# HENRY PURCELL

# THE FAIRY QUEEN

An Opera in Five Acts

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Libretto: an anonymous adaptation of Shakespeare's "A Midsummer Night's Dream."
Music by Henry Purcell (c. 1659–1695).

First performance: London — The Queen's Theatre — 1692

INSTRUMENTS of the ORCHESTRA

2 Flutes — 2 Hautboys

2 Trumpets

Kettle-Drums

Violins I & II — Violas

Continuo

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# THE FAIRY QUEEN.

## PREFACE.

THE FAIRY QUEEN, an anonymous adaptation of Shakespeare's "Midsummer Night's Dream," like its predecessors, "Dioclesian" and "King Arthur," was first produced at the Queen's (formerly the Dorset Garden) Theatre. Its preparation seems to have taken some time, for in the January number of the *Gentleman's Journal* (1691-2) Motteux writes: "I must tell you that we shall have speedily a New Opera, wherein something very surprising is promised us; Mr. *Purcel* who joyns to the Delicacy and Beauty of the *Italian* way, the Graces and Gayety of the *French*, composes the Music, as he hath done for the *Prophetess*, and the last Opera called King *Arthur*, which hath been plaid several times the last Month." In the April number of the *Journal* he announced that the Queen had forbidden the production of Dryden's "Cleomenes," and that "the *Opera*, whereof I wrote to you, will be hasten'd upon this account," and in the May number its production is thus chronicled: "The OPERA of which I have spoke to you in my former hath at last appear'd, and continues to be represented daily; it is call'd *The Fairy Queen*. The *Drama* is originally *Shakespears*, the *Music* and *Decorations* are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining." Motteux's account is confirmed by Downes (*Roscius Anglicanus*, 1708, p. 42): "About this time, there were several other new Plays Acted as . . . *King Arthur* an Opera, wrote by Mr. *Dryden* . . . the Musical Part set by Famous Mr. *Henry Purcel* . . . The *Prophetess*, or *Dioclesian* . . . *The Fairy Queen*, made into an Opera, from a Comedy of Mr. *Shakespears*: This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines, and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. *Purcel*, and Dances by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it."

The play was advertised as published in the *London Gazette* for May 5-9, 1692. The title-page runs as follows:—

> THE | FAIRY-QUEEN: | AN | OPERA. | Represented at the | QUEEN'S-THEATRE | By their | MAJESTIES' SERVANTS. | *London*, | Printed for *Jacob Tonson*, at the *Judge's-Head*, | in *Chancery-Lane*. 1692. | Where you may have compleat Sets of Mr. *Dryden's* Works in four Volumes; the | Plays in the order they were Written. |

In the following year there appeared a revised version of the work, also published by Tonson. The title-page is the same as that of the first edition, excepting that the date is changed and the words "With Alterations, Additions, and several new | Songs. |" are added. The changes in Act I. are considerable; Acts II. and IV. are the same in both versions, and the additions in Acts III. (the airs "Ye gentle spirit") and V. (the song "The Plaint" with the lines for Oberon immediately preceding and following it) are so slight as to be contained in two single leaves, printed on one side only, to be inserted between pp. 30 and 31, 48 and 49 of the earlier issue. In the present edition these additions have been incorporated in their proper places.

Of the music, all that was printed in Purcell's lifetime was a thin folio volume of twelve pages, entitled: "Some | Select Songs | *As they are Sung in the* | Fairy Queen. | Set to Musick, | By Mr. *Henry Purcell.* | London, | Printed by *J. Heptinstall*, for the Author; *and are* | to be Sold by *John Carr*, at the *Inner-Temple* Gate near *Tem-* | *ple-Barr*, by *Henry Playford* at his Shop in the *Temple*, | and at the Theatre in *Dorset-Garden.* 1692. |" In neither of the editions of the complete play are the names of any of the performers given, but in the "Select Songs" it is said that "Sing whilst we trip it" and "Thus happy and free" were sung by Mrs. Aliff (or Ayliff); "I am come to lock all fast" and "If Love's a sweet passion," by Mrs. Dyer; "One charming night" and "A thousand ways we'll find," by Mr. Freeman; "When I have heard young maids" and "Thus the ever grateful Spring," by Mrs. Butler, and "Here's the Summer," by Mr. Pate. A detached edition of "Now the maids and the men" was also engraved by Thomas Cross, with the information that it was sung by Mr. Reading and Mr. Pate "in Woman's habit." In the *London Gazette* for October 9—13, 1701, there appeared the following advertisement: "The score of the Musick for the *Fairy Queen* set by the late Mr. Henry Purcell, and belonging to the Patentees of the Theatre Royal in Covent Garden, London, being lost by his death, whosoever brings the said score, or a copy thereof, to Mr. Zachary Baggs, Treasurer of the said Theatre, shall have 20 guineas reward." This advertisement was repeated in the issue for October 16—20, but probably without result, for the work was never revived as a whole. The *Daily Courant* for January 29, 1703, announced that 'at the Desire of several Persons of Quality,' on Monday, February 1, there would be given at Drury Lane "an Extraordinary Consort of Musick, by the best Masters, part of which will be one intire Act of the Opera call'd, *The Fairy* Queen, compos'd by the late *Mr. Henry Purcell*, wherein Mr. *Leveridge*, Mr. *Laroon*, Mr. *Hughes*, Mrs. *Lindsey* and Mrs. *Campion* perform the chief parts." This was probably a performance of the music in the Fourth Act, the existence of more than one full score of this part of the work pointing to its having been preserved when the complete full score was lost. In the absence of this lost score the following sources were available for the present edition :—

**A.** The "Select Songs," published in 1692, and already described.

**B.** The "Collection of Ayres, compos'd for the Theatre," published by Purcell's widow in 1697.

**C.** The five editions of "Orpheus Britannicus" (1698, 1702, 1706, 1711, and 1721).

**D.** A MS. volume in the Library of His Majesty the King, at Buckingham Palace.

**E.** A full score of Act IV. in a MS. volume in the Library of the Royal College of Music.

**F.** Three other MS. volumes in the same collection.

**G.** A MS. in the Library of St. Michael's College, Tenbury, containing a few instrumental numbers.

**H.** Various MSS. in the Library of Dr. W. H. Cummings.

None of the above MSS.—except the unimportant Tenbury volume—are much older than the middle of the 18th century. The Buckingham Palace volume (**D**) contains more or less complete portions of Acts II., III., and V., and (in a different handwriting) a full score of Act IV., almost note for note the same as that in the Royal College of Music Library (S.H. Catalogue, No. 1921). The order of the pieces in the earlier part of MS. **D** does not correspond with the order of the published play; some of the songs, with unfigured bass, are fully written out, while in other cases the words are written out between the staves, so that the music could be added afterwards. Sometimes the words are given with here and

there a few notes of music: this is the case with the first three of the Songs for the Four Seasons; the Winter Song, however, is fully written out, and this version will be found printed in the Appendix.

