



Daughter of error!

Henry R. Bishop
(1786-1855)

Sir Henry Rowley Bishop (1786-1855) was born in London, son of a watchmaker and haberdasher. He left full-time education at age 13 to work as a music-publisher with his cousin. He trained as a jockey and took lessons in harmony. Bishop worked for all the major theatres of London in his era and was one of the original directors of the Philharmonic Society. He was Professor of Music in the University of Edinburgh and at the University of Oxford. He composed or arranged around 120 dramatic works, including 80 operas, light operas, cantatas, and ballets. His opera "Clari," with a libretto by the American John Howard Payne, included the song Home! Sweet Home!, which became enormously popular. It was popular in the United States throughout the American Civil War and after. His second wife, singer Ann Rivière, sang in every continent and was the most widely travelled opera singer of the 19th century. He had a plentiful income during his lifetime but died in poverty in London.

Daughter of error, hear!
Hear! tremble and obey!
Oh may the penitential tear
Fall, till thy guilt be passed away!
We call thee, hapless Child of error!
Think how near thy certain fate!

Hour of death, and hour of terror,
Firm thy coming, I await!
And see, a Cherub seems to smile,
And hark! his heavenly note I hear!
As if it said, "Yet, yet awhile
Endure the storm, 'twill quickly clear."

Daughter of error!

Henry R. Bishop

Adagio ♩ = 50

Piano

ff

p

5

Pno.

ff

p

9

Pno.

espress.

8^{va}

13

(8^{va})

loco

f

Daughter of error!

17

S Daugh - ter of er - ror, Daugh - ter of er - ror,

A Daugh - ter of er - ror, Daugh - ter of er - ror,

T Daugh - ter of er - ror, Daugh - ter of er - ror,

B Daugh - ter of er - ror, Daugh - ter of er - ror,

Pno. *ff*

21

S hear! Hear! trem - ble and o - bey!

A hear! Hear! trem - ble and o - bey!

T hear! Hear! trem - ble and o - bey!

B hear! Hear! trem - ble and o - bey!

Pno. *8va* *p*

Daughter of error!

25 *pp*

S Oh may the pen - i - ten - tial tear, Oh may the pen - i - ten - tial tear

A *pp* Oh may the pen - i - ten - tial tear, Oh may the pen - i - ten - tial tear

T *pp* Oh may the pen - i - ten - tial tear, Oh may the pen - i - ten - tial tear

B *pp* Oh may the pen - i - ten - tial tear, Oh may the pen - i - ten - tial tear

Pno. *loco* *8va*

29

S Fall, till thy guilt be pass'd a - way!

A Fall, till thy guilt be pass'd a - way!

T Fall, till thy guilt be pass'd a - way!

B Fall, till thy guilt be pass'd a - way!

Pno. *(8va)* *loco*

Daughter of error!

33 SOPRANO SOLO

Hour of death, and hour of ter - ror,

Pno. *pp*

37 Firm thy com - ing, I a - wait, Firm thy

Pno. *mf*

41 com - ing, I a - wait, Firm, firm thy com-ing, I a-wait, Firm thy

Pno.

46 *sosten.* *dim.*
coming, I a-wait, Firm thy com - ing, I a - wait!

Pno.

Daughter of error!

Allegro moderato ♩ = 100

51
And see, a Cher - ub seems to

S
We

A
We

T
We

B
We

Allegro moderato ♩ = 100

51
Pno. *f* *p* *pp*

53
smile, — And hark! hisheav'nly note I hear! As if it said, "Yet, yet a-

S
call thee, hap - less Child of er - ror! Think how

A
call thee, hap - less Child of er - ror! Think how

T
call thee, hap - less Child of er - ror! Think how

B
call thee, hap - less Child of er - ror! Think how near thy

53
Pno.

Daughter of error!

57

while— En-dure the storm,— 'twill quick-ly clear.” And see, a Cher-ub seems to

S near thy cer - tain fate! We

A near thy cer - tain fate! We

T near thy cer - tain fate! We

B cer - tain fate, how near thy cer - tain fate! We

Pno.

cresc. *mf* *pp*

61

smile,— And hark! his heav'n-ly note I hear! As if it said, “Yet a-

S call thee, hap - less Child of er - ror! Think how

A call thee, hap - less Child of er - ror! Think how

T call thee, hap - less Child of er - ror! Think how

B call thee, hap - less Child of er - ror! Think how near thy

Pno.

Daughter of error!

65

while En-dure the storm, 'twill quick-ly clear!' "Yet a - while en-dure the
S near thy cer - tain fate, how near, how
A near thy cer - tain fate, how near, how
T near thy cer - tain fate, how near, how
B cer - tain fate, how near thy cer - tain fate, how near thy cer - tain

Pno. *cresc.*

69

storm 'twill quickly, quick - ly clear!"
S near thy cer - tain fate!
A near thy cer - tain fate!
T near thy cer - tain fate!
B fate, thy cer - tain fate!

Pno. *f* *cresc.*

Daughter of error!

Tempo primo

74

Hour of ter - ror! hour of ter - ror!

ff Daugh - ter of er - ror! *ff* Daugh - ter of er - ror!

ff Daugh - ter of er - ror! *ff* Daugh - ter of er - ror!

ff Daugh - ter of er - ror! *ff* Daugh - ter of er - ror!

ff Daugh - ter of er - ror! *ff* Daugh - ter of er - ror!

Tempo primo

74

ff *pp* *ff* *pp*

78

Firm, thy com - - - ing, I a - wait! thy

pp Think how near thy fate, thy

pp Think how near thy fate, thy

pp Think how near thy fate, thy

pp Think how near thy fate, thy

78

Pno.

The musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Tempo primo'. The score is divided into two systems. The first system (measures 74-77) features a vocal entry with the lyrics 'Hour of terror! hour of terror!' and a piano accompaniment. The vocal parts are marked with a fortissimo (*ff*) dynamic. The piano part has dynamics of *ff* and *pp*. The second system (measures 78-81) features a vocal entry with the lyrics 'Firm, thy coming, I await! thy' and a piano accompaniment. The vocal parts are marked with a pianissimo (*pp*) dynamic. The piano part has dynamics of *pp* and *ff*.

82

com-ing, I a - wait, thy com-ing, I a - wait, thy
cer - tain fate, thy cer - tain fate, thy
cer - tain fate, thy cer - tain fate, thy
cer - tain fate, thy cer - tain fate, thy
cer - tain fate, thy cer - tain fate, thy

Pno.

86 *morendo*

com-ing, I a - wait!
cer - - - tain fate!
cer - - - tain fate!
cer - - - tain fate!
cer - - - tain fate!

Pno.

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