

The  
Whole of the Music  
*IN*  
**THE GNOME-KING!**

*Dramatic Legend!*

*In Two Acts,*

*As performed with universal applause.*

*at the*  
*Theatre Royal, Covent Garden,*

*Composed and Composed from the Score,*

*FOR THE*  
**VOICE.**

*AND*

**Piano Forte.**

*BY*

**HENRY R. BISHOP**

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

*Ent. at Sta. Hall.*

*Price 12s*

*London, Published for the Author by Goulding, D'Almaine, Pether & Co 20, Soho Square.*

Dear Mother  
I have just received  
your kind letter  
and was glad to hear  
from you.

THE GAZETTE

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The huge Globe has enough to do.

GLEE for three VOICES,  
Sung by

M<sup>r</sup>. Taylor & Co.

THE GNOME KING!

at the Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

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

Price 2/6

Ent. Sta. Hall.

London. Published for the Author, by Gentsling, D'Almaine, Potter & Co. N<sup>o</sup>. 20, Soho Square.

ALLEGRETTO  
MODERATO  
Piu tosto  
ANDANTINO

Flauto. *f*

Solo

The huge, huge Globe has enough to do, Rolling and bowling around the Sun, Spinning about on its

*p* *stacc*

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

whirligig risks they run: At the whirligig whirligig risks they run, At the risks they run The

huge Globe has enough to do, Rolling and bowling a-round the Sun; Spinning about on its

huge Globe has enough to do, Rolling and bowling a-round the Sun; Spinning about on its

XXXX NB If Sung by Male Voices, the upper part should be sung by Tenors, ...  
 Gnome King, and the Second part by Altos, an Octave higher! H.R.B.

cres

Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the  
 Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the  
 Axis too, Till men on the surface look wondrous blue, Till men on the surface look wondrous blue, At the

*f*

*cres*

*cres*

*sva*

*cres*

*f*

whirligig risks they run. At the whirligig whirligig risks they run At the whirligig risks they run.  
 whirligig risks they run. At the whirligig whirligig risks they run the whirligig risks they run.  
 whirligig risks they run. At the whirligig whirligig risks they run At the whirligig risks they run.

*f*

*f*

*f*

*loco*

SOLO

And the miner, when first among fossils he got, Was only in search of a steadier spot Was

*pp*

on - ly was only in search was on ly in search of a steadi - er spot

cres mf

CORO:

And the Miner when first among fossils he got, was on ly in search of a steadi er spot. Was

f

on - ly on - ly in search in search of a stead i - er

on - ly on - ly in search . . . . in search of a steadi - er

8

f

spot

spot SOLO

spot But we, But we who are Gnomes can far ther probe, Into the rolling

8

bowling Globe Than men are allow'd to en - - ter In\_ to the rol\_ ling bowling Globe Than

men are allow'd to en - - ter For our Em - - pire we keep, From a few fathoms

ad lib *tr*

deep Down down down down to the ve - ry - - cen - tre

Gnome King.



## CORO

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

The mole & the worm do well do well Under the ground to grubble & dwell Ho! ho! ho! We are

snug below we are snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

snug below we're snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

snug below we are snug below! However 'tis twirld, Wherever 'tis hurld, What care we how wags the world!

Gnome King.



*pp* what care we what care we how wags the world? *h* Ho! ho! ho! *ff ff ff ff* How  
*pp* what care we what care we how wags the world? *ff ff ff ff* Ho! ho! ho! How  
*pp* what care we care we what care we how wags the world? *ff ff ff ff* Ho! ho! ho! How

*ff ff*  
 e\_ver'tis twirld Wher\_e\_ver'tis hurld, What care we how wags the world? What care  
*ff ff*  
 e\_ver'tis twirld Wher\_e\_ver'tis hurld, What care we how wags the world? What care  
*ff ff*  
 e\_ver'tis twirld Wher\_e\_ver'tis hurld, What care we how wags the world? What care  
 8-  
*f f*

8

*ff* we what care we how wags how wags the world? . . . .

*ff* we what care care we how wags the world? . . . .

*ff* we care what care what care we how wags the world? . . . .

*ff* *loco*

*Risoluto*

8

Umbriel is heard to approach.

When Umbriel appears.



No. 2. *Largo.* *pp*

No. 3. *Larghetto* *f*

*Maestoso*

*Presto*

*ff* *ff* *ff* *f* *ff*

When Umbriel ascends in his Car.

Nº 4.

ALLEGRO

MODERATO e

MAESTOSO.

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

The second system continues the musical piece. It features a more complex melodic line in the upper staff with sixteenth-note runs and rests, and a steady accompaniment in the lower staff.

The third system shows a significant increase in texture, with the upper staff featuring dense, rapid chordal patterns and the lower staff continuing its accompaniment.

