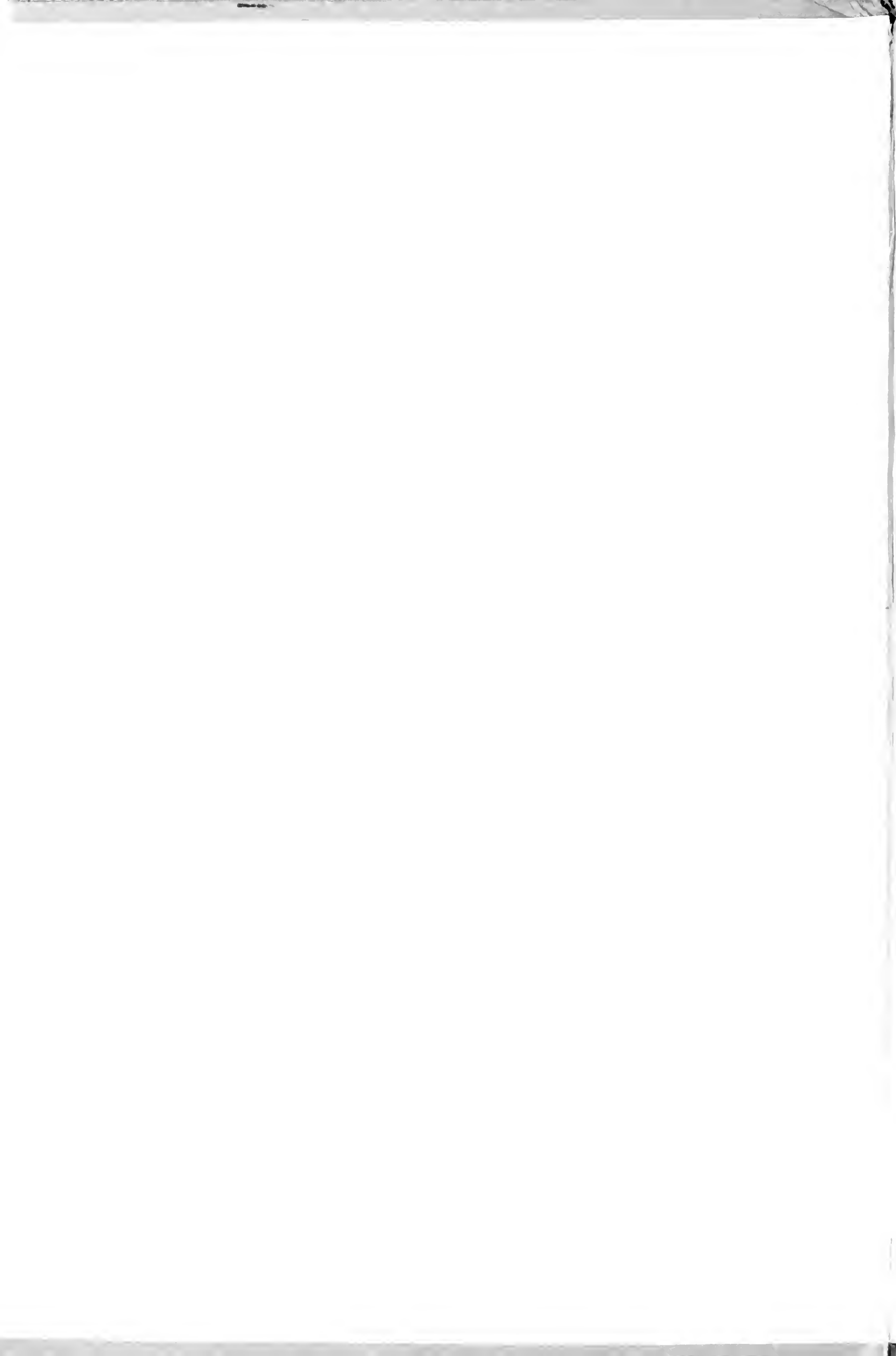


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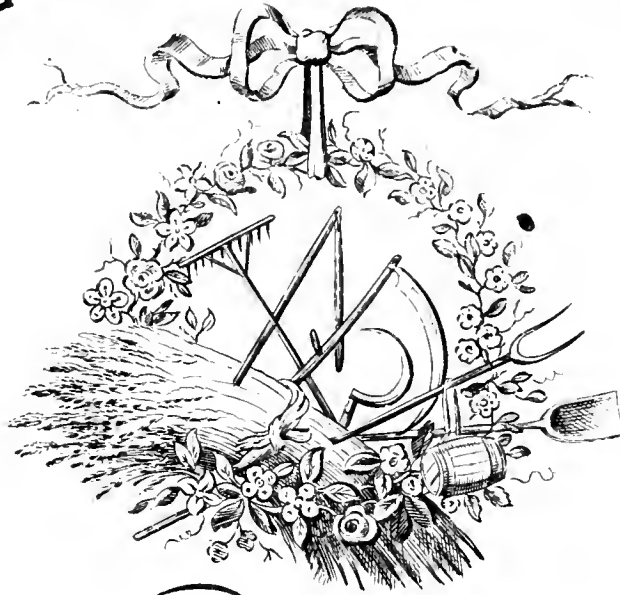
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The (entire), Music

THE FARMERS' WIFE



a Comic Opera in Three Acts,
as Performed with the highest applause
at the
THEATRE ROYAL COVENT GARDEN,

(Composed by)

HENRY R. BISHOP,

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

The Poetry by Cha^s. Dibdin Jun^r. Esq^r.

Ent. at Sta. Hall.

LONDON,

Price 10/6

Printed by Goulding, D. Almaine, Potter & Co. 20, Soho Square, & 7, Westmerland Street, Dublin.

THE OVERTURE

To the Tune of

The Farmers Wife,

as Performed at the

Theatre Royal, Covent Garden,

Composed & Arranged for the

Piano Forte.

BY

HENRY R. BISHOP,

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

Ent. Str. Hall.

Pr. 2/6

London Printed by G. Aldine & Co. 20, Shoe-Lane, West-mermaid-Street, Dublin.

LARGO

COMPOSO

ff p Sostenuito ff

p Sostenuito ff Dol f p

f p f pp f pp Smerz

Farmers Wife

V.S.

ALLEGRO
MODERATO

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. It features two staves. The upper staff has a melodic line with various articulations. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present at the start of the system, and a piano-piano (*pp*) marking appears towards the end of the system.

The third system consists of two staves. The upper staff continues the melodic development. The lower staff maintains the accompaniment. A piano (*p*) dynamic marking is visible at the beginning of the system.

The fourth system consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment. A Crescendo (*Cres*) marking is placed above the lower staff towards the end of the system.

The fifth system consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is at the start, and a piano-forte (*pf*) marking appears in the middle of the system.

The sixth system consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment. A piano-forte (*pf*) dynamic marking is at the start of the system.

Farmers Wife

