, O!

rall.

Rob Roy Mc Gre-gor, O!

Tempo I.

2. >

Più mosso.

No 9. Finale I.

Moderato Maestoso.

The Mayor. See! They come! See! The

Tammas. Yes, they come

Servants. Clansmen shout!

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

clansmen are coming!

The clansmen are coming!

The clansmen are coming!

Lochiel and Cameron Clansmen. (Camerons.) *ff* Shout, clansmen, shout for the

ff maestoso.

For the King!

For the King!

For the King!

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

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

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

King! for the King!
 King! for the King!
 King! for the King!
 King! for the King!
 Campbells. **SOPRANOS. marcato.**
 To your
 King! for the King!

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

The Mayor.

True and leal!

Come, to arms! O,

Tammas.

True and leal!

Come, to arms!

Servants.

Come, to arms!

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

Stuarts. TENORS.

O Char-lie is my dar - ling, my dar - ling, my dar-ling, O,

Lochiel.

True and leal!

To your arms, to your arms!

O,

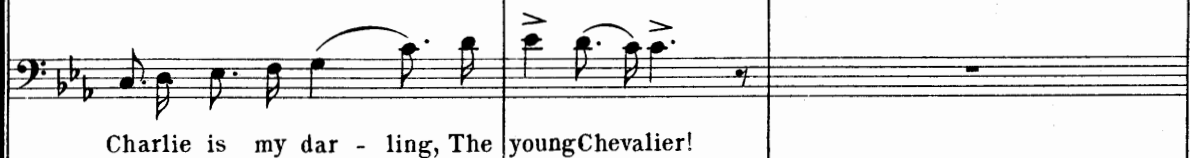
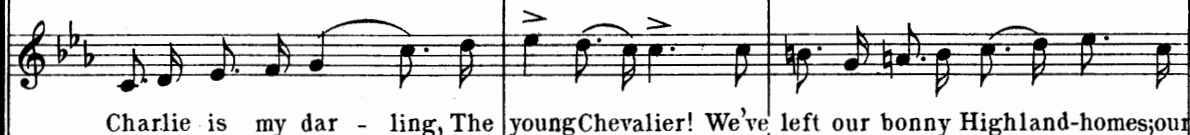
Camerons.

True and leal!

To your arms, to your arms!



Leave your wives and



Clansmen, shout!

Clansmen, shout!

Clansmen, shout!

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

sf

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

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,

a 2.

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.
à 2.

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

cresc.

sfz sfz

[illegible]

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

accel. Allegro vivace.

Charles, our King! Ho! Rob Roy!

accel.

Charles, our King! Ho! Rob Roy!

accel.

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!

molto f

Rob

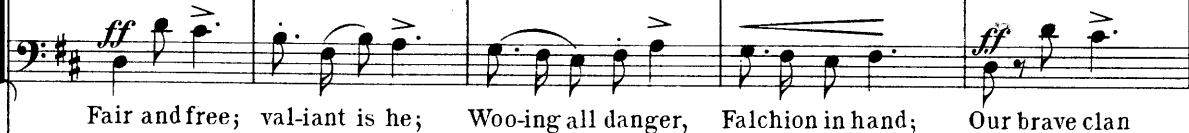
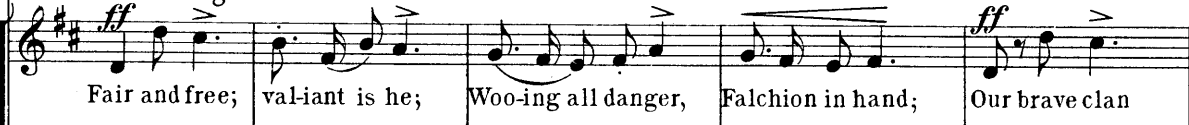
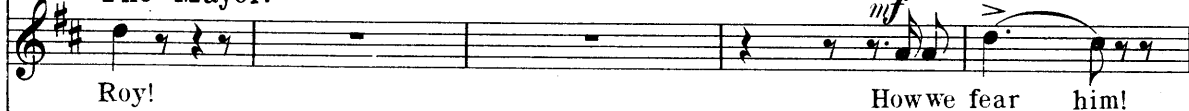
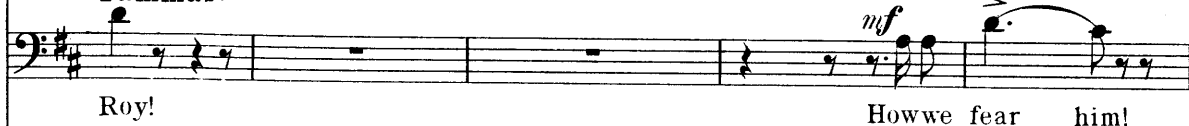
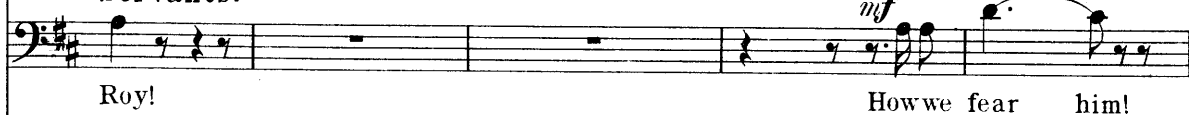
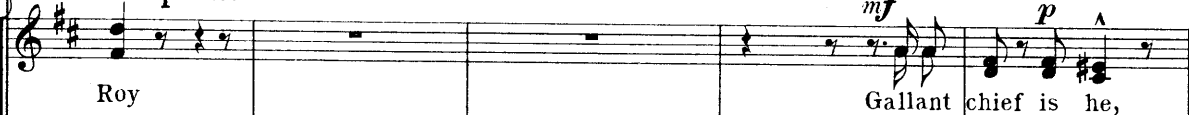
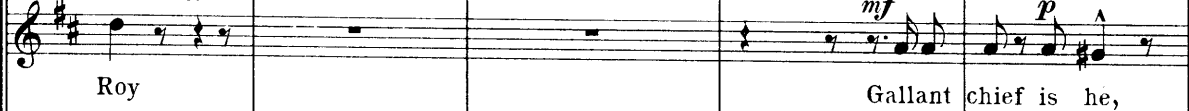
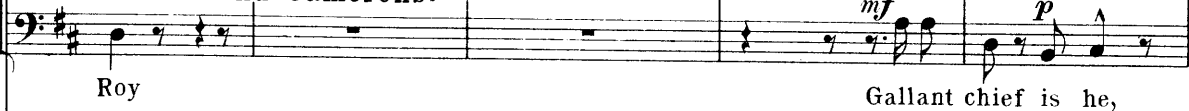
Rob

Rob

Rob

Rob

Rob

Janet.**Rob Roy.****M^c Gregors.****The Mayor.****Tammas.****Servants.****Campbells.****Stuarts.****Lochiel and Camerons.**

accel.

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

accel.

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

accel.

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

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

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal parts (soprano and bass) enter with the lyrics 'Do and dare with him! Who'll fight fair with him? Bold Rob Roy!'. The piano accompaniment provides a rhythmic foundation. The score includes several measures of rests for both parts. The lyrics 'Hail him! Hail him! Bold Rob Roy!' are repeated. The piece concludes with the phrase 'Fair and free,' followed by a final piano section marked *ff marcato* with triplets and dynamic markings like *sfz*.

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

ff
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 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!_____

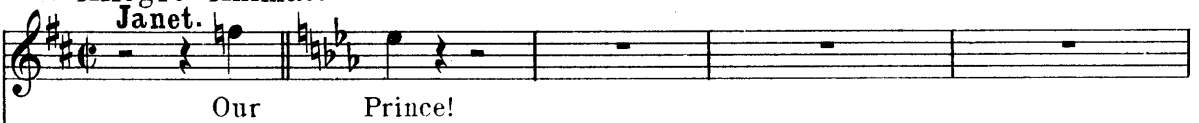
cresc. molto.

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

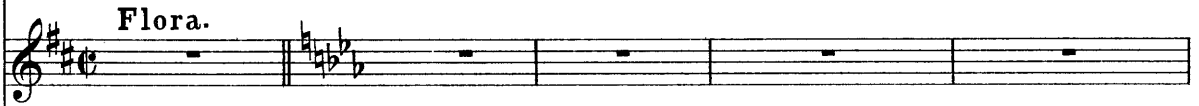
fz fz

Allegro Animato.

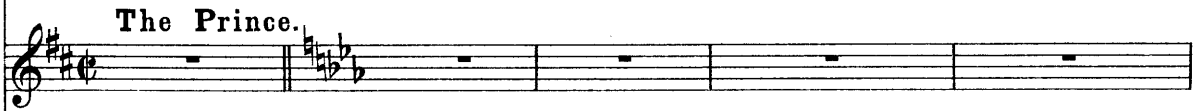
Janet.



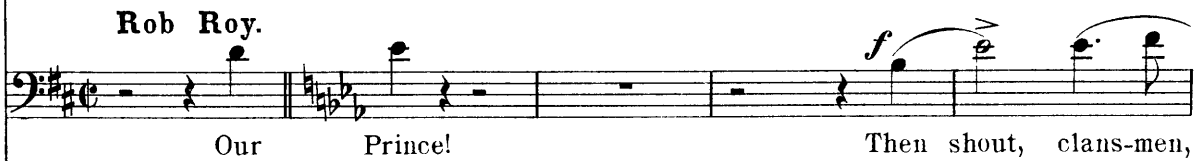
Flora.