The fourth system continues the piece with similar melodic and harmonic development as the previous systems.

The fifth system features intricate melodic lines in both staves, with the upper staff showing more complex rhythmic patterns.

The sixth and final system on the page concludes the scene. It features a final melodic flourish in the upper staff and a sustained accompaniment in the lower staff. The text "End of first Scene." is written at the end of the system.

Gnome King.

*Spanish Monarch once there was,  
(Sung by)*

**MR. W. FARREN**

*in the*  
**Gnome King**

*at the*  
**Theatre Royal Covent Garden,**  
*adapted and arranged*

*By*

**HENRY R. BISHOP.**

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

*Ent. Sta. Hall.*

*Pr: 1/6*

*London Printed for the Author, by Goulding D'Almaine Potter & Co. 20 Soho Square.*

**ALLEGRO**  
**MODERATO**

*f*

(Old Tune)

Baron Flonck

A

Spanish Monarch once there was of Potentates the Pa\_ragon, His Court was fam'd for

*pp stac*

E\_tiquette, And he was King of Ar\_ra\_gon, He dearly lov'd each Spanis rule, that

Ceremony boasted And what he doated most on next, were Spanish Chesnuts roasted!

Oh! the King of Ar\_ra\_gon much Ce\_remony boasted, Oh the King of Ar\_ragon lov'd

*cres*

Spanish Chesnuts roasted!

*mf* *cres* *ff*

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features dynamic markings: *mf* (mezzo-forte), *cres* (crescendo), and *ff* (fortissimo). The music is in a 4/4 time signature and contains several measures of music, including some complex chordal textures in the piano part.

## 2

As round his Chair his Courtiers stood,  
 Allscented sweet and musky,  
 Said he, put Chesnuts in my Fire,  
 Although they make me husky;  
 Which being done, on politics  
 While he was ruminating,  
 Out stole White - wand, Gold-stick, Black-rod,  
 And all the Lords in waiting.  
 In this Court of Arragon small ceremony boasted,  
 Oh the King of Arragon how he lov'd Chesnuts roasted.

## 3

When left alone, then thought the King,  
 Too near the Fire they've set me,  
 I must not rise to ring the Bell,  
 For Etiquette won't let me;  
 Lord Chamberlain will soon return,  
 Or else the heat will melt me,  
 And if the Chesnut chance to burn,  
 Oh damn it how they'll pelt me;  
 Oh the King of Arragon much ceremony boasted,  
 Oh the King of Arragon how he lov'd Chesnuts roasted.

## 4

The fire grew like a furnace hot,  
 When back the Lords paraded,  
 The King sat sweltring in a swoon,  
 By Chesnuts Canonaded;  
 Lord Chamberlain, then quoth the King  
 Of Arragon, recovering,  
 When Chesnuts next are roasted here,  
 Mind not to roast your Sovereign!  
 Oh the King of Arragon much ceremony boasted,  
 Oh the King of Arragon how he lov'd Chesnuts roasted.

"Tis not his form, so fair to view,

Sung by

MISS M. TREE,

at the

Theatre Royal, Covent Garden,

L.V.

The Gnome King,

Also in the Romance of

Ivanhoe, or the Knight Templar.

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. Pr. 1/6

London, Published for the Author by Goulding, Dalmeida, Potter & Co 20, Soho Square

ANDANTE

STELLA. sosten:ed espres.

Tis not his form so fair to view, Tis not his eye of radiant hue, His

Gnome King.

Original Key E  $\sharp\sharp$



*cres* *tr* *3* *3* *ming* *dol*

countenance il lu \_ \_ \_ ming Nor yet his teeth, that shew so

*pp*

white, When e'er his red lips dis\_u\_nite, Nor yet his cheek so blooming, Not

*tr*

these though all & each of these Will female taste and fancy please, Have

*calando*

*calando*

*fp*

rais'd a flame with \_ \_ in me, Have had the powr to win me, Have

*ad lib* *a tempo* *3*

*cres* *rf* *colla voce*

in me, Have *a tempo*  
 rais'd a flame with-in ad lib me, Have had the pow'r to win me  
*cres* *mf* *pp* *f*  
*cella voce*

2<sup>d</sup> VERSE.  
 But round his form the Gra - ces  
*rf* *pp*

play, And from his eye the softend ray Of Love is pour'd so sweet - - - ly! His  
*kr* *cres*

fea - - - tures, when he smiles, im - part So much good nature!  
*pp*

Guome King .

so much heart! They conquer'd me com - - - pletly These at\_tributes (and wanting

these, No charms of person long will please;) Have rais'd a flame with\_in me, Have

ad lib 3

cres mf colla voce

had the pow'r to win me! Have rais'd a flame with\_in me, Have

atempo

ad lib: 3

colla voce

had the pow'r to . . . . . win me!

atempo

pp f rf



Sigismund is heard returning from the Chace.