The musical score is written for piano and violin. It consists of ten systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The violin part is written in a single staff with a treble clef and the same key signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are: *rf* (rhythmic fortissimo) in the first system, *p* (piano) in the second system, *Dol* (Dolce) in the third system, and *pp* (pianissimo) in the tenth system. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

Farmers Wife

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a series of chords and eighth notes, while the bass staff provides a rhythmic accompaniment with quarter notes.

Second system of musical notation, continuing the piece with similar chordal textures in both staves. A dynamic marking of *f* (forte) is present in the bass staff.

Third system of musical notation, showing a continuation of the harmonic and rhythmic patterns. The treble staff features more complex chordal structures.

Fourth system of musical notation, maintaining the established musical style with consistent notation and dynamics.

Fifth system of musical notation, including a dynamic marking of *p* (piano) in the bass staff, indicating a change in volume.

Sixth system of musical notation, featuring a melodic line in the treble staff and a dense chordal accompaniment in the bass staff.

Seventh system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the bass staff.

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *f* is present in the lower staff.

Second system of musical notation, continuing the piece. It features a melodic line in the upper staff and a more active bass line. Dynamic markings of *rf* are visible in the lower staff.

Third system of musical notation. The upper staff has a more melodic and expressive line, while the lower staff provides a steady accompaniment. Dynamic markings include *rf*, *ff*, and *rf*.

Fourth system of musical notation. The music continues with a similar texture of melody and accompaniment. The lower staff shows some chordal textures.