The Prince.



Rob Roy.



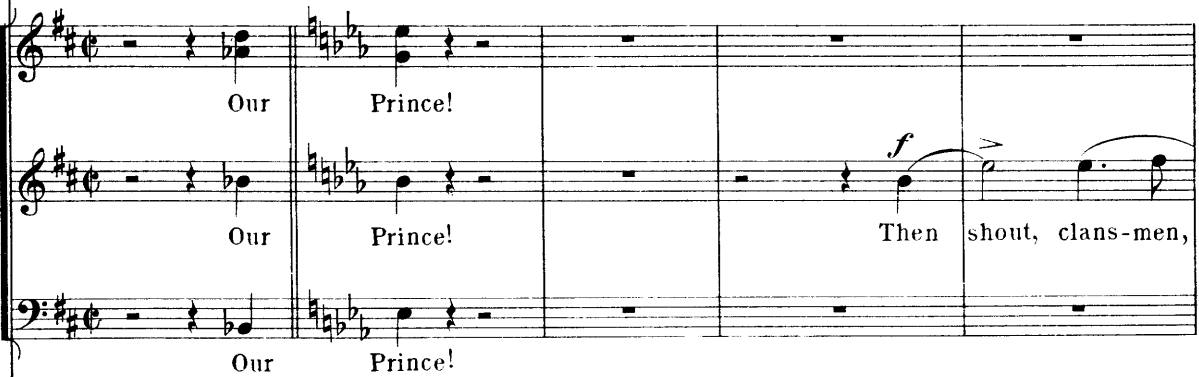
Cavaliers.

con spirito.

Tammas.



Servants.



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

12055

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

rov-ing lad, Be-tide what may, my heart is glad; To see my brisk and

rov-ing lad, Be-tide what may, my heart is glad; To see my brisk and

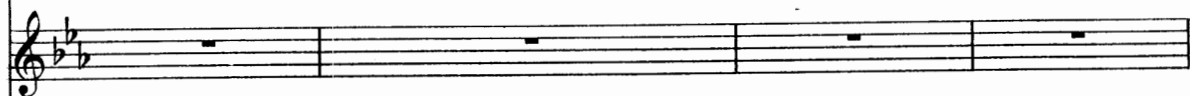
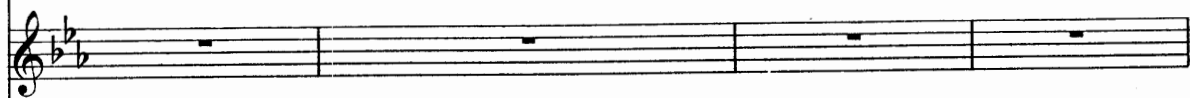
charge! Clans-men, shout; Clans-men, shout for the King.

charge! Clans-men, shout; Clans-men, shout for the King.

charge! Clans-men, shout; Clans-men, shout for the King.

charge! Clans-men, shout; Clans-men, shout for the King.

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



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

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

Shout for the King! Shout!

Shout for the King! Shout!

ff **>**
 Shout for the King! Shout!

ff **>**
 Shout for the King! Shout!

ff **>**
 Shout for the King! Shout!

sfz **>**
 Musical accompaniment for the piano, featuring chords and melodic lines in both hands.

Shout! Clansmen, shout for the King.

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

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout! Clansmen, shout for the King.

Shout Clans-men, shout for the King.

Shout Clans-men, shout for the King.

Shout Clans-men, shout for the King.

Musical score for a vocal and piano piece. The score is in E major (one sharp) and 4/4 time. It features vocal staves and piano accompaniment. The tempo is marked *Moderato.* and the dynamics include *f* (forte), *ff* (fortissimo), *sf* (sforzando), and *mf* (mezzo-forte). The lyrics are: "For trust - y swords and hearts so Our Prince, all hail! Our Prince, all hail! Our Prince, all hail! Our Prince, all hail! Our Prince, all hail! Our Prince, all hail!". The piano part includes arpeggiated chords and a final section with a *Moderato.* tempo change.

Flora.

Our hearts are thine!

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

cresc.

Our land shall soon be free!

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

pressando.

pressando.

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

Take thou this

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

ff *rall.*

colla voce.

cantabile.

mf

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

A charm 'twill

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

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

affettuoso.

f *rall.*

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

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

consentimento.

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

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

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

Andante maestoso.

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

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

Pesante.

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

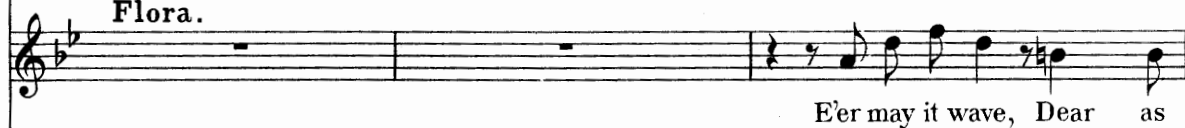
Pesante.

This fair flag shall be our star,

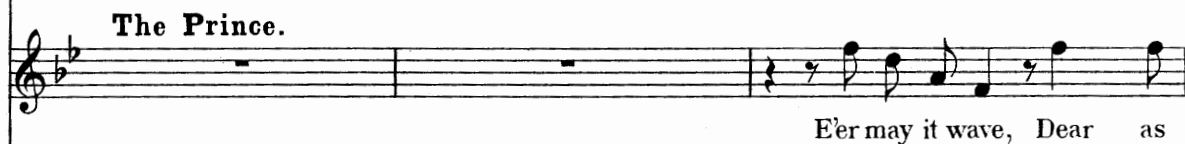
Janet.



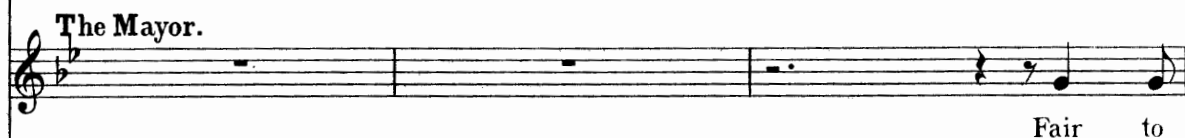
Flora.



The Prince.



The Mayor.



Rob Roy.



Tammias.



Lochiel.



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!

12055

appassionata.

ban-ner in-spire you to deeds_____ that win_____ you a

May this ban-ner in - spire you to brave

appassionata.

The musical score is written for voice and piano. It features two systems of vocal staves (soprano and alto) and piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood is indicated as *appassionata*. The lyrics are: "ban-ner in-spire you to deeds_____ that win_____ you a" and "May this ban-ner in - spire you to brave". The piano accompaniment includes chords and melodic lines in both hands.

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!

12055

red we'll guard to the last, the

Prince! Ay, that standard we'll

red we'll guard to the last, the

Ay, that flag we will guard, lads, to the last,

Ay, that standard we'll guard lads for - ev - er.

Ay, that flag we will guard, lads, to the last,

Ay, that standard we'll guard lads for - ev - er.

Ah, that flag we will guard to the last.

Ah, that flag we will guard, lads, to the last.

Ah, that flag we will guard, lads, to the last.

cresc.

flag ——— that shall lead to glo - - -

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

flag, (or:) 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

ry! This flag shall be our

fame! This flag shall be our

ry! fame! This flag shall be our

ban-ner that leads us. This flag, this flag shall be

fame! This flag shall be our

ban-ner that leads us. This flag, this flag shall be

ban-ner that leads us. This flag shall be our

lives. This flag shall be

ban-ner that leads us. This flag, this flag shall be

ban-ner that leads us. This flag, this flag shall be

ff This flag shall be

ff a 2. This flag shall be

ff a 2. This flag shall be

ff This flag shall be

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

cresc. molto.

star, ev - er Dear as life, to all true hearts and brave. It shall lead us to

star, ev - er Dear as life, to all true hearts and brave. 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: 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 It shall lead us to

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

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

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

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

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

fame! Lead on! Our flag shall be,

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

fame! Lead on! Our flag shall be,

fame! Lead on! Our flag shall be

fame! Lead on! Ay, our flag shall

Lead on! Our flag shall be,

fame. Lead on! Our flag shall be,

fame. Lead on! Ay, our flag shall

à 2.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts feature a mix of half notes, quarter notes, and eighth notes, with some triplets indicated by a '3' over the notes. The piano part provides harmonic support with chords and moving lines in both hands. The lyrics are printed below the vocal staves, and the piano part is at the bottom of the page.

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.

Tammás.

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.

Tammás.

Lochiel.

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

For - ward for the right, lads!

Tammás.

ff *marc.*

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!

Janet. *ff*

Flora. *ff* For

The Prince. *ff* For

The Mayor. *ff*

Rob Roy. *ff*

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

Tammás. *ff*

Lochiel. *ff*

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

SOPRANOS. *ff*

TENOR. *ff* For

BASS. *ff* For

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

sfz

ff **Huz - zah!**

ff **Huz - zah!**

f Comrades, death comes soon or lat - er, Stern as fate, the call;

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff **Huz - zah!**

ff marc. molto.

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

Huzzah!

Huzzah!

Huzzah!

Huzzah!

Huzzah!

Huzzah!

Huz-zah!

Huz-zah!

Huz-zah!

f

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

p Lead on! Lead

p Lead on! Lead

The score is written in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "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?". The piano part includes a section with the lyrics "Lead on! Lead" repeated three times, marked with a piano (*p*) dynamic.

