

For Washington

*The undersigned having examined Ansell's edition of the Music of  
"The Bohemian Girl," do recommend it as being correct as Sung by us*

Annie Seguin  
Edward Seguin  
J. J. Frazer

"From the Valleys and Hills Come we!"  
The Celebrated  
**QUARTETTE,**

AS SUNG BY

Mrs Seguin Mrs Knight Mr Frazer.

AND

**MR. SEGUIN,**

IN

**BALEK'S GRAND OPERA,**

*of The*

**BOHEMIAN GIRL,**

as Performed at the

**PARK THEATRE.**

Pr. 25 Cents

NEW-YORK.

Published by ATWILL, 201 Broadway.

*Entered according to Act of Congress D. 1845 by J. E. Atwill in the Clerk's Office of the Dis<sup>t</sup> Court of the South<sup>th</sup> Dis<sup>t</sup> of  
New York.*

*Deposited in the Clerk's Office for the Southern District of New York February 27. 1845.*

FROM THE VALLEYS AND HILLS,

Composed \_\_\_\_\_ by Balfe

This piece as here arranged is the property of the Publisher.

VOCE

Allegro  
assai.

*pp*

The first system of music features a vocal line on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The vocal line contains four measures of whole rests. Below it, the piano accompaniment is written on two staves (treble and bass clefs). The piano part begins with a piano (*pp*) dynamic marking and consists of a continuous eighth-note accompaniment pattern across four measures. The melody in the piano part is a simple, ascending eighth-note line.

The second system of music continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The piano part continues with the same eighth-note accompaniment pattern across six measures. The melody in the piano part continues to ascend.

The third system of music continues the piano accompaniment from the second system. It consists of two staves (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The piano part continues with the same eighth-note accompaniment pattern across six measures, ending with a double bar line.

*p*

Arline  
From the val\_\_\_\_leys and hills Where the sweet\_\_\_\_est buds grow,

Queen  
From the val\_\_\_\_leys and hills Where the sweet\_\_\_\_est buds grow,

Thaddeus  
From the val\_\_\_\_leys and hills Where the sweet\_\_\_\_est buds grow,

Devilshoof  
From the val\_\_\_\_leys and hills Where the sweet\_\_\_\_est buds grow,

Sotto  
voce  
*p*

And are wa\_\_\_\_ter'd by rills Which are pu\_\_\_\_rest that flow,

And are wa\_\_\_\_ter'd by rills Which are pu\_\_\_\_rest that flow,

And are wa\_\_\_\_ter'd by rills Which are pu\_\_\_\_rest that flow,

And are wa\_\_\_\_ter'd by rills Which are pu\_\_\_\_rest that flow,

Come we, come we, come we, come we, come we,  
Come we, come we, come we, come we, come we,  
Come we, come we, come we, come we, come we,  
Come we, come we, come we, come we, come we,  
Come we, come we, come we, come we, come we,

come we, come we, come we, come we, come we,  
come we, come we, come we, come we, come we,  
come we, come we, come we, come we, come we,  
come we, come we, come we, come we, come we,  
come we, come we, come we, come we, come we,

This musical score is for a voice and piano piece. It consists of seven systems of staves. The first system includes a vocal line with the lyrics "come" and a piano accompaniment. The second system continues the vocal line with "come" and the piano accompaniment. The third system features a piano solo with dynamic markings "ff". The fourth system continues the piano solo. The fifth system shows the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system concludes the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in a standard musical notation style with treble and bass clefs.