Fifth system of musical notation. The upper staff features a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment. Dynamic markings of *rf* are present.

Sixth system of musical notation. The upper staff has a melodic line with a *p* dynamic marking. The lower staff features a *Dol* (Dolce) marking and a more melodic bass line.

Seventh system of musical notation, the final system on the page. It concludes with a melodic phrase in the upper staff and a supporting bass line.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, including a *pp* dynamic marking.

Third system of musical notation, including a *Cres* (Crescendo) marking.

Fourth system of musical notation, including an *f* (forte) dynamic marking and an 8-measure rest.

Fifth system of musical notation, including an 8-measure rest.

Sixth system of musical notation, including a *loco* marking and an 8-measure rest.

ff

RONDO.

ALLEGRETTO

GRAZIOSO.

p Soli.

f

p Solo *Scherzoso*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. Dynamics include *pp* at the beginning and *f* towards the end.

Second system of musical notation, continuing the piece. Dynamics include *ff* and a fermata with the number 8 below it.

Third system of musical notation, featuring a *Solo* section. Dynamics include *rf* and *p*.

Fourth system of musical notation, continuing the *Solo* section. Dynamics include *Solo p*.

Fifth system of musical notation, featuring a *f* dynamic marking.

Sixth system of musical notation, featuring an *ad lib:* marking and a *p* dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *f* and *rf*.

Piu Presto

Second system of musical notation, starting with the tempo marking *Piu Presto* and a dynamic marking of *pp*.

Third system of musical notation, including a *Cres* marking and a dynamic marking of *f*.

Fourth system of musical notation, featuring an 8-measure rest and dynamic markings of *rf* and *pp*.

Fifth system of musical notation, including an 8-measure rest, a *loco* marking, and dynamic markings of *f* and *ff*.

Sixth system of musical notation, concluding the piece with a final cadence.

(How sweet the opening)
Quartetto

SUNG BY

(Master) Williams, Miss (Miss) Pearce, (Miss) Simon.
(in the Comic Opera of)

THE FARMER'S WIFE,

At the Theatre Royal, Covent Garden,

Composed by

The Words by

HENRY R. BISHOP,

(By the Junct. Eng.)

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

Ent. Sta. Hall.

Vol. 2^d.

London, Printed by Girdling & Co. 20, Soho Sq. 7, Westmorland St. Dublin.

ANDANTINO
ALLA
SICILIANA.

Clar.

Farmers Wife

Master Williams

Dol: *h^o* *h^o*

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Miss Carew

Dol:

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Miss Rennel

Dol:

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

Mr Tinney

Dol:

O how sweet the op'ning day! Ev'ry sense delighting, Charming ev'ry

pp *espress:*

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; Charming ev'ry care away, To labour while in-viting;

care away, To labour while in-viting; To labour while in-viting;

Farmers Wife

La-bour, source of joy and health; Labour, all the peasants wealth. Labour source of
 Labour, all the peasants wealth. Labour source of
 La-bour, source of joy and health; Labour, all the peasants wealth. Labour source of
 La-bour, source of health; all the peasants wealth. Labour source of

Flageolet

joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.
 joy and health; Labour, all the Peasants wealth. Labour all the Peasants wealth.

ff
 Labour, all the Peasants wealth _ _ _

ff
 Labour, all the Peasants wealth _

ff
 Labour, all the Peasants wealth _ _ _

ff
 Labour, all the Peasants wealth _ _ _

ff

2^d Verse.

Dol *hr* *hr*
 O! how blythe the bosom grows When the Lark is singing! While to him who

Dol
 O! how blythe the bosom grows When the Lark is singing! While to him who

Dol
 O! how blythe the bosom grows When the Lark is singing! While to him who

Dol
 O! how blythe the bosom grows When the Lark is singing! While to him who

pp *espress:*

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! While to him who all bestows sweet

all bestows Sweet gra-ti-tude is springing! sweet

grati-tude is springing! Grateful notes our Song employ; Grateful hearts a=

grati-tude is springing! Grateful hearts a=

grati-tude is springing! Grate ful notes our Song employ; Grateful hearts a=

grati-tude is springing! Grateful notes employ; Grateful

Flag:

=lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

-lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

-lone enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

hearts enjoy. Grateful notes our Song employ; Grateful hearts alone enjoy.