No 7.  
Allegretto.

Corn: *pp*

When Duke Klopsteinschloffengrozen seats himself in the Chair of State.

No 8.  
Pomposo.

*f* *ff*

When Duke Sigismund enters .

No 9.  
Allegretto  
Moderato.

Bugle: *p* *ff*

Grande King .

# OH! THERE'S A BOY,

*Sung by*

Miss M. Tree & M. Duruselle

## THE GNOME KING,

*at the*

Theatre Royal Covent Garden,

Composed by

### HENRY R. BISHOP

Ent See Hall

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

Pr. 1/6

London, Published for the Author by Goulding, D. Ilmaine, Potter & Co. 20, Soho Square.

ANDANTE  
CON MOTO

*ff* *ff* *p* Flauto & c

Sigismund  
*espres*

Oh there's a Boy, a hood wink'd Boy, who soon as his arrows have hit us,

*p*

Gnome King.

†† Original Key E♭.

Mingles in all our sorrows & joys, & never, no, never will quit us, No never no never will

quit us; 'Tis he who presides o'er all we do Sail we on Sea, he sails there too

Rove we the Valley or Mountains blue, the valley, or mountains blue Still there's the Boy the

hood wink'd Boy, who soon as his arrows have hit us Mingles in all our



sorrows & joy, & never, no never will quit us. No never, no never will quit us, no

Stella.  
2nd Stanza.

never, no, never can quit us The hood wink'd Boy, in

wounding men Deals much the same with nine in ten; He ei\_ther bids them soon a\_dieu, Or

shoots them ev\_ry day anew ev\_ry day a new while those with whom he



dol

tarrys sigh, For this maids lip then that maids eye And at each fresh ca - price they cry, at

dol

each caprice they cry. . . . . O, there's the Boy, the hoodwink'd Boy who soon as his

colla voce

arrows have hit us in Mingles in all our sorrows & joy & never no never will quit us, no

never, no never will quit us no never no never can quit us.

mf

ff

Greene King.



Here we wait attendants chosen  
 Concerted Piece.  
 Song by  
 Miss M. Tree & M<sup>rs</sup>. Durusette.  
**THE GNOME KING!**  
 Theatre Royal, Covent Garden,  
 Composed & Selected by  
**HENRY R. BISHOP**

Composer & Director of the Music to

The Theatre Royal Covent Garden.

London, Published for the Author by Goulding, Dalmaine Petter & Co. 20, Soho Sq.  
 Coro of Attendants

SOPRANO  
 ALTO  
 TENORE  
 BASS

Here we wait attendants  
 Here we wait attendants

Andante con moto  
 f cres ff MAESTOSO ALLA MARCIA

cho\_sen on Duke Klopstein\_schloffengrozen on Duke Klopsteinschloffen.  
 cho\_sen on Duke Klopstein\_schloffengrozen on Duke Klopsteinschloffen.

\*If the Chorus follows, this Symphony should be played instead of the former & the Airs should be Sung in E<sup>♯</sup>

DUETTO 23  
(Adapted from the Cossack Air)

STELLA

They, who with hearts sin -

SIGISMUND

They, who with hearts sin -

gro - - - zen

gro - - - zen

*ff*

*p*

*pp stac*

cere in\_cline To plight their vows at Hy - men's shrine, For Gor - geous banquets,

cere in\_cline To plight their vows at Hy - men's shrine, For Gor - geous banquets,

little care, Cha - me - lion love can feed on Air Can feed on

little care, Cha - me - lion love can feed on Air Can feed on

*f*

*pp*

Air They who with hearts sin - cere in - cline To plight their vows at

Air They who with hearts sin - cere in - cline To plight their vows at

Hy - mens shrine For gor - geous banquets little care Cha - me - lion love can

Hy - mens shrine For gor - geous banquets little care Cha - me - lion love can

feed on Air, can feed on Air

feed on Air, can feed on Air Duke

feed on Air, can feed on Air Come your way or I shall starve Baron

Flonck tis you shall carve Baron Flonck Baron Flonck Baron

Baron dol (Handel)  
Flonck'tis you shall carve See, see his High - - ness

See his Hungry Highness comes, Sound sound your Trum - - pets

Beat beat your Drums Sound your Trumpets Sound your Trumpets Beat your

George King.

CHORUS

Arranged by Bishop.

Handel.