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!

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

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

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

The score consists of nine staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last three are piano accompaniment. The key signature is G major (one sharp). The lyrics are: '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!', 'on! Com - rades, win or fall, lads!', 'on! Com - rades, win or fall, lads!', 'on! Com - rades, win or fall, lads!'.

[illegible]

[illegible]

marc. molto.

[illegible]

Act II.

Nº 10. Introduction and Opening Scene.

Piano. *Allegretto.*

mf *pp*

Lento.

pp

f accel.

rall. *a tempo* *mf semplice.*

mf

animando.

Chorus.

SOPRANOS.

TENOR.

BASS.

Hal - lo!

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

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

pp

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

Sharing all danger, Falchion in hand!

Sharing all danger, Falchion in hand!

dim. e rall. *p*

6

mf (Curtain.)

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

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

(off stage.)

Hal-lo!

Hal-lo!

Hal-lo!

p

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

cresc.

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

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!

Hal-lo!

cresc.

sing the time a-way!

All's well! all's well!

All's well! Hal-

All's well!

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

lo!

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

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

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

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

f *Più mosso.*

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! —

pressando

sfz

come! —

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

ff deciso. Chieftain he, valiant and free;
 Who'll fight fair with me, Bold Rob Roy!

ff deciso. Chief-tain he, val-iant and free,
ff deciso. Brave and free,
ff deciso. Brave and free,
sfz sfz *molto f*

accel. *cresc.*

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

à 2.

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

accel. *cresc.*

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

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

sfz sfz

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

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

lads!

lads!

lads!

'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!

sf *ff*

12055

Nº 11. Song. "The Merry Miller"

Janet and Chorus.

Allegro giocoso.

Piano.

Janet. *f con spirito.*

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

SOPRANOS.

TENORS.

BASSES.

1. A

2. A

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

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

Ha, ha!

Ha, ha!

3

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

Mick - le
It is

Oh, the
It's a

rust - y dust - y mil - ler,
rust - y life she leads him,

cresc.

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

The
The

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

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

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

Lads sing hey!
Lads sing hey!

Lads sing hey!
Lads sing hey!

Lads sing hey!
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?

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

mf *cresc.*

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

mf *cresc.*

f

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

f

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

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

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

a tempo.

The musical score is for a song titled "The Song of the Baker". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two measures of the song. The lyrics for the first two measures are: "mar - ried him for sil - ler and his" and "cake was dough. —". The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The second system contains the next two measures of the song. The lyrics for the next two measures are: "mar - ried him for sil - ler and his" and "cake was dough. —". The piano accompaniment continues with the same melody and bass line. The score ends with a double bar line.

Oh. 'Tis so! —
 cake was dough! —
 cake was dough! —
 cake was dough! —

12055

No 12. Scene and Concerted Piece.

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

Piano. *p* *poco cresc.*

Ah! Yon is no song of

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

Highlanders (off Stage.)

à 2. *pp*
 Toll the
 à 2. *pp*
 Toll the

The musical score is written for three parts: Janet (soprano), Piano (piano), and Highlanders (off stage). Janet's part begins with a spoken line during a first pause, followed by a vocal line. The Piano part provides accompaniment with various dynamic markings including piano (p), poco crescendo (poco cresc.), mezzo-forte (mf), piano-piano (pp), and forte (f). The Highlanders enter with a short vocal phrase. The score is in G major and common time (C).

Rob Roy.

Lochiel. What is that?

What is that?

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

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!

hearts will be griev-ing lone to - night!

hearts will be griev-ing lone to - night!

mf *f* *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.

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

f

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! Ah me! Woe to us! 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 Ah see! — They

ff Ah see! — They

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-roes to the grave!

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

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

agitato.

cause is lost for-ev-er!

rall.

cause is lost for-ev-er!

cause is lost for-ev-er!

rall.

cause is lost for-ev-er!

cause is lost for-ev-er!

f

Allegro molto.

rall.

ff
Our prince is safe! 'Tis he!

Flora.
mf
All's lost!

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

ff
It is our Prince!

ff
It is our Prince!

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

Tempo I.
f
p
Cadenza. *

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!

sfz

Allegro moderato.

Flora.

My prince! Be brave!

mf con sentimento.
O - ver the glens and moun - tains there falls A dark - ness, as of

Allegro moderato.

p

sfz

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

f *f* *f* *f*

Janet.

All may be well!

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

Rob Roy.

We will be true, my Prince,

Lochiel.

My

All Chorus.

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

cantabile, sostenuto.

friends a - bide, faith - ful *cresc.* ev - er to

per - ished! Would that I had died *cresc.* with all my

to you true!

Prince, we'll still be true;

con passione. *cresc.*

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!

f

mf rall. *f a tempo.*

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

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

rall. *a tempo.*

And I must fall at last.

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

rall. *f a tempo.*

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

pp *a tempo.*

Be brave!

pp *a tempo.*

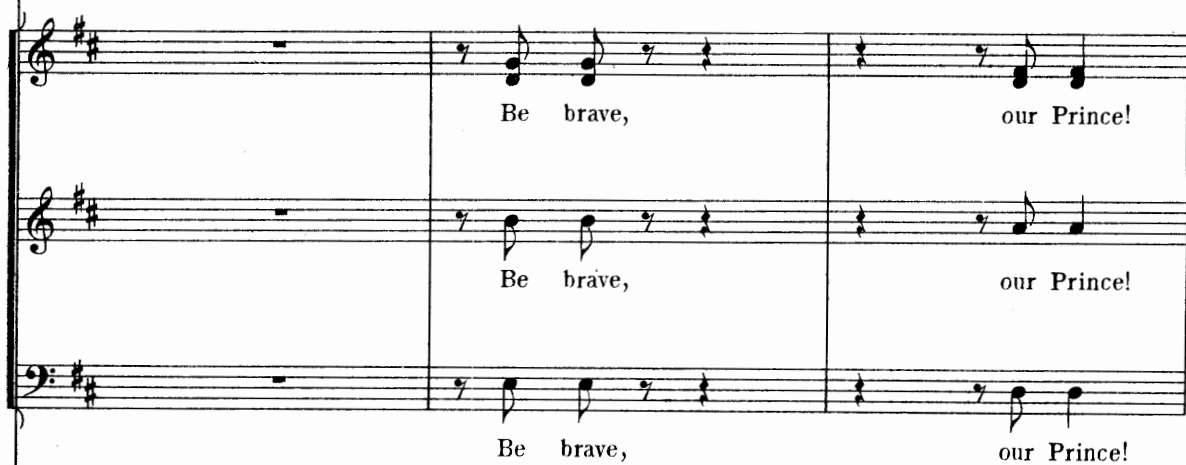
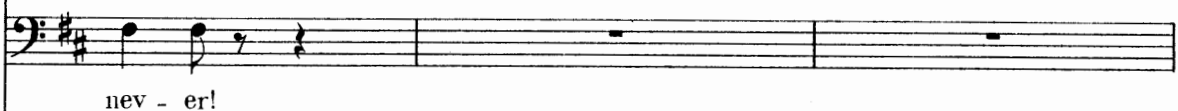
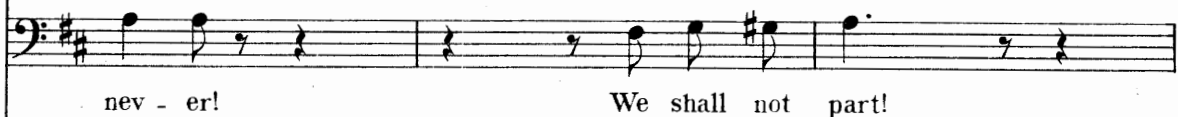
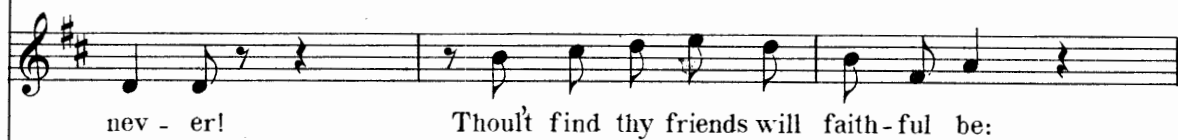
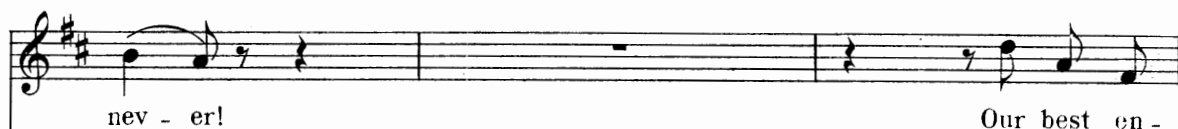
Be brave!

pp

Be brave!

rall. *f a tempo.*

Ad. *



cresc. *ff*

deav - or to serve thee ev - er: *ff* My Prince

Ay, we will serve thee ev - er, With hand and heart, we shall not

cresc. Then heart to heart, we shall not

Ay, we will serve thee ev - er; My Prince

Ay, we will serve thee ev - er; My Prince

ff *l. h.*

mf *cresc.*

thou art! Our hearts and our

part. There's nothing ev - er can our hearts di - vide; My life's love is

part. There's nothing ev - er can our hearts di - vide; *mf cresc.* My love is

thou art! Our hearts and our

thou art! Our hearts and our

All Chorus.

Ah!

Ah!