Grateful hearts a = lone alone en = = joy - - Grate-ful hearts a =

Grateful hearts a = lone a = = lone en = = joy - - Grate-ful hearts a =

Grateful hearts a = lone alone en = = joy - - Grate-ful hearts a =

Grateful hearts a = lone a = = lone en = = joy - - Grate-ful hearts a =

lone a = lone en = = joy Grateful hearts alone en-

lone a = = lone en = = joy Grateful hearts alone en-

lone a = lone en = = joy Grateful hearts alone en-

lone a = lone en = = joy Grateful hearts alone en-

= joy Grateful hearts alone en-joy a = = lone a -

joy Grateful hearts alone en=joy a = = lone a =

- joy Grateful hearts alone en-joy a = = lone a -

= joy Grateful hearts alone en-joy loco a = = lone a =

ff *br*
= lone en joy
ff *br*
= lone en joy
ff *br*
= lone en joy
ff
= lone en joy

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are "lone en joy".

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

The second system of the score consists of four empty vocal staves and a piano accompaniment. The piano accompaniment is in the right and left hands. The lyrics are "8 - - - - - loco".

Give me the Man who can value advice,

DUETTO, SANG BY

MR INGLETON & MRS STRADER,

in the Comic Opera of

THE FARMER'S WIFE,

at the

Theatre Royal Covent Garden.

Composed by

HENRY R. BISHOP.

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

For at Sea Hall,

LONDON,

Price 2^s /.

Printed by Goulding's Almanac Printer & Co. 20, Shoe Square, & 7, Wesmerland St. Dublin.

ANDANTINO

SPRITOSO

Barnard:

f Stubble: *f* O give me the man who can va = lue ad = = vice, Yet heeds not the

O give me the man who can va = lue ad = = vice, Yet heeds not the

p

p counsel that fol = ly would lend; Whose heart trusts with caution, dis = cerning, tho'

counsel that fol = ly would lend; Whose heart trusts with caution, dis = cerning, tho'

pp

f nice, Whose head can dis = tinguish 'tween flat = trer and

nice, Whose head can dis = tinguish 'tween flat = trer and friend, - - Can dis =

mf *Cres* *f*

Farmers Wife.

NB: This Duett may be sung without accompaniment.

ff friend; Can dis - tinguish 'tween flatterer and friend! *dolce* Whose tem = per un =

= = tinguish 'tween flat = trer 'tween flatterer and friend! *dolce* Whose tem = per un =

p *mf* *dolce*

= = ruf = fled no trouble can wring, Yet in dan = ger can feel = ing with

= = ruf = fled no trouble can wring, Yet in dan = ger can feel = ing with

mf

ff *calando* for = ti = tude shew; *espres:* a Tempo If the mind is a Kingdom, that man is a King;

ff *espres:* for = ti = tude shew; If the mind is a Kingdom, that man is a King; And the

colla voce *p* a Tempo *mf*

f *Piu Largo*

And the greatest of Monarch's be = = low! If the mind is a

Piu Largo

greatest of He = roes And Monarch's be = = low! If the mind is a

p *colla voce.*

Tempo mo *ff*

Kingdom, that man is a King: *Tempo mo* And the great = est of

Kingdom, that man is a King; And the greatest of He = roes and

f

ff

Monarch's be = = low.

Monarch's be = = low.

f *Segue Allegro.* *ff*

ALL? MODERATO.

Such a man, if domestic, tho' harass'd with care - Still smooths up his brow when ap-
 dol

Such a man, if domestic, tho' harass'd with care, Still smooths up his
 dol

pp

ALL? MODERATO.