(Soprano/Alto

The Feast is serv'd the German plan (a

(Tenore Bass

The Feast is serv'd the German plan (a

Drums . . . . .

cres *ff*

pattern for surrounding na - tions) Is Worship Ce - res while we can And

pattern for surrounding na - tions) Is Worship Ce - res while we can And

pour to Bacchus large li - ba - tions and pour and pour pour large li - ba - tions

pour to Bacchus large li - ba - tions and pour and pour pour large li - ba - tions



Solo Sigismund

The Feast the Feast is serv'd is serv'd the Ger man plan, Is

*pp*

Wor - ship Ce - res while we can And pour and pour to

Bac - chus pour and pour to Bac - chus large li - ba - - - - - tions

CORO

*ff* The Feast the feast is serv'd; is serv'd the German plan, is Wor - ship

*ff* The Feast the feast is serv'd; is serv'd the German plan, is Wor - ship



Ce...res while we can And pour and pour to Bacchus, pour and pour to

Ce...res while we can And pour and pour to Bacchus, pour and pour to

Bacchus large li...ba...tions.

Bacchus large li...ba...tions.

*ff*

*f f*

Nightly when the Moon-beams,  
Sung by

MISS M. TREE,

AT THE  
Theatre Royal, Covent Garden,

IN  
THE GNOME KING!

Composed by

Henry R. Bishop.

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

Ent. Sta. Hall,

Price 1/6

London, Published for the Author, by Goulding, D'Almeida, Potter, & Co. 20, Soho Square.

STELLA. *espres:*

Nightly when the moon - beams o'er the bil - lows

HARP.  
Larghetto.  
e molto:  
Espressivo.

*p* *pp*

Gnome King.

*hr*  
 wan - der He - ro seeks the Hellespont, To weep for her Le - an - - der! To  
 weep for her Le - an - - - der! *2d* Mourner let the waves roll,  
*mf* *pp*  
 Bid the winds blow by; Give them not a tear - drop, Nor swell them with a  
*hr*  
 sigh. Nor swell them with a sigh. . . . .  
*ff*

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 SONS OF  
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Umbriel changes the Scene to the Temple & Bridge.

Nº 12.  
Allegro Moderato

Musical score for No. 12, featuring piano (p) and crescendo (cres) markings.

Musical score for No. 12, featuring fortissimo (ff) and crescendo (cres) markings.

When Stella & Brinhilda approach the Bridge.

Nº 13.  
Andante

Musical score for No. 13, featuring pianissimo (pp) marking.

Musical score for No. 13, featuring fortissimo (f) and Allegro marking.

(The Bridge falls)

When Umbriel descends with Stella.

Nº 14.  
Allegro Moderato

Musical score for No. 14, featuring fortissimo (ff) marking.

Musical score for No. 14, featuring fortissimo (rf) marking.

Musical score for No. 14, featuring fortissimo (f) and diminuendo (dim) markings.

When Baron Flonck & Brinhilda go off.

Nº 15.  
Allegro  
Molto.

Umbriel descends with Stella in a Cloud.

Nº 16.  
Andante  
Sostenuto

Umbriel bears Stella off.

Nº 17.  
Andante  
Sostenutto

*Our King will give us glorious peace*

Sung by

M<sup>R</sup>. TAYLOR,

in the

Gnome King

at the

Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

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

*Ent. Sta. Hall*

*P.*

*London Printed for the Author, by Goulding, Dalmaine, Potter & Co. 20, Soho Square.*

ANDANTINO  
CON MOTO  
UN POCO  
VIVACE

*pp Scherzozo* *ff Risoluto*

*pp dol* *ff*



Duskobrant.

Our King will give us glorious fare! His Guomes will tittle neat-ly; The Sylphs, in-vi = ted

from the Air will sing like Sky-larks sweet = ly, will sing like Sky-larks sweet = ly, will

Flauto Cres

sing like Sky-larks sweetly The Ondins, too, will come from the Brooks, To drink like fish in

pp dol Stacc: pp Stacc:

fountains And Sa = lamanders askd, as cooks, will poke our burning Moun = = tains Will

Cres ff

Guome King.



poke our burning Mountains And Salamanders, ask'd, as cooks, will poke our burning

Mountains. Then as we troll the Catch and Glee Oft shall the bowl re=plenish'd be, With

draughts which only Gnomes can brew, Which on=ly Gnomes can brew, De=licious De=

= li = cious cool and heady too, De= li = cious cool and heady too De= li = cious

cool and heady too De-licious cool and heady too! And while each throttle

downward twists Our Nectar-like in-fusions, We'll drink a health to Cabalists And

all the Rosi-crucians and all the Ro-si-cru-cians, We'll drink a

health - We'll drink - a health we'll drink a health to Ca-ba-lists And

all the Ro-si-cians and all the Ro-si-cians And

all the Ro-si-cians and all the Ro-si-cians

At the opening of the last Scene of the first Act.

No 19.

LARGHETTO.