Ah!

l. h. *marcato.* *rall.*

Andante con moto.

rall. swords are thine for - ev - er! *mf* Cour-age all! *p* 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! *mf* Cour-age all! *p* Be not faint -
 swords are thine, for - ev - er thine! Cour-age all! Be not faint -
rall. swords are thine for - ev - er! *mf* Cour-age all! *p* Be not faint -
rall. Are thine! *rall.* Are thine! My Prince!
 Are thine! My Prince!

rall. *mf* *p*

Andante con moto.

heart-ed: Hope is left tho' all else has de - part - ed: Tho' we per - ish, still let us
 heart-ed: Hope is left tho' all else has de - part - ed: Tho' we per - ish let us
 heart-ed: Hope is left tho' all else has de - part - ed: let us
 heart-ed: Hope is left! All else de - part - ed: Tho' we perish all, let us
 heart-ed! Tho' we per - ish let us

cher - ish E'er the cause we love while life shall last. *f* Bet - ter

cher - ish E'er the cause we love while life shall last. Bet - ter

cher-ish E'er the cause we love while life shall last, shall last. Bet - ter

cher - ish E'er the cause we love while life shall last, shall last. Bet - ter

cher - ish Ah, Bet - ter

die in brave en - deav - or, *p* 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 *f* *cresc.*

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
 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

ff *mf*

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

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 -

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 -

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 -

make our coun-try free, yes, free for-ev-er; Hearts and swords are thine for -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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!

fff

Nº 13. Lay of the Cavalier.

The Prince and Chorus.

Allegro con spirito.

Piano.

The piano introduction is in 2/4 time, marked *Allegro con spirito*. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic and includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the start of the vocal entry.

The Prince.

f animato.

The Prince's vocal entry is in 2/4 time, marked *f animato*. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

This system continues the vocal and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The vocal line includes the lyrics "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 piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *cresc.* marking is present above the vocal line and below the piano accompaniment.

This system continues the vocal and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The vocal line includes the lyrics "Ar-mor flash-ing, Rode Prince Ru-pert's cav-a-liers. beat each true heart 'Neath steel-mail and silk-en gown." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

This system continues the vocal and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The vocal line includes the lyrics "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 piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

più placido sostenuto.

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 -

cresc.

hands. For a sin - gle stir - rup - cup to cheer up
 flame. Till knell sound - ed down - fall for the Round - head,

cresc.

ff accel.

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.

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.* Rid - ing for the king.
 All de - spite of risk and blame. Rid - ing for the king.

ff poco rall.

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

ff a tempo.

sfz poco rall.

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.
 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!

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,
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!
all! on - ward all!

Nº 14. Song of the Ballad-mongers.

The Mayor, Tammas and Servants.

Allegretto.

Piano



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



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



cresc.

swear; And by ped-dling bal-lads rare, lads, I sat-is-fy my
great. And our love-songs are so soul-ful, you'll nev-er buy an-

cresc.

swear; And by ped-dling bal-lads rare, lads, I sat-is-fy my
great. And our love-songs are so soul-ful, you'll nev-er buy an-

TENORS.

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

BASSES.

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

cresc.

f *mf*

hun-ger. List-en while I sing a sam-ple air;
oth-er. If to hear us sing one, you will wait;

f

hun-ger. List-en while I sing a sam-ple air;
oth-er. If to hear us sing one, you will wait;

f

List-en while they sing a sam-ple air; an air;
While you kind-ly sing we're wait-ing here; go on!

f

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

f Sing one!
f Sing one!

f Sing one!
f 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

ff

mf

Allegro moderato

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 -

f **Allegro mod^o**
gone? — It's so pretty you know! Then hark, while I
cuse for no glass. It's so pretty you know!

Servants.
Quite so! Then hark, while I
Quite so! **Allegro mod^o**

war - ble! And list - en, pray, to my soul - ful lay.
Sure - ly hearts of

war - ble And list - en pray to my soul - ful lay!
Sure - ly hearts of

Ad. *

war - ble! And list - en, pray, to my soul - ful lay.
Sure - ly hearts of

war - ble And list - en pray to my soul - ful lay!
Sure - ly hearts of

Ad. *

All true lov-ers of mu - sic. Will

mar-ble Would melt at such a voice. — Will

“ All true lov-ers of mu - sic Will

mar-ble Would melt at such a voice. — Will

rall. * *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

rall

rall. * *rall.* *

a tempo 1.

pay and take your choice!

pay and take your choice!

a tempo

really have no choice!

really have no choice!

a tempo *f*

2. *D.S. Largo.*

2. We've Ha, ha! the woo-ing o't!

2. We've Duncan Grey came here to woo! *Pause for Dialogue.*

D.S. *Pesante* Ha, ha! the woo-ing o't. *Pause for Dialogue.*

2. *Largo.*

f rall.

D.S.

Giocoso

Dun-can Grey came here to woo! Ha, ha! the woo-ing ot!

Rule, Brit - tan - ia! Rule, Brit -

The first system of the musical score for 'Dun-can Grey'. It features a vocal melody in the treble clef and a bass line in the bass clef. The piano accompaniment is in the grand staff. The tempo is marked 'Giocoso'. The lyrics are: 'Dun-can Grey came here to woo! Ha, ha! the woo-ing ot! Rule, Brit - tan - ia! Rule, Brit -'.

Christmas eve when I was fou', Ha ha! the woo-ing ot!

tan - ia! Brit - tan - ia rules the waves! Brit-ons nev-er,nev-er, nev-er

The second system of the musical score. The lyrics continue: '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) God save our gra - cious King!

shall be slaves. Meg tost her head fu' high, Look'd ask-ant and un-co shy,

The third system of the musical score. It begins with the instruction '(Changes music)'. The lyrics are: 'God save our gra - cious King! shall be slaves. Meg tost her head fu' high, Look'd ask-ant and un-co shy,'.

God save our noble King!

Made poor Duncan near-ly cry; Ha, ha! the woo-ing o't.

f
Bra -

f
Bra -

Servants.

Allegro moderato.

That is really so sweet! Then hark while I war-ble, And list-en, pray, to my

That is really so sweet!

vo! Quite so! Then hark while they war-ble, And list-en, pray, to their

vo! Quite so!

Allegro moderato.

Lo. * Lo. * Lo. *

soul-ful lay. *cresc* All
 Sure-ly hearts of mar-ble would melt at such a voice!—

soul-ful lay. *cresc* All
 Sure-ly hearts of mar-ble would melt at such a voice!—

true lov-ers of mu - sic Will pay us mon-ey to keep a - way! We've
 Will pay us mon-ey to keep a - way! We've

true lov-ers of mu - sic Will pay you mon-ey to keep a - way!
 Will pay you mon-ey to keep a - way!

And. rall * *And.* * *And.* * *And.* *
 new songs or old songs: Just pay and take your choice!—

And. rall * *And.* * *And.* * *And.* *
 new songs or old songs: Just pay and take your choice!—

We real-ly have no choice!—
 We real-ly have no choice!—

And. rall * *And.* * *And.* * *And.* *
 new songs or old songs: Just pay and take your choice!—

No 15. Song.

Rob Roy and Chorus.

Allegro ma non troppo.

f con

Rob Roy.

1. Come,
2. Our

Piano.

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.**ff*

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.

King. — So when ye have pow'd out a cup to its fill; Un-
 King. — We'll soon have no more of cruel bul-let and steel; No

Chorus.

SOPRANOS.

(lifting glasses)

1-2. The King!

TENORS.

1-2. The King!

BASS.

1-2. The King!

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.) 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
con spirito.
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.
D.C. *

blithe - ly sing, A ver - ra good health to a ver - ra good King! Ho!

ff

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

1. *f* (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.

2. *D. C.* *f* *molto rall.* *ff*

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

Charles! *f* *rall* *ff*

Charles! *D. C.* *f* *rall* *ff*

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

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

2. *f* *rall.* *ff* *ff*

D. C.

Nº 16. Quintet and Chorus.

209

"My true Love is a Shepherdess."

Allegro moderato.

The Prince.

The Mayor.

Rob Roy.

Tammas.

Lochiel.

Tenors.

Basses.

Chorus.

f con spirito.

1. My
2. Her

Piano.

Allegro moderato.

rall.

Lochiel.

true love is a shepherdess, And she's my heart's de-light; — I
peer you'll find not north or south, In vain the world you'll seek; — So

a tempo.

sigh and languish in distress, I sigh and languish in dis-tress When—
love-ly are her az-ure eyes, So love-ly is her smil-ing mouth, So—

poco rall.

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

poco rall.

I sigh and lan-guish in dis-tress, When-
So love-ly is her smil-ing mouth, So

poco rall.