= = proaching his door; Con = ceals from the circle that welcome him there, All,
 cres

brow when approaching his door; Conceals from the circle that welcome him
 cres

mf all, but the joy their en = dearments ensure! Such a dearments en = = sure!
 1st *p* 2d

there, all, all, but the joy they en = sure! joy they en = = sure!
mf

dolce

The smiles of his Part = ner such plea = sure can bring, His

The smiles of his Part = ner such plea = sure can bring, His

pp

childrens sweet prattle such rap = ture bestow; If the mind is a

childrens sweet prattle such rap = ture bestow; If the mind - - -

ff

f

King = dom, that man that man that man is a King! If the

- - - is a Kingdom, that man that man that man is a King! If the

p *cres* *ff* *p*

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

mind is a Kingdom, that man is a King! And the greatest of Heroes and

mind is a Kingdom, that man is a King! And the greatest of

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs. The tempo is marked 'calando' and the dynamics include 'ff' and 'p'.

Monarch's be = low! And the greatest of Monarch's be = low!

Monarch's be = low! And the greatest of Heroes and Monarch's be = low!

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs. The dynamics include 'ff', 'mf', and 'ff'.

The third system of the musical score consists of two piano accompaniment staves in treble and bass clefs. The music continues with various rhythmic patterns and dynamics.

TRIUMPH FORBEAR

Recitative & Volacca.

Sung by

Miss Stephens,
In the Comic Opera of

THE FARMER'S WIFE,

at the

Theatre Royal, Covent Garden,

The Words by

Composed by

C. Dibdin, Junr Esq.

HENRY R. BISHOP,

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

King's Street, Hall.

Price 1/6

London, Printed by Goulding & Co. 20, Soho Square & J. Westmerland St. Dublin.

ALLEGRO

p *cres*

il: *f* *ff*

Farmers Wife

RECIT^o
ad lib:

Trifler, forbear, deceit in flattery lies;

We may en-dure it, But we must de = = spise!

POLLACCA.

ALLEGRO

NON TANTO

Clar: *mf*

scherzando.

Go, trifler, go; your flattery leave, That lure which leads our sex a = stray; Still smiling

on = ly to de = ceive, And more secure = ly to be = = tray:

That lure which leads our sex a = stray; Still smiling on = ly to deceive, And more se =

= cure = ly to be = = tray! On Et = = = nas

side thus ver = dure bright, Deludes the swain, And hope in = spires; Deludes the

swain, And hope in = = spires: ff While, with an

o = = ver = whelm = ing' night, The dread Vol = ca = = = = = = =

= = = no pours its fires. The dread Vol = ca = = = = no pours its

fires! Trifler, for = bear, Trifler, for = bear. - - - - Go, trifler.

ad lib: Largo Tempo ^{mo}

go, your flattery leave, That lure which leads our sex a = stray; Still smiling on = ly to de =

pp

= ceive, And more securely to be = tray. That lure which

f

leads our sex a = =stray, Still smiling on = ly to de = ceive, And more securely to be =

pp

For those whose Voices are not sufficiently high for the original Passage.

ppp. *cres* *f* *pp*

= tray; Still smiling on = ly to de = ceive, And more se = cure = ly to be = tray! And

more se=cure=ly to be=tray: And more se=cure=ly to be=tray: And more se = =

stacc:

8ve

The original passage.

= cure = = = = ly

- cure = ly to be = = = tray - - - - - se = = cure = = = = ly

mf *cres* *f* *p*

to be = = = tray - - - - -

mf *ff*

Wear O Wear me Garland, Sing
Sung by
Miss Matthews

in the Comic Opera of

THE FARMERS WIFE

at the
Theatre Royal Covent Garden.

the Words by

Composed by

Libretto by

HENRY R. BISHOP

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

Ent at Sta Hall.

Pr. 2s/.

London. Printed by Goulding, D'Almeida, Jötter, & Co. 20, Soho Square, & 7 Westmorland Street, Dublin.

ANDANTE

GRAZIOSO

Miss Courty.

Weave, O weave me, garlands gay, Where myrtles shall with

roses with roses twine; - - There many a bloom = ing

flow'r - dis = = play. And many and many a per = fumd bud - - - com =

= = bine. Then with 'em crown the - - - smi = ling hours,

Eurydice's Wife

And let bright fan - = cy lead the train; And let bright

Clar: *cres* *f* *p*

fan = cy lead the train; And - - - harmo = ny

cres *pp*

with charmed pow'rs In = vite 'em with her dulcet strain. - - -

un poco Più Presto.

her dul = = = = = = = = = = = = = = = =

cet

strain her dul

cres mf

ALLEGRETTO MODERATO.

scherzoso.