Flauto

Corni

dim.

Gnome King.

The Pageant; & Procession of Gnomes, Sylphs, Salamanders &c. &c.

N<sup>o</sup> 20.

ALL<sup>o</sup> MOD<sup>to</sup>

ALLA MARCIA.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with a piano (*pp*) dynamic and includes a first ending bracket. The second system features a forte (*f*) dynamic and a second ending bracket. The third system continues the piano part with a *pp* dynamic and includes a *8va* marking above the treble staff. The fourth system includes a *loco* marking above the treble staff and a *f* dynamic. The fifth system concludes the piece with a final double bar line.

Gnome King.

ff p ff p

ff

Piu Allegro .

pp

Cres un poco

Cres - - - - - do f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex, rhythmic melody in the treble clef and a supporting bass line.

Second system of musical notation. The treble clef part begins with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket marked with the number 8. The bass clef part continues with a steady accompaniment.

Third system of musical notation. The treble clef part includes a *loco* marking, indicating a section of improvisation. The bass clef part maintains the accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with a first ending bracket marked with the number 8 and a *loco* marking. The bass clef part continues with the accompaniment.

Fifth system of musical notation, concluding the first act. The music ends with a double bar line and repeat signs. The text "End of first Act." is written to the right of the staff.

ACT 2<sup>d</sup>

(Opening of 2<sup>d</sup> Scene)

No. 21.

ANDANTE  
MAESTOSO.

First system of the second act, starting with a grand staff in a major key and common time. The treble clef part begins with a dynamic marking of *ff*. The tempo is marked as ANDANTE MAESTOSO.

Segue King.

Segue Subito: Glee.



*Patric's Sage, Friend & Master*  
**Glee.**

FOR  
**THREE VOICES**

*(Alto, Tenor & Bass.)*

**Sung by**

*Mr. Pym, Mr. Hunt, & Mr. Comer,*  
in the

**GNOME KING,**

at the  
*Theatre Royal Covent Garden,*

**Composed by**

**HENRY R. BISHOP.**

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

*Ent. Sta. Ital.*

Pr. 3/6

*London Printed for the Author by Goulding D'Almaine Potter & Co., 20 Soho Square*

ALLEGRETTO  
MODERATO

*f Risoluto*

*tr*

NB. This Glee may be had, Arranged by Mr Bishop for two Sopranos & a Bass



*sotto voce*

Bac-triás Sage, famíd Zoroaster Was our first re-doubted master For him some Centu -

*sotto voce*

Bac-triás Sage, famíd Zoroaster Was our first re-doubted master For him some Centu -

*sotto voce*

Bac-triás Sage, famíd Zoroaster Was our first re-doubted master For him some Centu -

*p*

*dol*

ries ago, Some Centuries a - go Did we the heaving bellows blow, did we did we

*dol*

ries ago, Some Centuries a - go Did we the heaving bellows blow, did we did we

*dol*

ries ago, Some Centuries a - go Did we the heaving bellows blow, did we did we

*pp dol*

Guome King.

CORO

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

blow Bactria's Sage fam'd Zoroaster was our first re - doubted master, For

him, some Cen\_tu\_ries a - go, Some Cen\_tu\_ries a - go Did We the heaving

him, some Cen\_tu\_ries a - go, Some Cen\_tu\_ries a - go Did We the heaving

him, some Cen\_tu\_ries a - go, Some Cen\_tu\_ries a - go Did We the heaving

Gnome King.

*ff* *br* **SOLI** *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

*ff* *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

*ff* *mf*

bel.lows blow Did we did we blow And when his learned Carcass fell Be

*ff* *p*

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

neath the lightning's flashes, We sifted his Cinders very well, And we bottl'd up his

calando a Tempo

ashes We bottled up his ashes Then blow away boys then blow good fellows If

ashes We bottled up his ashes Then blow away boys then blow good fellows If

ashes We bottled up his ashes Then blow away boys then blow good fellows If

colla voce

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

We should retire from blowing the bellows, Oh We should be a heavy heavy loss To

*mf* *pp dol*

Gnome King.

THE Gnome King

CORO

Brothers of the Ro\_sy Cross To Brothers of the Ro\_sy Cross Oh! we should be a

Brothers of the Ro\_sy Cross To Brothers of the Ro\_sy Cross Oh! we should be a

Brothers of the Ro\_sy Cross To Brothers of the Ro\_sy Cross Oh! we should be a

*mf* *ff*

heavy loss a heavy heavy loss To Brothers of the Ro\_sy cross To Brothers of the

heavy loss a heavy heavy loss To Brothers of the Ro\_sy cross To Brothers of the

heavy loss a heavy heavy loss To Brothers of the Ro\_sy cross To Brothers of the

*pp* *ff* *f*

Gnome King.