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

I'm in dis-tress, When-
Her smil-ing mouth, So

rall. *a tempo.*

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

of sight,
her cheek,

she's out of sight,
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

cresc.

colla voce. *a tempo.*

sight; _____ I lan-guish in dis-tress when
cheek; _____ So love-ly is her mouth and

she's out of sight; I lan-guish in dis-tress when
her bloom-ing cheek; So love-ly is her mouth and

she's out of sight; I lan-guish in dis-tress when
her bloom-ing cheek; So love-ly is her mouth and

out of sight, of sight: When
bloom-ing cheek, her cheek: Her

out of sight, out of sight: When
bloom-ing cheek, bloom-ing cheek: Her

ff

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

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

poco rall. she is out of sight. If some graceless churl should not ad-mire,
fair her bloom-ing cheek. When eve comes at last, and all my toil

poco rall. 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 graces charm-ing; Oh, how quick-ly I strike, strike, the lyre,
for the day is o-ver, 'Tis then you and I, none oth-er by,

I strike, strike the lyre,
We steal, steal a-way,

Strike the lyre, steal a-way, strike the lyre, steal a-way,

in a way a-larm-ing. I sing, sing,
steal a-cross the heath-er. We love to

Strike the lyre, steal a-way, strike the lyre, steal a-way,

Strike the lyre, steal a-way, strike the lyre, steal a-way,

marcato.
cresc.

strike the lyre, I strike, strike the lyre; Yes, I strike the
steal a - way, I steal, steal a - way; Yes, we love to

strike the lyre, strike the lyre, strike the lyre:
steal a - way, steal a - way, steal a - way,

sing, steal, sing, we sing, steal,

strike the lyre, strike the lyre, strike the lyre,
steal a - way, steal a - way, steal a - way,

strike the lyre, strike the lyre, strike the lyre,
steal a - way, steal a - way, steal a - way,

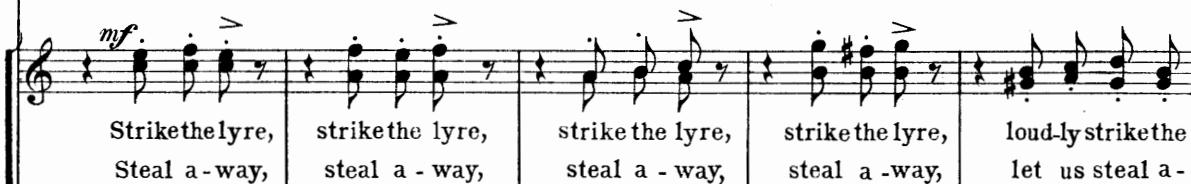
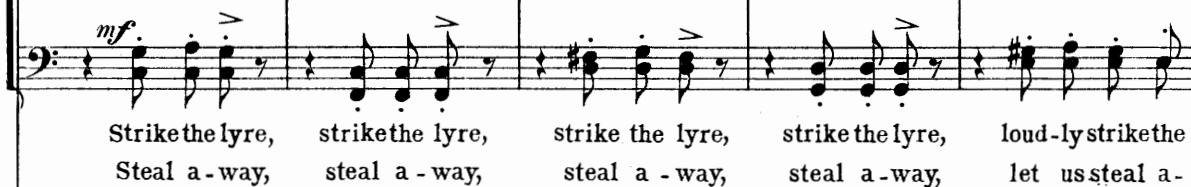
lyre: steal, If a churl de - ny her beau - ty, I
love to steal a - way to - geth - er, I

If a churl de - ny her beau - ty, I
Love to steal a - way to - geth - er, I

sing: If a churl de - ny her beau - ty, I
We love to steal a - way to - geth - er, I

We strike the lyre, if churls de - ny her beau - ty, I
We love to steal a - way, a - way to - geth - er, I

We strike the lyre, if churls de - ny her beau - ty, I
We love to steal a - way, a - way to - geth - er, I

ff marcato.*ff marcato.**ff marcato.**ff marcato.**ff marcato.**mf.**mf.**marcato.**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!



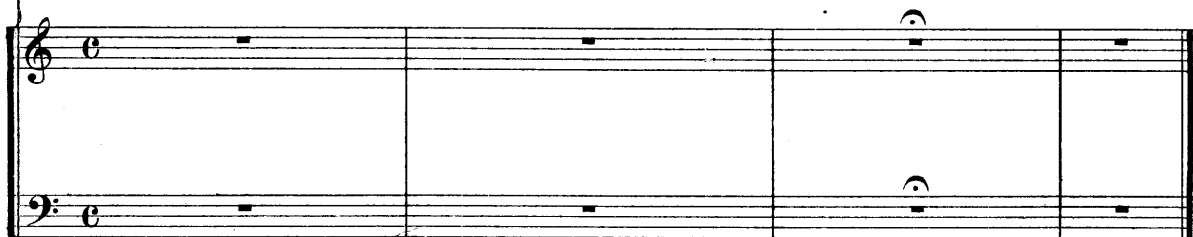
I steal a - way, a - while with my love, a - way!



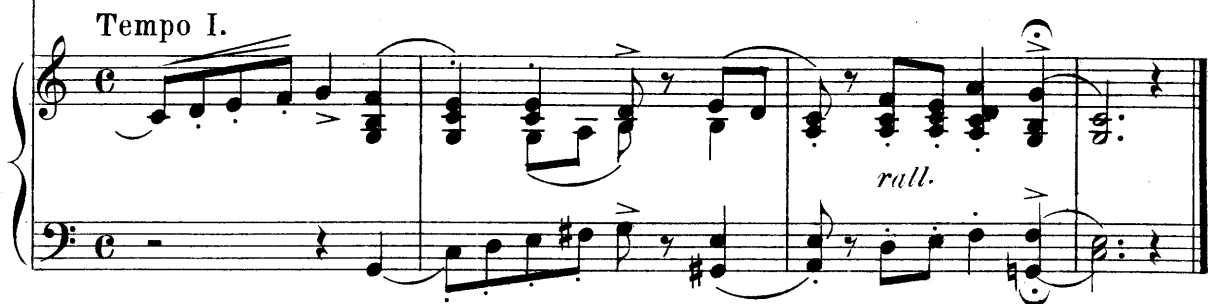
I steal a - way, a - while with my love, a - way!



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 *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.*

l.h.

Ad. * *Ad.* * *Ad.*

hope and fear, And thine are all dreams that are fair; —
 thought I own; When all the world li - eth a - sleep, —

f marcato.

Thine a - lone is each passing smile or tear. — To thy keep - ing I give,
 And for thee are the pray'rs I breathe a - lone. — That the stars a - bove,

poco rall. *cresc.*

Lovethat ev - er shall live, Thy sunlight or shad - ow to share. — Yes,
 Will e'er watch o'er my love, That heaven my dear one will keep — Ah!

colla voce.

ff a tempo.

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

dolce.

a tempo.

p

[illegible]

Musical score for the song "All, all, for thee, dearest heart of my heart." The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo and dynamics are marked *p* (piano) and *rall.* (rallentando). The score includes a first ending bracket labeled "1." and a repeat sign. The lyrics are: "All, all, for thee, dearest heart of my heart.—"

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.

'Tis he!

TENOR.

BASS.

SOPRANOS.

TENOR.

BASS.

'Tis he!

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.

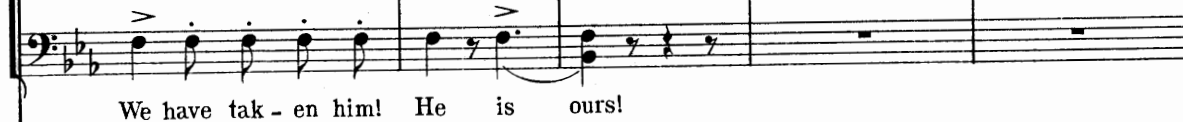
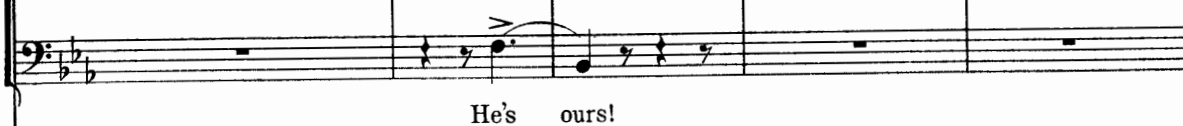
He is ours!

'Tis he! Come all!

'Tis he! Come all!

'Tis he! Come all!

cresc.



Re. * Re. *

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!

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

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

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

be: The man we sought at last is caught, Now we have caught him at

be: The man we sought at last is caught, 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

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

[illegible]

camp will en-rapture, my lads; so ho! Come, let us go! News of the capture the

Then so ho! come, let us go! News of the capture the

I de - ny Let me free! I'm not he!

'Tis

'Tis

'Tis

Then, so ho! Come, let us go! *à 2.*

Let us go! News of the cap-ture the

Joy - ous news

Such

*Ad. * Ad. * Ad. **

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! We've caught the Prince!

camp will en-rapture, my lads! We've caught the Prince! We've caught the Prince!

this will be! We've caught the Prince! We've caught the Prince!

news this will be! We've caught the Prince! We've caught the Prince!

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 Soldiers.



How now?



How now?

Highlanders.

(Highlanders off Stage.)

Moderato.



Claymore! Claymore! Hech! Ho! _____



Clay-more! Clay-more! Hech! ho! _____



Claymore! Claymore! Hech! Ho! _____



Clay-more! Clay-more! Hech! ho! _____

Meno mosso.



marcato.