From the above sources, so far as was possible (for reference to the libretto showed that they did not contain all the music), a conjectural reconstruction of the score had been prepared and engraved, when, by a singular piece of good luck, there was found in the Library of the Royal Academy of Music a MS. volume (I) which turned out to be none other than the long-lost score advertised for two hundred years ago. The volume is a large folio, lettered on the back "Op. Faire Queen." It consists of 165 folios, 1*b* to 107*a* of which contain the score of "The Fairy Queen," 107*b* to 163*a* are blank, and 163*b* to 165*b* contain the Chaconne ("Dance for Chinese Man and Woman"), written with the volume reversed. On the inside of the cover are the names "R. J. S. Stevens, Charterhouse, 1817," and "Savage," which give a clue to the history of the MS. The latter is evidently William Savage, a bass-singer who was born about 1700, studied under Pepusch, and was Vicar-choral, Almoner, and Master of the Choristers at St. Paul's Cathedral from 1748 until 1773, when he was removed from the last two appointments owing to the harshness with which he treated the choristers (*See* J. S. Bumpus's *Organists and Composers of St. Paul's Cathedral*). He died July 27, 1789. It may be conjectured that Savage obtained the volume from Pepusch, who was for several years at the beginning of the 18th century connected with the Theatre Royal, Drury Lane, and was an enthusiastic collector of musical manuscripts. From Savage the volume evidently passed to R. J. S. Stevens (1757—1837), who was educated in the choir of St. Paul's and by whom the MS. was left to the Library of the Royal Academy of Music. The score is mostly in the handwriting of one or more copyists, who seem to have put it together as Purcell completed the various numbers, leaving blanks for what was not ready. These have been partly filled in by the composer himself, but though the extra music written for Act I. in the 1693 revival is included, neither "Oft have I heard" nor "O let me weep" (the former printed in "Select Songs" and the latter in "Orpheus Britannicus"), nor the last number of the "Theatre Ayres" is to be found in it. On fol. 20*a* (following the chorus "Drive 'em hence") there is a blank page headed "Dance," and on fol. 47*b* a similar blank page headed "Dance for a Clown" follows the "Dance for the Haymakers," in Act III. Four pages (79*v*.—81*r*.), headed "Dance for the Four Seasons" are also left vacant in Act IV. after Winter's Song. It may be conjectured that this last should be filled in by the last number of the "Ayres for the Theatre," but as the point cannot be decided conclusively, this number has been printed in the Appendix to the present edition. The "Monkeys' Dance" in Act V. is written before the Symphony, but its right place is indicated by a note on fol. 93*b*.: "6 Monkeys dance here." The Chaconne for a Chinese Man and Woman, as already stated, is written at the other end of the volume. It is a little difficult to say with certainty what portions of the Royal Academy score are in Purcell's autograph, but (neglecting various headings and doubtful passages) the following may be taken as a *minimum* list:—

The latter part of the second Music, before Act I. and the Overture (end of fol. 3*a* to fol. 5*b*).

First Act Tune (fol. 20*b*).

Third Act Tune (fol. 54*b*).

Latter part of Autumn's Song in Act IV. (part of fol. 77*a* and all 77*b*).

Fourth Act Tune (fol. 81*b*).

Part of "Thrice Happy" in Act V. (fol. 82*b* and part of 83*a*).

"Sure the Dull God" (the autograph begins in the middle of fol. 97*a* and continues to 100*a*).

In the present edition, MS. **I** has been the principal authority. The two songs not included in it have been inserted in their proper places, and the trumpet parts to the Overture (Act I.), of which only the first three bars are written out, have been added from a MS. in the Royal College of Music Library. The "Composition in Imitation of Hunting," mentioned in Act V., has been found in none of the MSS.; possibly it was a mere extempore fanfare. Again, no music has been found for the "Grand Dance of Twenty-four Persons" (at the end of the same Act); in MS. **I** there is no break between Hymen's solo "Love ne'er had yet" and the short Trio "They shall be happy" (where, according to the Libretto, the Dance should take place), and it seems therefore possible that it was omitted in performance. Some verbal corrections have been introduced from the Libretto, and some of the names of the Dances have been added from the "Ayres for the Theatre." Besides the final number ("Air") from the latter there have been printed in the Appendix a setting of "May the God of Wit" for four voices, with slight differences of harmony and melody, and a version of the Winter Song with $\frac{3}{4}$ in the signature, and other minor differences, both from **D**. The version of the Entry Dance (Act V.) in **B** is so different from that in **I**, that it has been thought well to print it in the Appendix.

It has not been thought necessary to note the many slight verbal differences between the printed libretto and the text as given in "Orpheus Britannicus," the "Select Songs," or the MS. sources. The original time-signatures (as to the *tempo* signification of which the preface to Vol. VI. of the Purcell Society's edition should be consulted) have been retained, but in the pianoforte part modern equivalents are introduced. In **I** the Basses are very rarely figured. The figures printed in the present edition are generally derived from the other sources, both printed and manuscript. The figuring in "Orpheus Britannicus" is, however, often at variance with the notes, probably owing to careless editing. Obvious corrections of this nature are not included in the list of various readings, though the rare cases in which the figures are derived from **I** have been carefully noted and printed in a separate list.

Finally, acknowledgment must be made of the kind assistance rendered by the owners of the various MS. authorities in so liberally placing them at the disposal of the editor, who also desires to express his thanks for many valuable suggestions made by Mr. G. E. P. Arkwright and Mr. J. Pointer, most of which have been adopted.

— J. S. Shedlock

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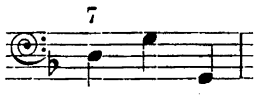
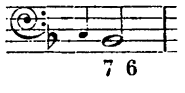
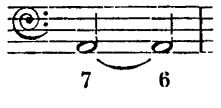
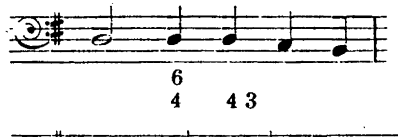
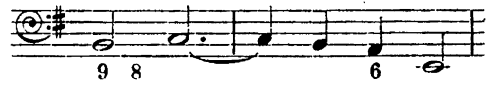
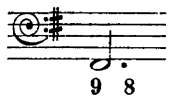
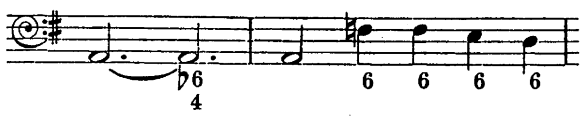
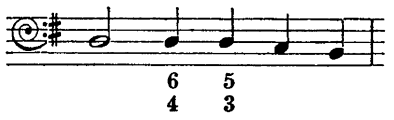
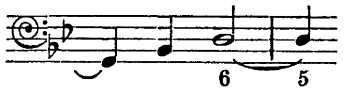
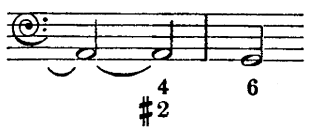
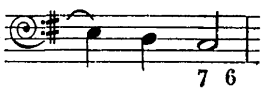
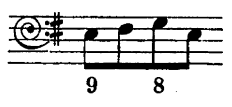
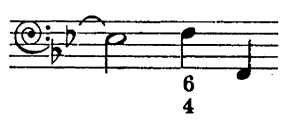
## FIGURES IN BASS OF MS. I.

| Page. | Line. | Bar. | |
|---|---|---|---|
| 21 | 2 | 4 |  |
| 27 | 3 | 4 |  |
| 38 | 1 | 1 |  |
| 85 | 3 | 2 |  |
| 85 | 4 | 4, 5 |  |

| Page. | Line. | Bar. | |
|---|---|---|---|
| 86 | 1 | 1 |  |
| 86 | 2 | 2, 3 |  |
| 87 | 4 | 4 |  But compare the similar passage on page 85, line 3, bar 2. |
| 95 | 1 | 1, 2 |  |
| 123 | 2 | 2, 3 |  |
| 139 | 1 | 2, 6 |  |
| 139 | 3 | 1, 5 | |
| 140 | 3 | 1 |  |
| 147 | 4 | 4 |  |