ANDANTINO

SOLO

dol

Ro - sy cross . . . . . Jacob Behman Ja\_cob Behman had dol

Ro - sy cross . . . . . Ja\_cob Behman had dol

Ro - sy cross . . . . . Ja\_cob Behman had dol

*cres* *pp*

ANDANTINO

got in his head a no\_tion that made that made some sport; For a\_

got in his head a no\_tion that made that made some sport; For a\_

got in his head a no\_tion that made that made some sport; For a\_

*p*

Gnome King.



mong the stars is a darkness a darkness he said Where the devil is keeping is

mong the stars is a darkness a darkness he said Where the devil is keeping

mong the stars is a darkness a darkness he said Where the devil is keeping

*mf* *f* *pp*

*dol*

keeping his Court: But wherso'er the Devl may be The Devl a bit for that care

keeping his Court: But wherso'er the Devl may be The Devl a bit for that care

keeping his Court: But wherso'er the Devl may be The Devl a bit care

*tr* *fp* *fp* *fp*

*dol* *tr* *fp* *fp*

*tr* *fp* *fp*



we for that for that care we; And we are resolv'd, we are resolv'd While a

we for that for that care we; And we are resolv'd, we are resolv'd While a

we for that for that care we; And we are resolv'd, we are resolv'd While a

*pp* *mf*

*cresc* *p* *sfz* *mf* **CORO**

Star ex\_ists We'll work for the good of the Al\_ - chy\_mists And we

*cresc* *p* *mf*

Star ex\_ists We'll work for the good of the Al\_ - chy\_mists And we

Star ex\_ists We'll work for the good of the Al\_ - chy\_mists And we

*f* *p* *f* *cresc* *pp* *f*

are resolv'd We are resolv'd While a Star ex\_ists Well work for the good of the

are resolv'd We are resolv'd While a Star ex\_ists Well work for the good of the

are resolv'd We are resolv'd While a Star ex\_ists Well work for the good of the

are resolv'd We are resolv'd While a Star ex\_ists Well work for the good of the

SOLI.  
Tempo primo

Al - - - chy - - - mists . . . . . Then blow a\_ way, then

Al - - - chy - - - mists . . . . . Then blow a\_ way, then

Al - - - chy - - - mists . . . . . Then blow a\_ way, then

Al - - - chy - - - mists . . . . . Then blow a\_ way, then

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

blow good fellows If we should retire from blowing the bellows, Oh! we should be a

*mf*

heavy heavy loss To Brothers of the Rosy Cross to Brothers of the

heavy heavy loss To Brothers of the Ro\_sy Cross to Brothers of the

hea\_vy hea\_vy loss To Bro\_thers of the Ro\_sy Cross to Brothers of the

*pp dol* *mf*

Gnome King.

CORO

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Ro - sy cross Oh! We should be a heavy loss a heavy heavy loss To

Brothers of the Rosycross To Brothers of the Ro - - sy cross . . . . .

Brothers of the Rosycross To Brothers of the Ro - - sy cross . . . . .

Brothers of the Rosycross To Brothers of the Ro - - sy cross . . . . .

Treasures of the rarest worth  
THE  
Invisible Spirits Chaunt,

Mr. Pamel,  
LV  
THE GNOME KING!  
AT THE

Theatre Royal Covent Garden,

Composed by  
HENRY R. BISHOP,

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

Ent. Sta. Hall.

Price

London, Published for the Author, by Goulding, D'Almaine Potter & Co. 20, Soho Square.

Invisible Spirit. *Espres:*

Treasures of the rarest worth, Are im-

ANDANTE  
LARGHETTO

*pp sempre.*

The musical score consists of three staves. The top staff is for the 'Invisible Spirit' vocal part, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'Treasures of the rarest worth, Are im-' are written below the notes. The middle and bottom staves are for the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature. The tempo markings 'ANDANTE' and 'LARGHETTO' are placed to the left of the piano staves. The dynamic marking 'pp sempre.' is written above the piano staves.

Gnome King

pri - - - son'd in the Earth; Hidden deep, Hidden deep, Where the

dol

espres

Mouldwarp will not creep Where are gems of sparkling

2d Stanza

deces

espres

pp

hue Where is spark\_ling Stella too? Hidden deep, Hidden

rf

dol

cres

pp

deep, Where the Mouldwarp will not creep.

espres

tr

dol

The  
**GABRE'S GLEE,**  
 Sung by  
 Mrs. Lyne, Mr. Hunt & M. Duruselle,  
 IN  
**THE G. V. O. MEETING!**  
 at the  
 Theatre Royal, Covent Garden,  
 Composed by  
**HENRY R. BISHOP,**  
 Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Str. Hall,

Price 2/6

London. Published for the Author by Grouching, D'Almaine, Potter & Co. 20, Soho Square.