My thoughts are all dancing. To ex = ta = cy's measure. So pleasing. yet teasing, per =

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a dynamic marking of *rf* (ritardando forte) and transitions to *p* (piano). The accompaniment consists of chords and moving lines in both hands.

= plexing with pleasure. So pleasing, yet teasing, So pleasing, yet teasing, Per =

The second system continues the vocal and piano parts. The vocal line has dynamic markings of *rf* above it. The piano accompaniment includes dynamic markings of *p* and *f* (forte) in the right hand.

= = plex = = = ing per = plexing with pleasure. Per = = plex = = = ing per =

The third system shows the vocal line and piano accompaniment. The piano part has dynamic markings of *f* and *p* in the right hand.

= plex = ing with pleasure.

A = while let the

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* in the right hand and *p* in the left hand.

phan = ta = sy sweetly confound me, Come come smi = ling hours strew your

scherzo.

ro = ses a = round me; A = while let the phanta = sy sweetly con = found me. Come

come smiling hours strew your ro = ses A = round me, A = while let the

phan = ta = sy sweetly con = found me. Come come smiling hours strew your

ro-ses around me. a = = = = round me a = = =

= = = = = = = = = = round me a = = =

= = = = round me a = = = = = = = =

ad lib: *p*

= round me!

LOVE HAS EYES,

the celebrated Ballad *sung by*

MRS. S. S. C. L. S. R.,

In the Comic Opera

OF

THE FARMERS WIFE.

As at the

Theatre Royal Covent Garden

Composed by

the words by

Charles Dibdin Esq.

M. R. BUSHOP,

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

Solo St. Hall.

Pr. 1 6

London, Printed by Goulding & Comp^{rs} 20, Soho Square & Westmerland St. Dublin.

ALLEGRETTO

Scherzando. *mf*

MODERATO

Flauto

f *ff*

Capt^d Belton,
Scherzozo.

Lov'e's blind they say, O, never may, Can words lov'e's grace im-part! The

pp e Stacc;

fan-cy weak, The tongue may speak, But eyes a-lone the heart!

Dol
In one soft look what language lies. O, yes be-lieve me, love has

ad lib:
eyes, O love has eyes - - love has eyes O love has eyes Oyes believe me

pp

love has eyes! O, yes believe me, O, yes believe me, O, yes believe me

love has eyes

2^d VERSE.
Scherzoso

Love's wing'd they cry, O, never I... No pinions have to soar! De-

= ceivers love, But never love, At = tachid he roves no more!

Dol

Can he have wings who ne=ver flies! And yes be=lieve me love has

ad lib:

eyes, O, love has eyes - , love has eyes, O, love has eyes, O, yes believe me

Cres

love has eyes, O, yes believe me. O, yes believe me, O, yes believe me, love has

eyes - - - -

f *ff*

WELCOME ALL,

*Chorus of Peasants in the 2nd Act,
of the Comic Opera, called*

THE FARMER'S WIFE,

*at the
Theatre Royal Covent Garden,
Composed by*

HENRY R. BISHOP,

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

The Words by Cha. Dibdin Jun., Esq.

Ent. of Sta. Hall.

LONDON,

Price

Printed by Goulding, Dalmaine, Potter & Co., 20, Soho Square & 7, Westmorland Street, Dublin

ALLEGRO
MODERATO

Farmers Wife

Soprano
Welcome all Welcome all Welcome are all to this

Alto
Welcome all Welcome all Welcome are all to this

Tenore
Welcome all Welcome all Welcome are all to this

Basso
Welcome all Welcome all Welcome are all to this

ff p

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

ff p

still must excite E-motions the children of pleasure ne'er know Welcome are all to this

still must excite E-motions the children of pleasure ne'er know Welcome are all to this

still must excite E-motions the children of pleasure ne'er know Welcome are all to this

still must excite E-motions the children of pleasure ne'er know Welcome are all to this

ff

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

scene of delight Where frolic and temperance hand in hand go The rejoicing of gratitude

8

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

still must excite Emotions the children of pleasure ne'er know Welcome are all Welcome are

8

loco

ff

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

all Welcome are all Welcome are all Welcome are all to this scene of de=

8

light welcome are all to this scene of de-light welcome are all to this scene of delight
light welcome are all to this scene of de-light welcome are all to this scene of delight
light welcome are all to this scene of de-light welcome are all to this scene of delight
light welcome are all to this scene of de-light welcome are all to this scene of delight

this scene of delight this scene of delight
this scene of delight this scene of delight
this scene of delight this scene of delight
this scene of delight this scene of delight

Final piano accompaniment system.