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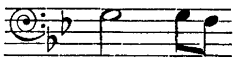
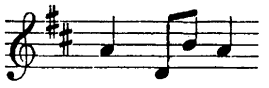
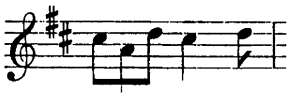
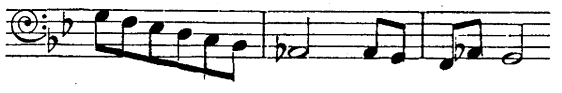
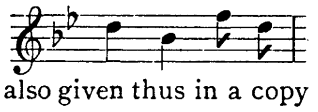
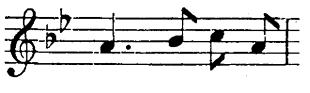
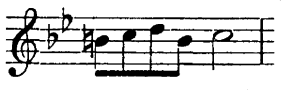
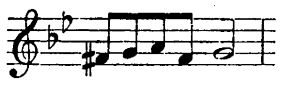
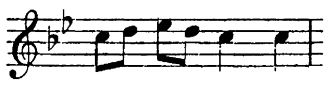
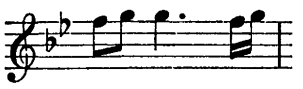
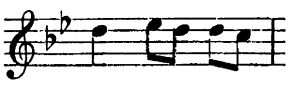
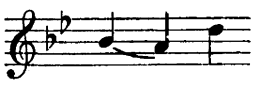
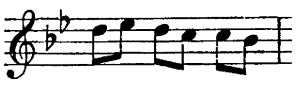
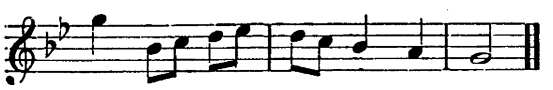
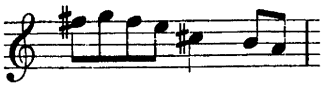
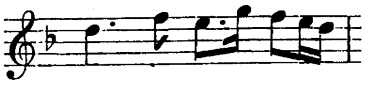
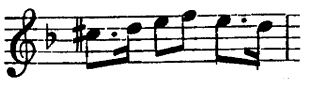
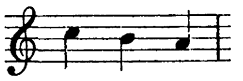
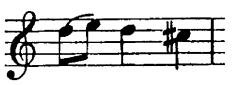
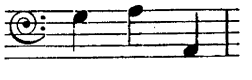
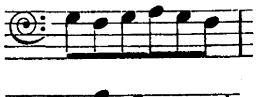
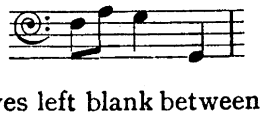
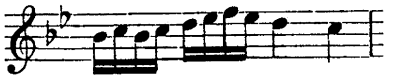
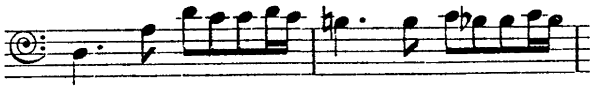
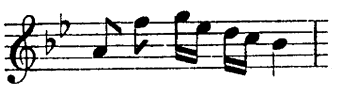
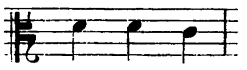
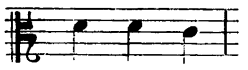
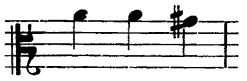
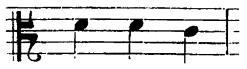
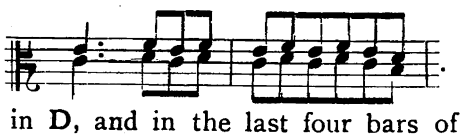
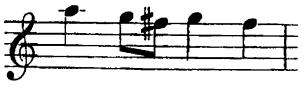
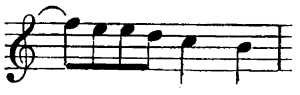
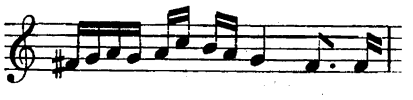
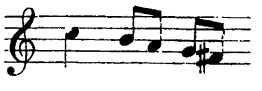
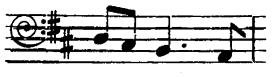
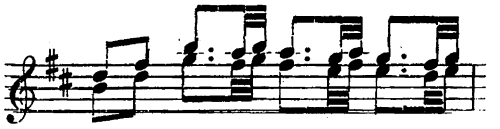
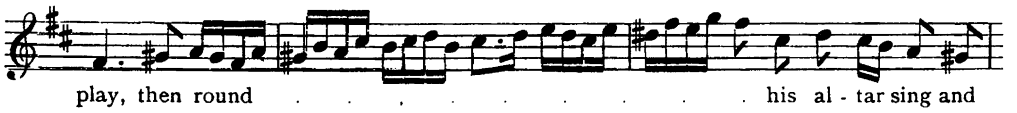
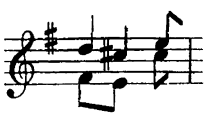
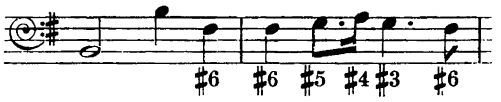
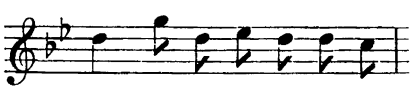
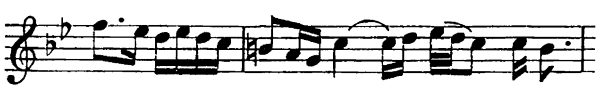
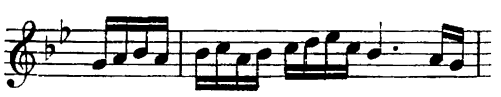
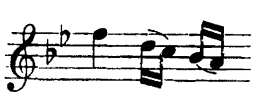
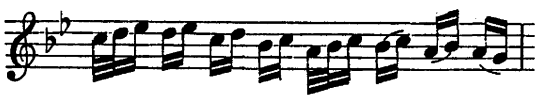
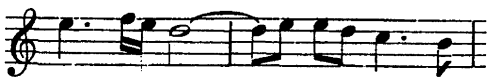
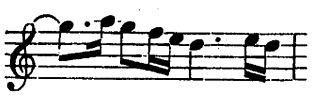
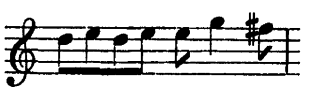
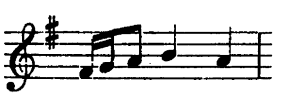
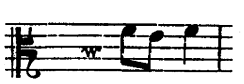
## VARIOUS READINGS.

| | | | |
|---|---|---|---|
| 4 | — | — | The heading " Hornpipe " is taken from **B** ; it does not occur in **I**. |
| 8 | 1 | 4 | Bass. **B** reads:  |
| 10 | — | — | In **I** only the first three bars of the Trumpet parts are written. They are printed from **F**. |
| 10 | 2 | 6 | 1st Violin. **B** has:  |
| 14 | 2 | 6 | 1st Violin. **F** reads:  |
| 16 | 1 | 5 | No tie in **H**. |
| 16 | 2 | 4—6 | Bass. **C** reads:  |
| 17 | 2 | 1 | 1st Soprano. **I** has:  The last note is apparently a copyist's mistake. It is also given thus in a copy of this number in the British Museum (Ad. MS. 22,099). |
| 18 | 1 | 1 | Soprano. **I** has:  The text adopted is from **C**. |
| 56 | 1 | 4 | Voice. **D** reads:  |
| 56 | 2 | 4 | Voice. **D** reads:  |
| 56 | 4 | 1, 4 | Voice. **D** reads:  |

| Page. | Line. | Bar. | |
|---|---|---|---|
| 58 | 3 | 4 | Voice. **D** reads:  |
| 69 | 2 | 2 | Voice. **D** reads:  |
| 69 | 3 | 1 | Voice. **D** reads:  |
| 69 | 3 | 1 | Voice. **D** reads:  |
| 69 | 4 | 4—6 | Voice. **D** reads:  |
| 72 | — | — | The heading "Overture" occurs in Purcell's autograph in **I**. It is possible that the movement may have preceded "If Love 's a sweet passion." |
| 73 | 1 | 5 | **I** has no repeat to the first movement. |
| 75 | — | — | **B** entitles this "Dance for Furies." |
| 75 | 2 | 1 | 1st Violin. **F** has:  |
| 78 | 1 | 4 | Voice. **D** has:  |
| 80 | 4 | 6 | Voice. **C** and **D** have:  |
| 90 | 1<br>3 | 4<br>2 | Voice. **D** has: |
| 90 | 2 | 2 | Voice. **D** has: |
| 90 | 3 | 5 | Voice. **D** has:  |
| 91 | 2 | 2 | Voice. **D** has:  |
| 91 | 2 | 2 | Bass. **D** has:  |
| 91 | 3 | 2 | Bass. **D** has:  |
| 91 | 3 | 5 | Bass. **D** has:  |
| 92 | — | — | In **I** there are two staves left blank between the Violin and Bass lines, with clefs for 2nd Violin and Viola. |
| 93 | 2 | 2 | Voice. **D** has:  |
| 93 | 3 | 1, 2 | Bass. **D** has:  |
| 94 | 1 | 3 | Voice. **D** has:  |
| 100 | — | — | The heading "Hornpipe" is found in **B**; it does not occur in **I**. |
| 102 | 2 | 2 | This bar is omitted in **D** and **E**. |
| 114 | 2 | — | In **E** this chorus is repeated. |