MODERATO

*p*

Solo of Gabre.

Drear, and e'en when blooming dear

Flauto *pp*

\* Home King. NB. While appearing as Sung by a Soprano Voice, the small notes should be substituted.



Scowls the heath a pathless ground! There, an a - rid tract and here

Plovers wing their marsh = = y round!

Clarinet Oboe Clarinet Oboe

Solo 1<sup>st</sup> Gabor

And oft in some old ruin'd Tower, The perching Raven loves to croak;

Boding Death's sad solemn hour, Death's sad solemn hour And here and there a

Cres *p* Cres *mf* *p* *pp*

Gnome King.

state=ly Oak Stands blasted. by the Thunder stroke, stands blast = = ed by the

ten

Thun = = der stroke And here and there a state = = ly Oak, Stands

Flauto e Clar:

blasted by the Thunder stroke, stands blasted by the Thun = = der stroke. . .

Flauti

Con Espres:

But cheer! but cheer! Though the heath be drear tho' the heath tho' the heath be

pp

Gnome King.

drear, Thither go we, Thither go we, And merry companions shall we be.

CORO.

Alto *ff* But cheer! but cheer! Though the heath the heath be drear though the

Tenore *ff* But cheer! but cheer! Though the heath the heath be drear though the

Basso *ff* But cheer! but cheer! Though the heath the heath be drear though the

heath the heath be drear Though the heath be drear, Thither go we, thither go

heath the heath be drear Though the heath be drear, Thither go we, thither go

heath the heath be drear Though the heath be drear, Thither go we, thither go

Gnome King.

we, And merry companions shall we be, Thither go we, thither go we, And

we, And merry companions shall we be, Thither go we, thither go we, And

we, And merry companions shall we be, Thither go we, thither go we, And

merry com-pa-nions shall we be, And merry companions shall we be.

merry com-pa-nions shall we be, And merry companions shall we be.

merry com-pa-nions shall we be, And merry companions shall we be.

Solo, Sigismund.

Point the way! were Death in view You shall lead and I pursue!

*pp*

Violini

Point the way! were Death in view You shall lead, and I pur sue you shall lead, and

I pur = sue you shall lead, and I pur = sue Then

ten dol dim Flauti

Con Espres:

cheer! then cheer! Though the heath be drear though the heath though the heath be

pp

drear, Thither go we, thither go we, And merry companions shall we be.

f

CORO.

*ff*

Then cheer! Then cheer Though the heath the heath be drear, Though the

*ff*

Then cheer! Then cheer Though the heath the heath be drear, Though the

*ff*

Then cheer! Then cheer Though the heath the heath be drear, Though the

heath the heath be drear Though the heath be drear Thither go we

*pp*

heath the heath be drear Though the heath be drear Thither go we

*pp*

heath the heath be drear Though the heath be drear Thither go we

Thither go we, And merry com-panions shall we be Thither go we

*ff*

Thither go we, And merry com-panions shall we be Thither go we

*ff*

Thither go we, And merry com-panions shall we be Thither go we



Thither go we And merry companions shall we be And merry companions shall we

Thither go we And merry companions shall we be And merry companions shall we

Thither go we And merry companions shall we be And merry companions shall we

Tr

Cres

be! ..

be! ..

be! ..

*ff*

*p*

*dim.*

*pp*

*morendo*

PRINTED BY GOULDING  
SONOSON  
LONDON



When Spring its warmth imparting,  
(Song)

Composed by

F. KREUBE,

adapted and arranged for

MIS M. TREE,  
IN THE

Gnome King.

BY  
HENRY R. BISHOP.

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

Pat. Staff. Hall.

Pr. 1/6

London, Printed for the Author, by Goulding, D'Almaine, Potter & Co. 20, Soho Square.

STELLA

When Spring its warmth im-

ANDANTE  
ESPRESSIVO

part - ing Ex - pands the bud - ding flow'r The A - - prilmorn is

cres *pp*

darting a Sunbeam a Sunbeam thro the showr The April morn is darting a Sunbeam a

Sunbeam thro the showr a Sunbeam a Sunbeam thro the showr Now I now I from April

espres

borrow The looks that best that best be guiled And gild een while I sor row, My

dol

tear-drop with a smile Now I now I from April borrow The looks that best be

calando

guile, & gilden while I sorrow, my tear drop with a smile. gild my tear drop with a smile

When Spring its warth in part ing Ex\_pands the bud\_ding flow'r The A\_pril morn is

darting a Sun-beam a Sun-beam thro' the show'r The A\_pril morn is darting a Sun-beam a

Sun-beam thro' the show'r a Sun-beam a Sun-beam thro' the show'r

THE BOWER SCENE.