Help! Com - rades all! _____

What means this call? _____

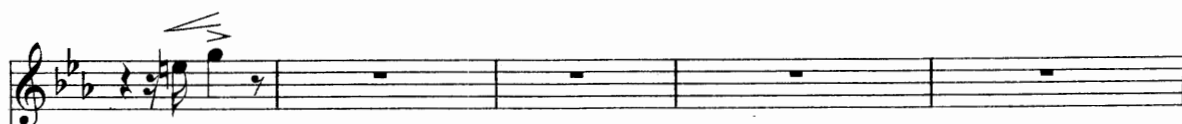
What means this call? _____

What means this call? _____

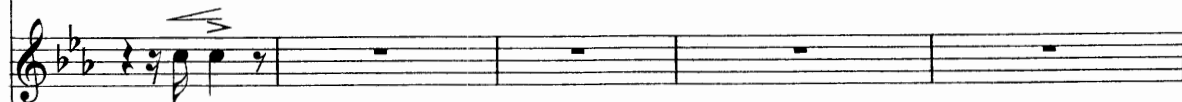
ff Clay-more! Claymore! Hech

ff. Clay-more! Claymore! Hech

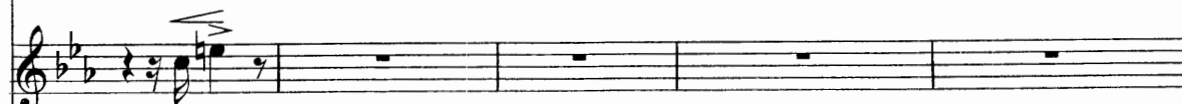
ff



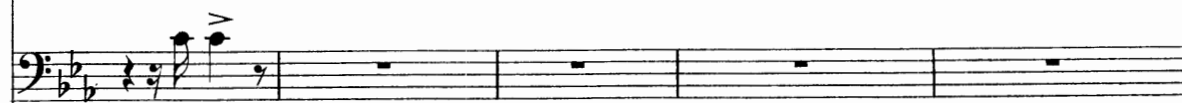
How now?



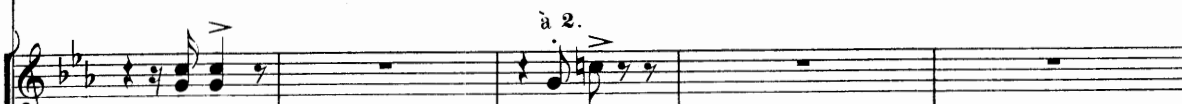
How now?



Come now?



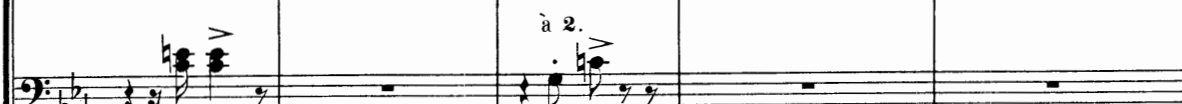
Who calls?



Who calls?

à 2.

So ho!



Who calls?

à 2.

So ho!



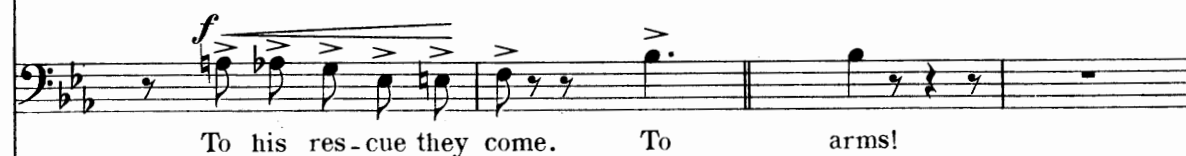
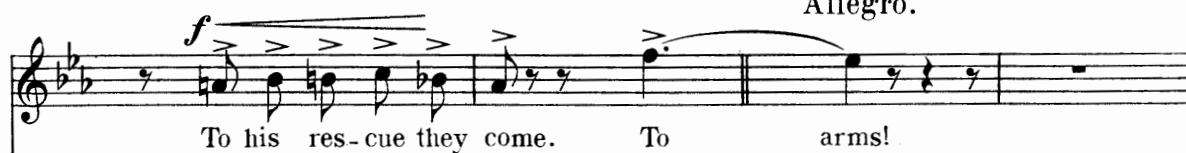
ho! Claymore! Claymore! Hech ho! (Rob Roy, Lochiel and Highlanders rush on.)



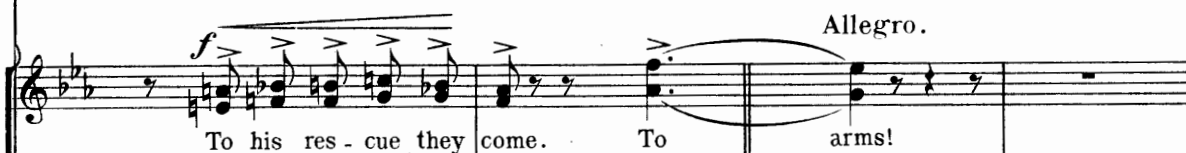
ho! Claymore! Claymore! Hech ho!

*fz**marcato molto.*

Allegro.



Allegro.



Allegro.



Allegro.



236 **Rob Roy.**
f con spirito.

Highlanders, there are your foes; Give them a taste of your steel! Cap-tive is he who should
ev-er be free; Up! at them, ye sons of the leal!— **Lochiel.**
High-landers, would ye stand
by,— Victims of fear and a-larms,— While comrades are led to a
Rob Roy.
fate that we dread; Now a res-cue, my lads, to your arms!— Then swing the
Highlanders. To arms!
To arms!

cresc.
cresc.
ff
poco rall.
f
à 2. f
à 2. f
poco rall.
f marcato.

The musical score is written for voice and piano. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are written below the vocal line, and the piano part provides harmonic support with chords and single notes.

Claymore and smite the target! Then swing the claymore and sound the

Claymore and smite the target! Then swing the claymore and sound the

Tammas
To arms!—

To arms!—

To arms!—

Capt. Sound the charge!

Lieut. Sound the charge!

The Prince. Sound the charge!

Rob Roy. Sound the charge! *cresc. molto.*

Lochiel. charge! With a clang and a clash Let the good blades flash, With a *cresc. molto.*

charge! With a clang and a clash Let the good blades flash, With a

Soldiers and Servants. Sound the charge!

Highlanders. Sound the charge!

cresc.

Janet.

Flora.

Capt.

Lieut.

The Prince.

The Mayor.

Rob Roy.

clang and a clash Let the good blades flash, And the craven foe will run a - way. Then

Lochiel.

clang and a clash Let the good blades flash, And the craven foe will run a - way. Then

Tammas.

Soldiers and Servants.

Highlanders.

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!

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!

rall. Moderato.

Ah, a captive our Prince will be.

ff > > >

Fight on, my

rall.

rall.

rall. Moderato.

ff > > >

way! Fight on, my

ff > > >

way! Fight on, my

rall. Moderato.

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

20.

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 Flo-ra! What would she

(aside.)

'Tis Flo-ra! What would she

Andante.

what would she do?

Who can this be? who can this be?

what would she do?

'Tis she! quite true!

'Tis she! quite true!

Who can this be? who can this be?

Who can this be? who can this be?

do? 'Tis she!

do? 'Tis she!

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. *rall.* Ha! It is the

Highlanders.

Vivace.

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

a-way.

Now he must go to the camp a-way.

This for me!

She shall not go to the camp a-way.

Can it be?

a-way.

Can it be?

a-way.

Vivace.

Prince!

a-way.

Prince!

Vivace.

a-way.

Hold!

Pray!

Spare!

Hold! Vivace.

Pray!

Spare!

cresc.

ff

Captain.

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

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

Janet.

Flora. Which one?

Captain. Which one?

Prince. *f* tell? must go!Mayor. Which one? (To Flora.) *f*Rob Roy. *f* I can up-set all you have planned, But if you'll promise

Lochiel. Which one?

Which one?

Soldiers and Servts. Which one?

Highlanders. Which one?

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.

ff Perfi-dy!

cept my hand.

Captain.

*a tempo.**ff* Perfi-dy!

The Prince.

Ar - rest him!

The Mayor.

*rall.**a tempo.**ff* Perfi-dy!

Rob Roy.

Well then, gentlemen, there's your man.

ff Gentlemen,

Lochiel.

*a tempo.**ff* Ha!*ff* Ha!*rall.*Soldiers and
Servants.*a tempo.*

Ar - rest him!

Ar - rest him!

Highlanders.

*a tempo.**ff* Perfi-dy!*ff* 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 prisoner, 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 -

fz

decresc.

way;— No long-er can we stay, boys, We must get to the camp to - day, boys; We must

espr.

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.

The Prince.

Now

The Major.

To the camp they'll take my love a -

Rob Roy.

We'll get to the camp to - day.

Now

Lochiel.

To the camp they'll take her now a -

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 -

poco rall.

way!

way!

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

way!

à 2.
up, boys, and a - way, boys, To a doub-le quick march a - way; — No

à 2.
up, boys, and a - way, boys, To a doub-le quick march a - way; — No

way!

way!

mf

The musical score is written for a march. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line consists of four staves, each with a melody and lyrics. The piano accompaniment consists of two staves, each with a melody and lyrics. The score is divided into four systems. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The third system has four vocal staves and two piano staves. The fourth system has four vocal staves and two piano staves. The lyrics are: "way!", "way!", "up, boys, and a - way, boys, To a doub-le quick march a - way; — No", "way!", "up, boys, and a - way, boys, To a doub-le quick march a - way; — No", "way!", "way!", "à 2. up, boys, and a - way, boys, To a doub-le quick march a - way; — No", "à 2. up, boys, and a - way, boys, To a doub-le quick march a - way; — No", "way!", "way!", and "mf".