| Page. | Line. | Bar. | |
|---|---|---|---|
| 119 | 1 | 6 | 1st Alto. **D** has:  |
| 119 | 1 | 8 | 2nd Alto. **D** has:  |
| 119 | 2 | 2 | 1st Alto. **D** has:  |
| 119 | 2 | 4 | 2nd Alto. **D** has:  |
| 120 | 1 | 6 | 1st and 2nd Alto. **D** has:  . The passages in lines 2 and 3 are similarly altered in **D**, and in the last four bars of last line the voice-parts are reversed. |
| 122 | 2 | 2 | 1st Violin. **D** has:  |
| 122 | 2 | 5 | 1st Violin. **D** has:  |
| 123 | 2 | 3 | Voice. **D** has:  |
| 124 | 3 | 1 | Voice. **D** has:  |
| 127 | 1 | 1 | Bass voice part. **I** has:  |
| 134 | 2 | 2 | 1st and 2nd Violins. **D** reads:  and the three succeeding bars in a similar manner. |
| 135 / 136 | 4 / 1 | 3 / 1 | Voice. **D** has:  play, then round . . . . . his al - tar sing and |
| 136 | 4 | 4 | 1st and 2nd Hautboy. **D** reads:  |
| 140 | 1 | 2, 3 | Bass. **C** (voice and bass parts only) has:  |
| 140 | 1 | 5 | Bass. The ♯ over the third crotchet is in **C**, but is evidently incorrect. |
| 140 | 2 | 4 | Bass. The ♯ over the second note is in **C**, which also puts a ♯ before the following D. When the passage is repeated both sharps are omitted. |
| 147 | 1 | 4 | Voice. **C** reads:  |
| 147 | 3 | 2, 3 | Voice. **C** reads:  |
| 147 | 3 / 4 | 5 / 1 | Voice. **D** reads:  |
| 147 | 4 | 3 | Voice. **D** reads:  |

| Page. | Line. | Bar. | |
|---|---|---|---|
| 148 | 1 | 5 | Voice. **D** reads:  |
| 148 | 2 | 3 | Voice. **D** reads: A quaver (A) instead of the 2 semiquavers at the end of the bar. |
| 148 | 2 | 3 | Voice. **C** has: |
| 150 | — | — | In **F** the Violin Solo is given to a Hautboy. |
| 163 | 1 | 2, 3 | Voice. **D** has:  |
| 163 | 1 | 7 | Trumpet. **D** has:  |
| 163 | 2 | 3, 4 | Voice. In **D** there are no dotted notes. |
| 163 | 2–3 | 8–4 | Trumpet. **D** reads:  |
| 177–178 | 2–— | —–— | Voice. In **D** there are no dotted quavers. |
| 178 | 3 | 7 | Voice. **D** has:  |
| 178 | 4 | 8 | |
| 201 | 3 | 7 | Viola. **I** has:  |
| 202, 3 | — | — | From the last bar but one of page 202 to the last bar but one of page 203, the Viola part is left blank in **I**. The omission has been filled up from **B**. |
| 212 | 2 | 1 | In **B** a repeat from the end is marked to the second note of this bar in the 2nd Violin part, but in all four parts the value of the dotted minim (line 3, bar 7) does not allow of a repeat. |

# THE FAIRY QUEEN.

## THE PREFACE.

*Tis known to all who have been any considerable time in* Italy, *or* France, *how* Opera's *are esteem'd among 'em. That* France *borrow'd what she has from* Italy, *is evident from the* Andromede *and* Toison D'or, *of Monsieur* Corneille, *which are the first in the kind they ever had, on their publick Theaters; they being not perfect* Opera's, *but Tragedies, with Singing, Dancing, and Machines interwoven with 'em, after the manner of an Opera. They gave 'em a tast first, to try their Palats, that they might the better Judge whether in time they would be able to digest an entire* Opera. *And Cardinal* Richelieu *(that great encourager of Arts and Learning) introduced 'em first at his own expence, as I have been informed, amongst 'em.*

*What encouragement Seignior* Baptist Luly *had from the present King of* France, *is well known; they being first set out at his own Expence; and all the Ornaments given by the King, for the Entertainment of the People. In* Italy, *especially at* Venice, *where* Opera's *have the greatest Reputation, and where they have 'em every Carnival, the Noble* Venetians *set 'em out at their own cost. And what a Confluence of People the fame of 'em draw from all parts of* Italy *to the great profit of that City, is well known to everyone who has spent a Carnival there. And many of the* English *Gentry are sensible what advantages* Paris *receives, by the great number of Strangers which frequent the* Opera's *three days in a Week, throughout the Year. If therefore an* Opera *were established here, by the Favour of the Nobility and Gentry of* England; *I may modestly conclude it would be some advantage to* London, *considering what a Sum we must Yearly lay out among Tradesmen for the fitting out so great a work.*

*That Sir* William Davenant's *Siege of* Rhodes *was the first* Opera *we ever had in* England, *no Man can deny; and is indeed a perfect* Opera: *there being this difference only between an* Opera *and a Tragedy; that the one is a Story sung with proper Action, the other spoken. And he must be a very ignorant Player, who knows not there is a Musical Cadence in speaking; and that a Man may as well speak out of Tune, as sing out of Tune. And though few are so nice to examine this, yet all are pleas'd when they hear it justly perform'd. 'Tis true, the Siege of* Rhodes *wanted the Ornament of Machines, which they Value themselves so much upon in* Italy. *And the Dancing which they have in such perfection in* France. *That he design'd this, if his first attempt met with the Encouragement it deserv'd, will appear from these Lines in his Prologue.*

But many Travellers here, as Judges, come,
From *Paris*, *Florence*, *Venice*, and from *Rome*.
Who will describe, when any Scene we draw,
By each of ours, all that they ever saw.
Those praising for extensive breadth and height,
And inward distance to deceive the sight.—

*And a little after—*

Ah Mony, Mony! if the Wits would dress
With Ornaments the present face of Peace:
And to our Poet half that Treasure spare,
Which Faction gets from Fools to nourish War.
Then his contracted Scenes should wider be,
And move by greater Engines; till you see
(While you securely sit) fierce Armies meet,
And raging Seas disperse a fighting Fleet.

*That a few private Persons should venture on so expensive a Work as an* Opera, *when none but Princes, or States exhibit 'em abroad, I hope is no Dishonour to our Nation: And I dare affirm if we had half the Encouragement in* England, *that they have in other Countries, you might in a short time have as good Dancers in* England *as they have in* France, *though I despair of ever having as good Voices among us, as they have in* Italy. *These are the two great things which Travellers say we are most deficient in. If this happens to please, we cannot reasonably propose to our selves any great advantage, considering the mighty Charge in setting it out, & the extraordinary expence that attends it every day 'tis represented. If it deserves their Favour? if they are satisfied we venture boldly, doing all we can to please 'em? We hope the* English *are too generous not to encourage so great an undertaking.*

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THE

## PROLOGUE.

*What have we left untry'd to please this Age,*
*To bring it more in liking with the Stage?*
*We sunk to Farce, and rose to Comedy;*
*Gave you high Rants, and well-writ Tragedy.*
*Yet Poetry, of the Success afraid,*
*Call'd in her Sister Musick to her aid.*
*And, lest the Gallery should Diversion want,*
*We had Cane Chairs to Dance 'em a Courant.**

*But that this Play may in its Pomp appear;*
*Pray let our Stage from thronging* Beaux *be clear.*
*For what e're cost we're at, what e're we do,*
*In Scenes, Dress, Dances; yet there's many a* Beau,
*Will think himself a much more taking Show.*
*How often have you curs'd these new* Beau-skreens,
*That stand betwixt the Audience and the Scenes?*

*I ask'd one of 'em t'other day*—Pray, Sir,
Why d'ye the Stage before the Box prefer?
*He answer'd*—Oh! there I Ogle the whole Theati
My Wig—my Shape, my Leg, I there display,
They speak much finer things than I can say.