When Brinhilda and Flonck appear.

Nº 26.

ALLº

MODº

Musical score for No. 26, featuring piano (*p*) and forte (*f*) dynamics, with a crescendo (*Cres*) marking. The score is written for two staves in 3/4 time, with a key signature of one sharp (F#).

When the Dove comes forth.

Nº 27.

ANDANTE

Musical score for No. 27, marked *ANDANTE*, featuring *Flauto* and piano parts. The score is written for two staves in 3/4 time, with a key signature of one sharp (F#). It includes accents (*>*) and *hr* markings.

Continuation of musical score for No. 27, featuring *Flauto* and piano parts. The score is written for two staves in 3/4 time, with a key signature of one sharp (F#). It includes *hr* markings.

The Dove flies away.

Nº 28.

ANDANTINO

UN POCO

ALLEGRETTO

Musical score for No. 28, marked *ANDANTINO*, *UN POCO*, and *ALLEGRETTO*, featuring *Flauto* and piano parts. The score is written for two staves in 3/4 time, with a key signature of one sharp (F#). It includes triplets (*3*) and *hr* markings.

Continuation of musical score for No. 28, featuring *Flauto* and piano parts. The score is written for two staves in 3/4 time, with a key signature of one sharp (F#). It includes triplets (*3*) and *hr* markings.

Gnome King.

Storm: (at change of Scene)

Nº 29.  
ALLº  
MODº

Sigismund seeks for shelter.

Nº 30.  
ALLº

Gnome King.

The Tower is struck by Lightning.

Nº 31.  
ALLEGRO

*ff*

The Dove appears to Sigismund, who plunges into the burning Tower.

Nº 32.  
ALLEGRO

*pp* Cres Dim *pp*

Gnome King.



8 - - - - - loco

Cres

Cres ff

mf

Segue Subito N° 33  
at change of Scene.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#). The score includes various dynamics such as *Cres* (Crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). There are also performance instructions like *loco* and *Segue Subito N° 33 at change of Scene.* The score ends with a double bar line and repeat signs.

Gnome King.

The dangers threat,

Quartetto.

OR  
Invisible Spirits

IN

THE GNOME KING!

As performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

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

Enr. Ste. Hall,

Price 1/6.

London Published for the Author, by Goulding, D'Almaine, Potter & Co. 20, Soho Square.

Clar: &c

ANDANTINO  
un poco  
ALLEGRETTO

Gnome King

**SOPRANO 1<sup>MO</sup>**  
*p* *do!*  
 Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

**SOPRANO 2<sup>DO</sup>  
 OR ALTO, AN  
 8<sup>VE</sup> HIGHER.**  
*p* *do!*  
 Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

**TENORE.**  
*p* *do!*  
 Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

**BASSO.**  
*p* *do!*  
 Tho' Dangers threat, No Ills betide Him who follows True Love's guide Him

**ACCOMP<sup>T</sup>**  
*pp*

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

who fol - lows follows True Love's guide. Tho' Dangers threat, No Ills betide Him who follows

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True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

True-Love's guide Who follows True-Love's guide Who follows True - Love's guide.

Sigismund rushes forward and takes the Gnome King's wand.

**Nº 34.**  
**ALLEGRO**  
**SPIRITOSO.**  
**QUASI PRESTO**

When Umbriel sinks into the Infernal Regions.

**Nº 34.**  
**ALLEGRO**  
**MODERATO.**

Scene changes to the Grand Hall of Duke Klopsteinschloffengrozen.

**Nº 36.**  
**POMPOSO.**

Gnome King.

The Heart that yesterday was sad,

FINALE,

The Gnome King;

As Performed at the

Theatre Royal, Covent Garden.

(Composed by

HENRY R. BISHOP,

Ent. Sta. Hall,

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

Price

London, Published for the Author, by Goulding, D'Almeida, Potter & Co. 20, Soho Square.

ALLEGRETTO  
MODERATO

CORO

The Heart that yesterday was sad, No more with grief is frozen A



Daughter lost, Re\_turns to glad, A Daughter lost re\_turns to glad Duke

Daughter lost, Re\_turns to glad, A Daughter lost re\_turns to glad Duke

*ff*

Klop\_stein - schlof\_fen - -gro - -zen Duke Klop - stein - schlof\_fen - -

Klop\_stein - schlof\_fen - -gro - -zen Duke Klop - stein - schlof\_fen - -

gro - zen Klop\_stein - schlof\_fen - gro - - zen Duke

gro - zen Klop\_stein - schlof\_fen - gro - - zen Duke

*tr*

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "Klop-stein - schloffen - gro - zen Duke Klopstein - schloffen - gro - zen". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and repeat dots.