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

day, to the camp, A - way, to camp! We have the prize, — yes, a-way to

day, to the camp, A - way, to camp! We have the prize, — yes, a-way to

Fear not! They'll not keep their

Fear not! They'll not keep their

prize; We'll rob them of their prize; We will set thee

prize; They'll rob them of their prize; They will set me

camp! We'll make them o - pen their eyes; We will set thee

prize; We'll rob them of their prize; We will set thee

camp! We'll make them o - pen their eyes; We will set thee

prize; We'll rob them of their prize; We will set thee

prize; We'll rob them of their prize; We will set thee

camp! We'll make them o - pen their eyes When they see our

camp! We'll make them o - pen their eyes When they see our

prize; We'll rob them of their prize; They'll not keep their

prize; We'll rob them of their prize; They'll not keep their

free, Ay, we will haste to res-cue thee;

free, Ay, they will haste to res-cue me;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

free, Ay, we will haste to res-cue thee;

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,

We will save him still! Our Prince, our Prince we yet will save!
 They'll yet save me still! Our Prince, our Prince they yet will save!
 To the camp a - way, To camp with him a - way. So read-i-ly, stead-i-ly
 We will save him still! Our Prince, our Prince we yet will save!
 To the camp a - way, Our Prince, our Prince we yet will save!
 We will save him still! Our Prince, our Prince we yet will save!
 We will save him still! Our Prince, our Prince we yet will save!
 To the camp a - way! So read-i-ly, stead-i-ly,
 To the camp a - way! So read-i-ly, stead-i-ly,
 we will save him still! we'll save him still, Our
 we will save him still! we'll save him still, Our

We'll save! A - las, — A -
 They'll save! A - las, — A -
 Read-i - ly, stead-i - ly, on: Huz - zah, — Huz-
 We'll save! A - las! — A -
 Read-i - ly, stead-i - ly, on: Huz - zah, — Huz-
 We'll save! A -
 We'll save! A -
 read-i - ly, stead-i - ly, on: Huz - zah, — Huz-
 read-i - ly, stead-i - ly, on: Huz - zah, — Huz-
 still! A - las our cause is lost! A - las! our
 still! A - las our cause is lost! A - las! our

las! All's lost: We will save! ———

las! All's lost: They may save! ———

zähl'we've caught the Prince! Yes, a - way! ———

las! All's lost: We will save! ———

zähl'we've caught the Prince! Yes, a - way! ———

las! All's lost: We will save! ———

zähl'we've caught the Prince! Yes, a - way! ———

zähl'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.

The musical score is written for piano and drums. It begins with the tempo marking 'Allegro moderato.' and the instrument 'Piano.' The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mf' and 'l.h.' (left hand). The second system continues the melody and bass line, with a 'cresc.' (crescendo) marking. The third system features a 'f' (forte) dynamic in the right hand and a 'ff' (fortissimo) dynamic in the left hand. The fourth system continues the melody and bass line, with a 'f' dynamic. The fifth system features a 'Drums.' marking and a 'f' dynamic. The score ends with a double bar line.



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.

ff *p* *cresc.*

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

f

plan, rat-a-plan, rat-a - plan. Drum with zest, my boys!

Chorus. SOPRANOS.

TENOR. Rat-a-plan!

BASS. Rat-a-plan!

Rat-a-plan!

Beat your best, my boys! On - ward all! Rat-a - plan, rat-a-plan, rat-a -

cresc.

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,

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 -

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. *ffz*

1. 2.

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

tap! plan, plan!

tap! plan, plan!

tap! plan, plan!

ffz *ffz*

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.

Poco più animato.

1-2. Breeze, bear my song to her, Winds, speed a-long to her, Tell — her I

love her, will love her for aye! — Birds, come and sing of her,

Fair ti-dings bring of her, of her — In whose eyes — are my

Flora. (Looking toward tower.) Fa la

night and my day. — Can she be there? Ah!

mf *poco rall.* *ff a tempo.* *poco rall.* *mf* *p*

l.h. *Rio.* *

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Fa la, fa la la! Fa la,". The piano accompaniment consists of a right hand with triplet eighth notes and a left hand with a steady eighth-note bass line. Dynamics include *mf* and *cresc.*. The key signature has three sharps (F#, C#, G#).

Fa la, fa la la! Fa la,

That voice!

mf *cresc.*

Second system of the musical score. The vocal line continues with "fa la, Fa la la la!". The piano accompaniment continues with triplet figures. Dynamics include *f*. The key signature changes to two sharps (F#, C#).

fa la, Fa la la la!

'Tis she!

f

Ad.

Third system of the musical score. The vocal line has "Fa la, la, la!". The piano accompaniment continues with triplet figures. Dynamics include *f*. The key signature changes to one sharp (F#).

Fa la, la, la!

That voice I

f

Fourth system of the musical score. The vocal line begins with "(She appears at the window.)" and continues with "know; — 'Tis she I love who sings, who sings." The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Dynamics include *p* and *ad lib.*. The key signature changes to natural (C).

(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

f con anima.

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! *f* Fa la la la! *p* Fa la la la! *f* Fa la!

She's there!

Allegro. *p* My Flo - ra! Flo - ra! 'Tis I, and help is nigh! *Allegro.*

cresc. 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!

dim.

p

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.

fear, for a com - rade is nigh; All I

fear, for a com - rade is nigh; Per - il to

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

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

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

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

song to thee, Winds, speed a-long to thee; Told thee I
 song to thee, Winds, speed a-long to thee; Told thee I
 gamente. *Ad.* *

poco rall. *ff a tempo.*

love thee, will love thee for aye! — Birds came to sing of thee,

love thee, will love thee for aye! — Birds came to sing of thee, *ff*

poco rall. *ff a tempo.*

Fair ti-dings to bring of thee! Thou — in whose eyes — are my *cresc.*

Fair ti-dings to bring of thee! Thou — in whose eyes — are my *cresc.*

night and my day! — *ff*

night and my day! — *ff*

l.h. *ff*

No. 21. Song of the Turnkey.

Lochiel.

Allegro deciso.

Piano.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f deciso.* and *mf*.

Moderato.

The vocal melody is written in the bass clef, with lyrics in English. The piano accompaniment is in the right hand, with the left hand providing harmonic support. The tempo is Moderato. The key signature has two flats (B-flat major). The lyrics are as follows:

1. In the don - jon deep, in the don - jon keep; Where the
 2. Tho' the rav - en screams, from the gal - lows beam; It is

spi - ders weave their strands; — In the home of bats, And of
 lit - tle heed he takes; — And a song he roars, Thro' the

grey old rats, Are my lord the turn - key's lands. — O, his
 cor - ri - dors, As his watch - ful round — he makes. — There is

The piano part includes various musical notations such as *f deciso.*, *mf*, *sfz*, and a fermata. There is also a small asterisk (*) and a 'Cres.' marking in the piano part.

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.**ff**cresc.*

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

colla voce. *marcato il movi-*

ho! — I am king of the don - jon deep; — There is

mento.

mu - sic of bolt and chain, — In the turn - key's dark do -

main. ——— How mer - ri - ly jin - gle chains that cling! How

mer - ri - ly jin - - gle keys that swing! I am

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.

12055

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in G major and 2/4 time. The piano part is in G major and 2/4 time. The score includes lyrics and various musical markings such as 'main.', 'marc. molto.', 'Più lento.', 'rall.', 'colla voce.', 'D. S.', and 'a tempo.'.

No 22. Serenade.

The Mayor and Sandy.

Allegro à la Valse.

Piano. *p*

The Mayor. *mf*

The land of ro-mances, Of mu-sic and

daunces Is dear and dis-tant Spain! _____

Sandy. *f*

Is Spain! Where sweet Señ-or -

Each

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

cresc.

swain! Whirling, twirling round in the dance; Trip-ping,

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

i - tas, Ca-bal - ler - os, They en - trance in that land of fair ro - mance: i - tas, Ca-bal - ler - os, They en - trance in that land of fair ro - mance, ro -

Cas-ta-nets cling - ing! As we mance. Tambourines ring - ing! As we

lis - somely sway. _____ Mando-lins tink-ling!

lis - somely sway. _____ Lit-tle stars

Come, then, and let us wan - der, love! Come, then, and let us

twink-ling! Come then, and let us wan - der love! Come, then, and let us

cresc.

Ad. * *Ad.* * *Ad.* *

go, love; Hap - py wilt ev-er be! Let us a - way! _____

(Falsetto.)

wan - der, love; Hap - py wilt ev-er be, and gay. _____

Dance.
Piu mosso.

This page of musical notation consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff features eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. Accents (>) are placed above many notes.
- System 2:** Treble staff continues with eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. A *cresc.* marking is present in the bass staff.
- System 3:** Treble staff features eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. Accents (>) are placed above many notes.
- System 4:** Treble staff features eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. A *ff* marking is present in the bass staff.
- System 5:** Treble staff features eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. A *cresc.* marking is present in the bass staff.
- System 6:** Treble staff features eighth-note triplets and dotted eighth notes. Bass staff features eighth-note triplets and dotted eighth notes. A *ff* marking is present in the bass staff.

No. 23. Rustic Song.

Rob Roy, Janet and Chorus.

Allegretto.

Janet.

Rob Roy.

Piano.