*These are the Reasons why they croud the Stage;*
*And make the disappointed Audience rage.*
*Our Business is, to study how to please,*
*To Tune the Mind to its expected ease.*
*And all that we expect, is but to find,*
*Equal to our Expence, the Audience kind.*

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* Probably an allusion to the Chair Dance in *Dioclesian*.—Ed.

## THE NAMES OF THE PERSONS.

The Duke.
*Egeus*, Father to *Hermia*.
*Lysander*, in Love with *Hermia*.
*Demetrius*, in Love with *Hermia*, and Betroth'd to *Helena*.
*Hermia*, in Love with *Lysander*.
*Helena*, in Love with *Demetrius*.

The *Fairies*.

*Oberon*, King of the *Fairies*.
*Titania*, the Queen.
*Robin-Good-Fellow*.
*Fairies*.

The COMEDIANS.

*Bottom* the Weaver; *Quince* the Carpenter; *Snug* the Joyner; *Flute* the Bellows-mender; *Snout* the Tinker; and *Starveling* the Taylor.

SINGERS and DANCERS in the Second Act.

*Fairy-Spirits*, *Night*, *Mistery*, *Secresie*, *Sleep*, and their Attendants, Singers, and Dancers.

SINGERS in the Third Act.

Nymphs, *Coridon*, and *Mopsa;* with a Chorus of *Fawns*, and *Naids*, with *Woodmen*, and *Hay-makers* Dancers.

SINGERS and DANCERS in the Fourth Act.

*Spring*, *Summer*, *Autumn*, *Winter*, and their Attendants; *Phœbus:* A Dance of the four Seasons.

SINGERS and DANCERS in the Fifth Act.

*Juno*, *Chinese* Men and Women.
A Chorus of *Chineses*.
A Dance of 6 Monkeys.
An Entry of a *Chinese* Man and Woman.
A Grand Dance of 24 *Chineses*.

## Act I.

### Scene: A Palace.

[In the 1692 version the outline of Shakespeare's Play is followed fairly closely in the opening scene. The Clowns enter after Helena's exit, and part of their scene in Act III. is added. In the 1693 version the opening scene is omitted and the play begins with the entrance of the clowns. A new scene follows for "Titania, leading the Indian Boy, Fairies attending."]

*Titania.* Now my *Fairy Coire*, appear:
Sing, and entertain my Dear.
Describe that Happiness, that Peace of Mind,
Which Lovers only in retirement find.

*Here the new Musick begins, 1st this Song in two Parts.*

1st Song.

Come, come, come, let us leave the Town,
And in some lonely place,
Where Crouds and Noise were never known,
Resolve to spend our days.

In pleasant Shades upon the Grass
At Night our selves we'll lay;
Our Days in harmless Sport shall pass,
Thus Time shall slide away.

[*Enter* Fairies, *leading in three Drunken Poets, one of them Blinded.*

*Blind Poet.** Fill up the Bowl, then, &c.

*Fairy.* Trip it, trip it in a Ring;
Around this Mortal Dance, and Sing.

*Poet.* Enough, enough,
We must play at Blind Man's Buff.
Turn me round, and stand away,
I'll catch whom I may.

*2nd Fairy.* About him go, so, so, so,
Pinch the Wretch from Top to Toe;
Pinch him forty, forty times,
Pinch till he confess his Crimes.

*Poet.* Hold, you damn'd tormenting Punck,
I confess—

*Both Fairies.* What, what, &c.

*Poet.* I'm Drunk, as I live Boys, Drunk.

*Both Fairies.* What art thou, speak?

*Poet.* If you will know it,
I am a scurvy Poet.

* The blindfolded Poet, with his stammer, may have been meant to allude to T. D'Urfey, who was known as "Poet Stutter."

*Fairies.* Pinch him, pinch him for his Crimes.
His Nonsense, and his Dogrel Rhymes.

*Poet.* Oh! oh! oh!

1*st Fairy.* Confess more, more.

*Poet.* I confess I'm very poor.
Nay prithee do not pinch me so,
Good dear Devil let me go;
And as I hope to wear the Bays,
I'll write a Sonnet in thy Praise.

CHORUS.

Drive 'em hence, away, away,
Let 'em sleep till break of Day.

[The Indian Boy falls asleep, and to hide him from Oberon, Titania causes the earth to open, into which he sinks.]

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## Act II.

### Scene: A Wood, by Moon-light.

[The first two scenes follow the original in a compressed and altered form. After Robin-Good-Fellow has given Oberon the flower they leave the stage; then]

[*Enter* Titania, *and her Train.*

*Titania.* Take Hands, and trip it in a round,
While I consecrate the ground.
All shall change at my Command,
All shall turn to *Fairy-Land.*

*The scene changes to a Prospect of Grotto's, Arbors, and delightful Walks: The Arbors are Adorn'd with all variety of Flowers, the Grotto's supported by Terms, these lead to two Arbors on either side of the Scene, of a great length, whose prospect runs toward the two Angles of the House. Between these two Arbors is the great Grotto, which is continued by several Arches, to the farther end of the House.*

Now *Fairies* search, search every where,
Let no Unclean thing be near.
Nothing Venomous, or Foul,
No *Raven*, *Bat*, or hooting *Owle*,
No *Toad*, nor *Elf*, nor *Blind-worm's* Sting.
No Poisonous Herb in this place spring.
Have you search'd? is no ill near?

*All.* Nothing, nothing; all is clear.

*Titania.* Let your Revels now begin,
Some shall Dance, and some shall Sing.
All Delights this place surround,
Every sweet Harmonious Sound,
That e're Charm'd a skilful Ear,
Meet, and Entertain us here.
Let Eccho's plac'd in every Grot,
Catch, and repeat each Dying Note.

A PRELUDE.

*Then the first* SONG.

Come all ye Songsters of the Sky,
Wake, and Assemble in this Wood;
But no ill-boding Bird be nigh,
None but the Harmless and the Good.
May the God of Wit inspire,
The Sacred Nine to bear a part;
And the Blessed Heavenly Quire,
Shew the utmost of their Art.
While Eccho shall in sounds remote,
Repeat each Note,
Each Note, each Note.

CHORUS.

May the God, &c.

Now joyn your Warbling Voices all,
Sing while we trip it on the Green;
But no ill Vapours rise or fall,
Nothing offend our *Fairy* Queen.

CHORUS.

Sing while we trip, &c.

*At the end of the first Stanza, a Composition of Instrumental Musick, in imitation of an Eccho. Then a Fairy Dance.*

*Titania.* Come *Elves*, another Dance, and *Fairy* Song;
Then hence, and leave me for a while alone.

. . . . . .
. . Sing me now to Sleep;
And let the Sentinels their Watches keep.

[*She lyes down.*

2.—SONG.

[*Enter* Night, Mystery, Secresie, Sleep; *and their Attendants.*

NIGHT *sings.*

*Night.* See, even *Night* her self is here,
To favour your Design;
And all her Peaceful Train is near,
That Men to Sleep incline.
Let Noise and Care,
Doubts and Despair,
Envy and Spight,
(The Fiends delight)
Be ever Banish'd hence,
Let soft Repose,
Her Eye-lids close;
And murmuring Streams,
Bring pleasing Dreams;
Let nothing stay to give offence.
See, even Night, &c.

*Mystery.* I am come to lock all fast,
Love without me cannot last.
Love, like Counsels of the Wise,
Must be hid from Vulgar Eyes.
'Tis holy, and we must conceal it,
They profane it, who reveal it.
I am come, &c.

*Secresie.* One charming Night
Gives more delight,
Than a hundred lucky Days.
Night and I improve the tast,
Make the pleasure longer last,
A thousand thousand several ways.
Make the pleasure, &c.

*Sleep.* Hush, no more, be silent all,
Sweet Repose has clos'd her Eyes.
Soft as feather'd Snow does fall!
Softly, softly, steal from hence.
No noise disturb her sleeping sence.
Rest till the Rosie Morn's uprise.

CHORUS.
Hush, no more, &c.

*A DANCE OF THE FOLLOWERS OF NIGHT.*

[Oberon squeezes the flower on Titania, Lysander and Hermia fall asleep as in the original, and the Act ends with Robin-Good-Fellow's speech beginning "Through the forest I have gone."]