To done, To done, Th' men am!

AIR, SUNG BY

Mrs. Matthews,

in the Comic Opera of

THE FARMERS WIFE,

at the Theatre Royal Covent Garden,

The Words by

Composed by

Chas. Dibdin Junr Esq.

HENRY R. BISHOP,

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

1. Co. St. Hill.

Price 1/6

London, Printed by Goulding, D'Almaine, Potters & Co. 20, Scho Square & 7, W. St. Martin Street Dublin.

ALLEGRETTO

NON TROPPO

PRESTO

p e stacc.

f

loco
ff

MISS COURTLY.

scherzando.

Young Lu = bin lov'd the fair Lisette, and tapping at her window came: The

p e stacc.

sun had scarcely risen yet, She peep'd, and cried, "O fye for shame!" Sweet

mf

maid he cried "'tis smiling may, come let us rove" in = deed said she, so

pp stacc.

soon! What will the neighbours say! Fi done! Fi done! Ah mon a = = mi! Fi

ad lib:

donc, Ah mon a = = mi! Fi donc, Ah mon a = = mi! Fi donc, Fi donc, Fi

donc, Fi donc, Ah, mon a = = mi!

2^d VERSE.

Still Lu-bin soft per = sua = sion tried, And fair Lisette at last content; For =

pp e stacc.

= = got the neighbours ceas'd to chide, Stole out, and with him, May = = ing

went! And oft a stolen kiss he caught, Li = = sette, no doubt, dis = =

mf *ppp* stacc.

= = pleas'd would be, Yet on = ly said, What e'er she thought, "Fi done! Fi done! Ah

ad lib.
mon a = mi! Fi done, Ah mon a = = mi! Fi done, Ah mon a = =

= mi! Fi done, Fi done, Fi done, Fi done, Ah mon a = = mi

rf f

3^d VERSE.

pp e stacc.

He talk'd of love "Come let's a-way," She cried, yet loiter'd, sil-ly thing; He

press'd her too to fix the day, And on her fin-ger plac'd a

mf pp stacc.

ring. She star-ted, blush'd, and hung her head, Yet ve-ry an-gry

tried to be, But on=ly sigh'd, and soft=ly said, Fi done! Fi done! Ah

= mon a = = mi! Fi done, Ah mon a = = mi! Fi done, Ah mon a = =

mi! Fi done, Fi done, Fi done, Fi done, Ah mon a = = mi!

mi! Fi done, Fi done, Fi done, Fi done, Ah mon a = = mi!

Thy swift ye Sphyras

RONDO, SING BY

(M^{rs} Sinclair)

in the Comic Opera of

THE FARMERS WIFE,

The Poetry by C. Dibdin Jun. Esq.

The Melody Composed by I.S.

The Accompaniments by

HENRY R. BUSHMANN,

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

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ANDANTINO

SCHERZOSO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 7/8. The key signature has one sharp (F#). The music begins with a forte (f) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature as the first system. The melody in the treble staff continues with similar rhythmic patterns. The bass staff continues with its accompaniment, showing some chordal textures.

Farmers Wife

Captⁿ Belton.

Fly swift, ye Zephyrs, Who waft the sighs of Love, O say how I

languish, What pain for her - - I prove, Fly - - - Fly swift, ye Zephyrs, As

fleet as Fan-cy move, O, tell all my anguish, No joy without my Love!

O, tell her, oer my mind She

Fine

Primers Wife

bears the softest sway, O, tell her all my ar = dour, My fondness all dis =

= play . Fly! Fly! Fly! *Largo*

Clar: *Da Capo al Segno*

And if an ear she deign, And if a smile re = ply, Ah! haste to ease my pain, &

p

soothe my anxious sigh! Fly! Fly! Fly! *Largo*

Clar: *D. C. al Segno*