Allegretto.

p

poco cresc

mf 2. There's a lass, somethink her

mf 1. When the lark is skyward

bon - ny, Dai - ly comes to milk the kye; Truth, she is as fair as

wing - ing Soaring high to 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* *colla voce.* *a tempo.* *dolce.*

Ed. *

show-ing, But the glow - - worm's light is gone; Then you hear the plow-boy
meets him With none ith - - er by to see; Ye had the kiss that

show-ing, But the glowworm's lit - tle light is gone; Then you hear the plow-boy
greetshim With none ith - er bod-y by to see, Ye had hersweet-est

cresc. *cresc.*

go - ing Through the mead - ow, thro' the mead - ow at the
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
 Ye hear the cheery pip - ing whis - tle Of the

TENOR.
 Ah, hear, Don't ye hear the

BASS.
 Ah, hear, Don't ye hear the —

rall. *a tempo.*

plow-boy far - ing gai - ly At the dawn; at dawn of day?

cheer-y pip - ing At the dawn of

plow-boy far - ing gai - ly At the dawn _____ of _____

cheer - y pip - ing At the dawn _____ of _____

cheer - y pip - ing At the dawn _____ of _____

Now fly a-way! Spy-ing Rob-in, fly a-way! a-way! (whistle.)

day. A - way! Rob-in, fly a - way! (whistle.)

day? A - way Rob-in, fly a - way!

day? Ay! fly, fly a - way!

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

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

Musical score for the first system. It consists of a piano accompaniment (grand staff) and three whistling parts (three staves). The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests. The whistling parts are marked "(whistle)" and follow a similar melodic line. The key signature is one flat (B-flat), and the time signature is 3/4.

Below the piano accompaniment, there are two measures of a rhythmic pattern: $\text{R}\omega. * \text{R}\omega. *$.

Musical score for the second system. It consists of a piano accompaniment (grand staff) and three whistling parts (three staves). The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests. The whistling parts are marked "(whistle)" and follow a similar melodic line. The key signature is one flat (B-flat), and the time signature is 3/4.

The system includes first and second endings, marked "1." and "2.", leading to a repeat sign.

Musical score for the third system. It consists of a piano accompaniment (grand staff) and three whistling parts (three staves). The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests. The whistling parts are marked "(whistle)" and follow a similar melodic line. The key signature is one flat (B-flat), and the time signature is 3/4.

The system includes first and second endings, marked "1." and "2.", leading to a repeat sign.

Nº 24. Finale III.

Allegro.

Janet.

Flora.

Captain.
Lieutenant.

Now fly, while you may!—

Prince.

Mayor.

Rob Roy.

Tammas.

Sandy.

Lochiel.

SOPRANOS.

TENOR.

BASS.

A - way!—

A - way!—

A - way!—

A - way!—

Allegro.

Piano.

ff

f

Musical score for "The Parting Song" from "The Pirates of Penzance". The score is written for a full orchestra and vocal soloists. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in common time. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics: "Ay, haste a - Prince, you have leave to de - part: Hasten a - way! O'er the sea! Take my thanks, I A - - way!". The instrumental parts (Violins I, Violins II, Violas, Cellos, and Double Basses) provide harmonic support. The piano part (Grand Staff) features a rhythmic accompaniment. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). The lyrics are: "Ay, haste a - Prince, you have leave to de - part: Hasten a - way! O'er the sea! Take my thanks, I A - - way!".

way!

way!

Englishmen honor a foeman so brave; But fly, if your life you would save!—

pray!

De - - part!—

De - - part!—

De - - part!—

De - - part!—

De - - part!—

De - - part!—

De - - part!—

De - - part!—

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!

poco rall.

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

poco rall.

Make haste! O haste a -

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

poco rall.

Go! Go! Fare - thee -

poco rall.

Go! Go! Fare -

poco rall.

Go! Go! Fare -

poco rall.

Go! Go! Fare -

poco rall.

Then swing the clay-more and smite the targe, Ay,

France! Then swing the clay-more and smite the targe, Ay,

way! Make haste, a - way!

France! Then swing the clay-more and smite the targe, Ay,

Then swing the clay-more and smite the targe, Ay,

well! Then swing the clay-more and smite the targe, Ay,

Then swing the clay-more and smite the targe, Ay,

Then swing the clay-more and smite the targe, Ay,

well! Then swing the clay-more and smite the targe, Ay,

well!

well!

well!

well!

Haste a - way!

Haste a - way!

f marcato.

swing the clay - more and sound the charge, sound the charge! With a

swing the clay - more and sound the charge, sound the charge! With a

à 2.
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! —

12055

cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
 With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
cresc.
 clang and a clash let the good blades flash, With clang and a clash let the
 A - way! a - way! E - scape, O Prince,
 A - way! a - way! Fly, O Prince,
 A - way! a - way! Fly, O Prince,
 A - way! a - way! Fly, O Prince,

cresc.

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And I go a - way, will go a - way!_ I'll

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

good blades flash, And the Prince, the Prince will be a - way!_ Haste

we pray you! A - way! Haste

we pray you! A - way! Haste

we pray you! A - way! Haste

f *cresc. molto.*

then! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, swing the claymore and smite the targe, Then swing the

then! Then swing, *à 2.* swing the claymore and smite the targe, Then swing the *à 2.*

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

à 2.
then! Then swing ye the sword, my lads! Then swing

then! Then swing ye the sword, my lads! and

then! Then swing ye the sword, my lads! and

ff

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and danger are

claymore and sound the charge; All's going well! Now the peril and pain are

claymore and sound the charge; All's going well! Now the grief and pain are

claymore and sound the charge; All's going well! Now the pain and strife are

claymore and sound the charge; All's going well! Now the pain and strife are

sword, sound the charge; All's going well! Now the grief and pain are

sword, sound the charge; All's going well! Now the grief and pain are

Now the per-il and danger are

claymore and sound the charge; All's going well! For the per-il and pain are

sound the charge; All's going well! For the grief and pain are

sound the charge; All's going well! For the grief and pain are

Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!

Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!

Prince is saved. Hur-rah! We have saved him, Our Prince's

saved, am saved. Hur-rah! I've been sav - ed, I'm safe at last! Ah!

Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!

Prince is saved. Hur-rah! We have saved him, He's safe at last! Ah!

Prince is saved. Hur-rah! We have saved him, The Prince's

Prince is saved. Hur-rah! We have saved him, The Prince's

Prince is saved. Hur-rah! We have saved him, The Prince's

haste a - way!_ A - way!_ A -

haste a - way!_ A - way!_ A -

haste a - way!_ A - way!_ A -

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; per-il is past, — 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.

The piano accompaniment consists of two staves, treble and bass clef, in 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

A musical score for the hymn "Now I Can Live". The score is written for four voices: Soprano, Alto, Tenor, and Bass. It begins with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "past; Now I can live, dear, ev- - er, all, past; Now, at last I can live, dear, ev- - er, all, past; Now I can live, dear, live all for thee, all for thee, past; Now I can live, dear, live all for thee, all for thee, past; Now I can live, dear, live all for thee, on-ly past; Now I can live, dear, live for thee, all past; Now I can live, dear, ev- - er, all past; Now I can live, dear, ev- - er, all". The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p". There are also some unusual markings like "cresc. à 2." and "p" followed by a colon. The score ends with a final chord in both hands.

dear one, for thee. Dawn comes at last, And all
 dear one, for thee. Dawn comes at last, And all
 dear one, for thee. Dawn comes at last, at last,
 dear one, for thee, yes, for thee. Ah, yes, dawn comes at last; All
 dear for thee, yes, for thee. Ah, yes, dawn comes at last; All
 dear for thee, yes, for thee. Ah, yes, dawn comes at last; All
 for thee, yes, for thee. Ah, yes, dawn comes now at last:
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,
 for thee, yes, for thee. Ah, yes, love's day has dawn'd at last,

ff

per-il and strife are past;— Now this life will be for love on -

per-il and strife are past;— Now this life will be for love on -

à 2.
Per-il and strife are past, are past; Life will for love be on -

strife is past, past; Ah! Now we can live for love's own sweet

strife is past, past; Ah! Now they can live for love's own sweet

strife is past, past; Ah! life will for love be on - ly, for

Strife is past, is past; Ah! life will for love be on - ly, for

All strife is past; Now they can live for love's

All strife is past; Now they can live for love's

All per - il and pain are past; Now they can live for love's

All strife and pain are past; Now they can live for love's

All strife is past; Now they can live for love's

ly; Hap-py for aye, Hap-py for aye, Naught can be -

ly; Hap-py for aye, Hap-py for aye, Naught can be -

ly; Hap-py for aye, Hap-py for aye,

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

love! Hap-py for aye, ev - er hap-py for aye:

love! Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye:

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

sake; Hap-py for aye, ev - er hap-py for aye, Naught can be -

pressando.

marc. molto.

tray, Naught can be - tray thee; Life for love's sake a - lone will

marc. molto.

tray, Naught can be - tray thee; Life for love's sake a - lone will

marc. molto.

Now a - way! Hasten pray; Life for love's sake a - lone will

marc. molto.

Now I go! yes, I go! I shall haste; Life for love's sake a - lone will

marc. molto.

Now a - way! Hasten pray; Life for love's sake a - lone will

marc. molto.

Now a - way! Hasten pray; Life for love's sake a - lone will

marc. molto.

Now a - way! Hasten pray; Life for love's sake a - lone will

marc. molto.

Now a - way! Hasten pray; Life for love's sake a - lone will

marc. molto.

tray, Naught can be - tray! Life for love's sake a - lone will

marc. molto.

tray, Naught can be - tray! Life for love's sake a - lone will

marc. molto.

tray, Naught can be - tray! Life for love's sake a - lone will

marc. molto.

10