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## Act III.

[Helena enters, but not Demetrius. Lysander wakes and follows her. The Clowns rehearse the play as it is given in Act V. of the original; Robin-Good-Fellow is present and disperses the actors. Bottom returns with the Ass's head and sings "The Woosel-Cock so black of hue." Titania wakes and falls in love with him. There is no change of scene, but Titania, Bottom, and the Fairies go out, and Oberon and Robin-Good-Fellow enter: Demetrius and Hermia only cross the stage. Robin-Good-Fellow is sent by Oberon to find Helena. Then:]

[*Enter* Titania, Bottom, *and Fairies.*

*Titania.* Come, lovely Youth, sit on this flow'ry Bed,
. . . . . .
Shall we have Musick sweet?

*Bottom.* Yes, if you please.

*Titania.* Away, my Elves; prepare a Fairy Mask
To entertain my Love; and change this place
To my Enchanted Lake.

*The Scene changes to a great Wood; a long row of large Trees on each side; A River in the middle; Two rows of lesser Trees of a different kind just on the side of the River, which meet in the middle, and make so many Arches; Two great Dragons make a Bridge over the River; their Bodies form two Arches, through which two Swans are seen in the River at a great distance.*

[*Enter a Troop of Fawns, Dryades, and Naides.*

*A SONG in Two Parts.*

If Love's a Sweet Passion, why does it torment?
If a Bitter, oh tell me whence comes my content?
Since I suffer with pleasure, why should I complain,
Or grieve at my Fate, when I know 'tis in vain?
Yet so pleasing the Pain is, so soft is the Dart,
That at once it both wounds me, and tickles my Heart.

I press her Hand gently, look Languishing down,
And by Passionate Silence I make my Love known.
But oh! how I'm Blest when so kind she does prove,
By some willing mistake to discover her Love.
When in striving to hide, she reveals all her Flame,
And our Eyes tell each other, what neither dares Name.

*While a Symphony's Playing, the two Swans come Swimming on through the Arches to the bank of the River, as if they would Land; these turn themselves into* Fairies, *and Dance; at the same time the Bridge vanishes, and the Trees that were Arch'd, raise themselves upright.*

[*Four Savages enter, fright the* Fairies *away, and Dance an Entry.*

[In the 1693 version the following is "*to be sung just before the Dialogue of Coridon and Mopsa.*"]

SONG.

Ye Gentle Spirits of the Air, appear;
Prepare, and joyn your tender Voices here.
Catch, and repeat the Trembling Sounds anew,
Soft as her Sighs, and sweet as Pearly Dew.
Run new Division, and such Measures keep,
As when you lull the God of Love asleep.

[*Enter* Coridon *and* Mopsa.

*Coridon.* Now the Maids and the Men are making of Hay,
We have left the dull Fools, and are stol'n away.
Then *Mopsa* no more
Be Coy as before,
But let us merrily, merrily Play,
And Kiss, and Kiss, the sweet time away.

*Mopsa.* Why, how now, Sir *Clown*, how came you so bold?
I'd have you to know I'm not made of that mold.
I tell you again,
Maids must Kiss no Men.
No, no; no, no; no Kissing at all;
I'le not Kiss, till I Kiss you for good and all.

*Coridon.* No, no.

*Mopsa.* No, no.

*Coridon.* Not Kiss you at all.

*Mopsa.* Not Kiss, till you Kiss me for good and all.
Not Kiss, &c.

*Coridon.* Should you give me a score,
'Twould not lessen the store,
Then bid me chearfully, chearfully Kiss,
And take, and take, my fill of your Bliss.

*Mopsa.* I'le not trust you so far, I know you too well;
Should I give you an Inch, you'd take a whole Ell.
Then Lordlike you Rule,
And laugh at the Fool.

No, no, &c.

*A SONG by a Nymph.*

When I have often heard young Maids complaining,
That when Men promise most they most deceive,
Then I thought none of them worthy my gaining;
And what they Swore, resolv'd ne're to believe.

But when so humbly he made his Addresses,
With Looks so soft, and with Language so kind,
I thought it Sin to refuse his Caresses;
Nature o'recame, and I soon chang'd my Mind.

Should he employ all his wit in deceiving,
Stretch his Invention, and artfully feign;
I find such Charms, such true Joy in believing,
I'll have the Pleasure, let him have the pain.

If he proves Perjur'd, I shall not be Cheated,
He may deceive himself, but never me;
'Tis what I look for, and shan't be defeated,
For I'll be as false and inconstant as he.

*A DANCE OF HAY-MAKERS.*

AFTER THE DANCE.

*CHORUS.*

*A Thousand Thousand ways we'll find*
*To Entertain the Hours:*
*No Two shall e're be known so kind,*
*No Life so Blest as ours.*

[After a shortened version of the scene at the beginning of Shakespeare's Act IV., Titania, Bottom, and Fairies exeunt.]

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## ACT IV.

[Oberon and Robin-Good-Fellow enter, then Lysander and Helena, Demetrius and Hermia. Shakespeare's Act III. is followed, with omissions, till the four lovers fall asleep. Oberon then wakes Titania, and Robin-Good-Fellow takes the ass's head off Bottom.]

*Oberon.* *Titania*, call for Musick.
*Titania.* Let us have all Variety of Musick,
All that should welcome up the rising Sun.

*The Scene changes to a Garden of Fountains. A Sonata plays while the Sun rises, it appears red through the Mist, as it ascends it dissipates the Vapours, and is seen in its full Lustre; then the Scene is perfectly discovered, the Fountains enrich'd with gilding, and adorn'd with Statues: The view is terminated by a Walk of Cypress Trees which lead to a delightful Bower. Before the Trees stand rows of Marble Columns, which support many Walks which rise by Stairs to the top of the House; the Stairs are adorn'd with Figures on Pedestals, and Rails; and Balasters on each side of 'em. Near the top, vast Quantities of Water break out of the Hills, and fall in mighty Cascade's to the bottom of the Scene, to feed the Fountains which are on each side. In the middle of the Stage is a very large Fountain, where the Water rises about twelve Foot.*

[*Then the* 4 *Seasons enter, with their several Attendants.*

*One of the Attendants begins :*

Now the Night is chac'd away,
All salute the rising Sun ;
'Tis the happy, happy Day,
The Birth-Day of King *Oberon.*

*Two others sing in Parts :*

Let the Fifes, and the Clarions, and shrill Trumpets sound,
And the Arch of high Heav'n the Clangor resound.

*A Machine appears, the Clouds break from before it, and* Phœbus *appears in a Chariot drawn by four Horses; and sings,*

When a cruel long Winter has frozen the Earth,
And Nature Imprison'd seeks in vain to be free ;
I dart forth my Beams, to give all things a Birth,
Making Spring for the Plants, every Flower, and each Tree.

'Tis I who give Life, Warmth, and Being to all,
Even Love who rules all things in Earth, Air, and Sea ;
Would languish, and fade, and to nothing would fall,
The World to its Chaos would return, but for me.

*CHORUS.*

*Hail ! Great Parent of us all,*
*Light and Comfort of the Earth ;*
*Before thy Shrine the Seasons fall,*
*Thou who givest all Beings Birth.*

*SPRING.*

Thus the ever Grateful Spring,
Does her yearly Tribute bring ;
All your Sweets before him lay,
Then round his Altar Sing, and Play.

*SUMMER.*

Here's the *Summer*, Sprightly, Gay,
Smiling, Wanton, Fresh, and Fair ;
Adorn'd with all the Flowers of *May*,
Whose various Sweets perfume the Air.

*AUTUMN.*

See my many Colour'd Fields,
And loaded Trees my Will obey ;
All the Fruit that Autumn yields,
I offer to the God of Day.

*WINTER.*

Now Winter comes Slowly, Pale, Meager, and Old,
First trembling with Age, and then quiv'ring with Cold ;
Benum'd with hard Frosts, and with Snow cover'd o're,
Prays the Sun to Restore him, and Sings as before.

*CHORUS.*

Hail ! Great Parent, &c.

## *A DANCE OF THE FOUR SEASONS.*

[All go out except Robin-Good-Fellow, who applies the juice of the herb to Lysander's eyes.]

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### Act V.

[The Duke, Egeus, and Attendants find the Lovers asleep.]

*Duke.* Go bid the Huntsmen wake 'em with their Musick.

*A Composition in imitation of Hunting, at the end of it a Shout, the Lovers wake.*

[The latter part of Scene I. and all Scene II. from the original Act IV. are then followed. After the Clowns have gone out, the serious characters re-enter. The Duke disbelieves the "Antick Fables" and "Fairy toys" told by the Lovers.]

*While a short Simphony Plays, Enter* Oberon, Titania, Robin-Good-Fellow, *and all the Fayries.*

*Duke.* I hear strange Musick, warbling in the Air.

*Oberon.* 'Tis Fairy Musick, sent by me ;
To cure your Incredulity.
All was true the Lovers told,
You shall stranger things behold.
Mark the wonders shall appear,
While I feast your eye and ear.

. . . . . .

*Titania.* Sir, then cast your eyes above :
See the Wife of mighty *Jove*.

[Juno *appears in a Machine drawn by Peacocks.*

. . . . . .

*While a Symphony Plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theater.*

Juno *sings :*

Thrice happy Lovers, may you be
For ever, ever free,
From that tormenting Devil, Jealousie.
From all that anxious Care and Strife,
That attends a married Life :
Be to one another true,
Kind to her as she to you,
And since the Errors of this Night are past,
May he be ever Constant, she for ever Chast.

[*The Machine ascends.*

*After* Juno's *Song*, Oberon *speaks.*

*Oberon.* Sing me the Plaint that did so Nobly move,
When *Laura* Mourn'd for her departed Love.

### *THE PLAINT.*

O Let me ever, ever weep,
My Eyes no more shall welcome Sleep ;
I'll hide me from the sight of Day,
And sigh, and sigh my Soul away.
He's gone, he's gone, his loss deplore ;
For I shall never see him more.

*Oberon.* Now let a new Transparent World be seen,
All Nature joyn to entertain our Queen.
Now we are reconcil'd, all things agree
To make an Universal Harmony.

*While the Scene is darken'd, a single Entry is danced; Then a Symphony is play'd; after that the Scene is suddainly Illuminated, and discovers a transparent Prospect of a* Chinese *Garden, the Architecture, the Trees, the Plants, the Fruit, the Birds, the Beasts quite different to what we have in this part of the World. It is terminated by an Arch, through which is seen other Arches with close Arbors, and a row of Trees to the end of the View. Over it is a hanging Garden, which rises by several ascents to the top of the House; it is bounded on either side with pleasant Bowers, various Trees, and numbers of strange Birds flying in the Air, on the Top of a Platform is a Fountain, throwing up Water, which falls into a large Basin.*

*A* Chinese *enters and sings:*

Thus the gloomy World
At first began to shine,
And from the Power Divine
A Glory round it hurl'd;
Which made it bright,
And gave it Birth in light.
Then were all Minds as pure,
As those Ethereal Streams;
In Innocence secure,
Not Subject to Extreams.
There was no Room for empty Fame,
No cause for Pride, Ambition wanted aim.

*A* Chinese *Woman sings:*

Thus Happy and Free,
Thus treated are we
With Nature's chiefest Delights.
*Chorus.* Thus happy, &c.

We never cloy,
But renew our Joy,
And one Bliss another Invites.
*Chorus.* We never, &c.

Thus wildly we live,
Thus freely we give,
What Heaven as freely bestows.
*Chorus.* Thus wildly, &c.

We were not made
For Labour and Trade,
Which Fools on each other impose.
*Chorus.* We were not made, &c.

*A* Chinese *Man Sings:*

Yes, *Xansi*, in your Looks I find
The Charms by which my Heart's betray'd;
Then let not your Disdain unbind
The Prisoner that your Eyes have made.
She that in Love makes least Defence,
Wounds ever with the surest Dart;
Beauty may captivate the Sence,
But Kindness only gains the Heart.

[*Six Monkeys come from between the Trees, and Dance*

*Two Women Sing in Parts:*

1st Woman. *Hark how all things with one Sound rejoyce,*
*And the World seems to have one Voice.*

2nd Woman. *Hark how the Echoing Air a Triumph Sings,*
*And all around pleas'd* Cupids *clap their Wings.*

1st Woman. *Sure the dull God of Marriage does not hear;*
*We'll rouse him with a Charm.* Hymen *appear!*

*Chorus.* *Appear! Hymen appear!*

*Both.* *Our Queen of Night commands you not to stay.*

*Chorus.* *Our Queen*, &c.

[*Enter* Hymen.

*Hymen.* *See, see, I obey.*
*My Torch has long been out, I hate*
*On loose dissembled Vows to wait,*
*Where hardly Love out-lives the Wedding-Night,*
*False Flames, Love's Meteors, yield my Torch no Light.*

*Six Pedestals of* China-*work rise from under the Stage; they support six large Vases of Porcelain, in which are six* China-*Orange-Trees.*

*Both Women.* *Turn then thy Eyes upon those Glories there,*
*And catching Flames will on thy Torch appear.*

*Hymen.* *My Torch, indeed, will from such Brightness shine:*
*Love ne'er had yet such Altars, so divine.*

*The Pedestals move toward the Front of the Stage, and the Grand Dance begins of Twenty-four Persons; then* Hymen *and the Two Women sing together.*

*They shall be as happy as they're fair;*
*Love shall fill all the Places of Care:*
*And every time the Sun shall display*
*His Rising Light,*
*It shall be to them a new Wedding-Day;*
*And when he sets, a new Nuptial-Night.*

*A* Chinese *Man and Woman Dance.*

*The Grand Chorus.* They shall be, &c.

[*All the Dancers join in it.*

[The play ends with a kind of Epilogue, spoken by Oberon and Titania.]

# THE FAIRY QUEEN.

## FIRST MUSIC.

### PRELUDE.

№ 1.

Henry Purcell.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

I°
II°
I°
II°

I?
II?
I?
II?

# HORNPIPE.

№ 2.

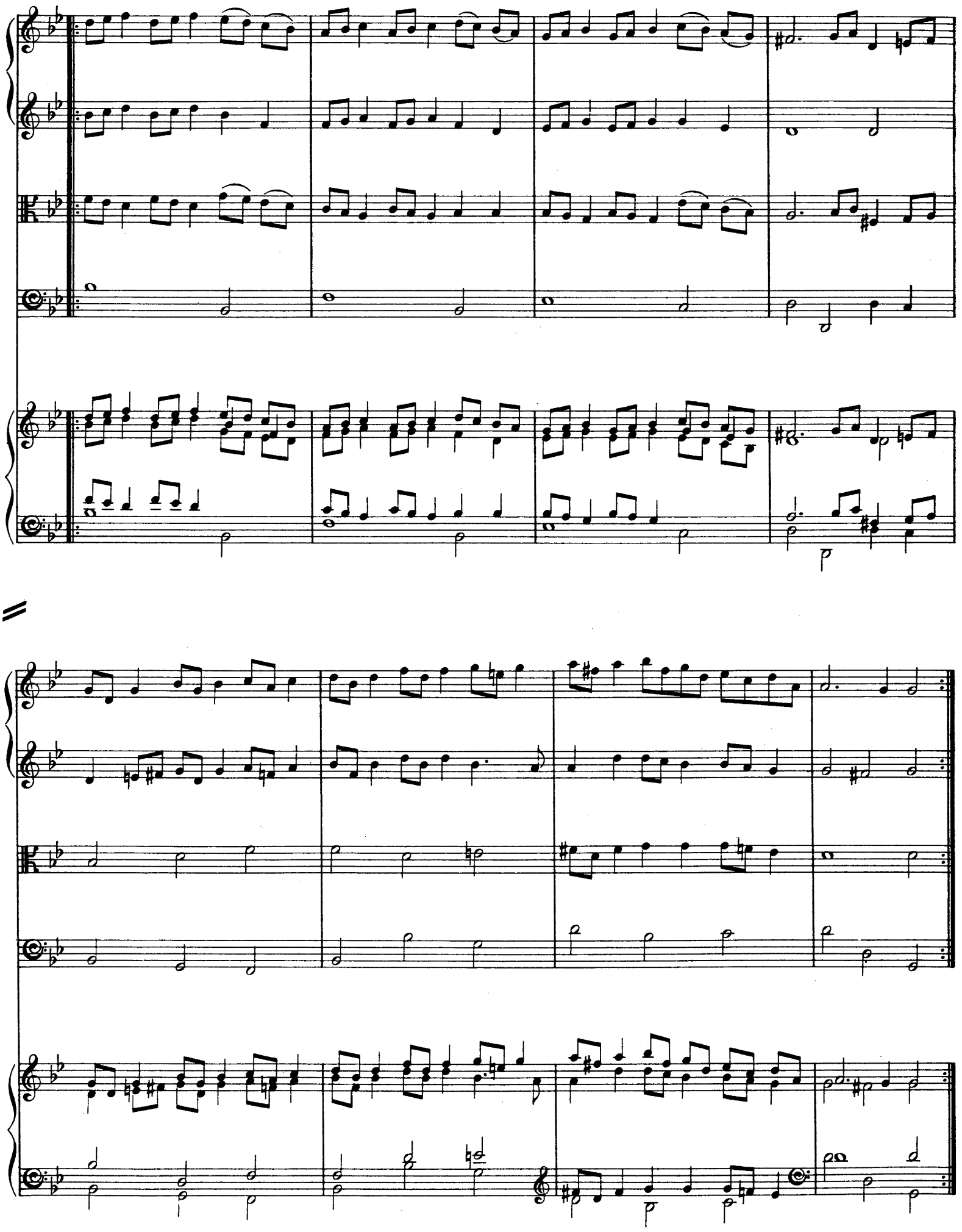
1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.



# SECOND MUSIC.

## AIR.

№ 3.

1st Violin.

2nd Violin.

Viola.

Bass.

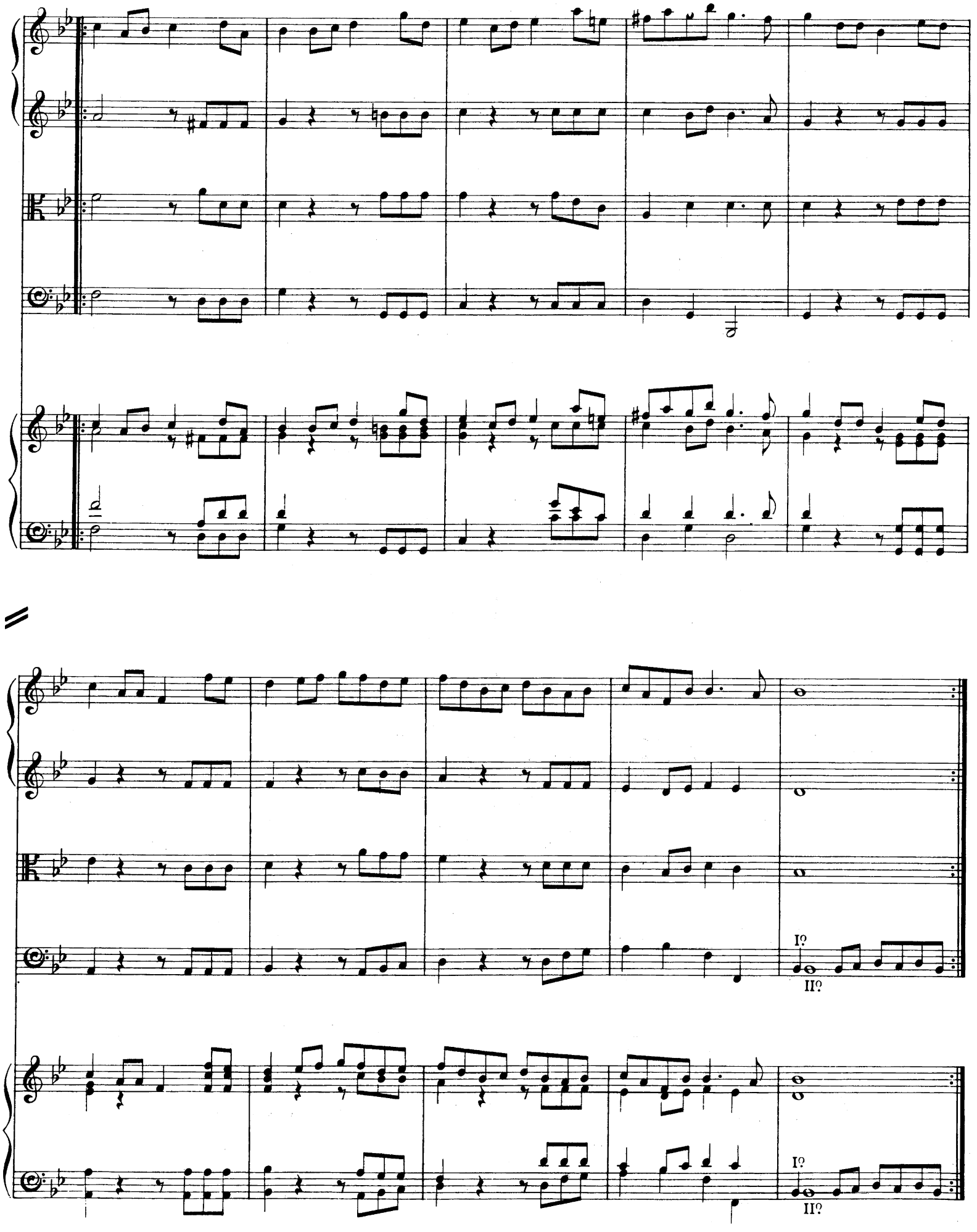
PIANO.

I?

II?

II?

I?


I?
II?
I?
II?

# RONDEAU.

№ 4.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Fine.*

*Fine.*

A

B

Da Capo al Fine.

Da Capo al Fine.

# ACT I.
## OVERTURE.

№ 5.

1st Trumpet.
2nd Trumpet.
1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

A

B

C

D

DUET. (*Soprano and Bass.*) COME LET US LEAVE THE TOWN.

№ 6.

PRELUDE.

1st Violin.

2nd Violin.

Bass.

PIANO.

A

Soprano.
Bass.

Come, come, come, come, let us leave, let us, let us leave the Town, Come,
Come, come, come, come, let us leave, let us leave the Town,

2do
2do

come, come, come, come, come, come, come, come, let us leave, let us, let us, let us leave the
Come, come, come, come, come, come, come, come, let us leave, let us, let us leave the

7 6 #

B

Town, And in some lone - ly place, Where crowds and noise, where crowds and noise, were
Town, And in some lone - ly place, Where crowds, where crowds and noise, were

6 4 3 6

never, never, never, ne - ver known, Re - solve to spend our days.

never, never, never, ne - ver known, Re - solve to spend our days.

In pleasant, pleasant shades, in pleasant, pleasant shades up - on the

In pleasant, pleasant, pleasant, in pleasant, pleasant, shades up - on the

grass, At night our - selves we'll lay; Our days in harmless sports shall pass, our days in harmless

grass, At night our - selves we'll lay; Our days in harmless sports shall pass, our

sports, in harmless sports shall pass, Thus time shall slide a - way.

days in harmless sports shall pass, Thus time shall slide a - way.

## SCENE OF THE DRUNKEN POET.

SOLOS (*Soprano I and II and Barytone*) and CHORUS.

**№ 7.**

PRELUDE.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

DRUNKEN POET.

Fi- fi- fi- fill up the bowl, then fi- fi- fi- fill up the bowl, then fi- fi- fi- fill up the bowl, then—

1st FAIRY.

Trip it, trip it, trip it, trip it, trip it, trip it in a ring; a - round, a - round

A

this mor-tal dance and sing, dance and sing, dance and sing, dance and sing a -

- round, a - round, a - round this mor- tal dance and sing.

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A - round, a - round this mortal dance and

Alto. Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A - round, a - round this mor - - tal dance and

Tenor. Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A - round, a - round this mor - tal dance and

Bass. Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A - round, a - round, a - round this mortal dance and

B

sing, dance and sing, dance and sing, dance and sing, A - round, a - round, a - round this

sing, dance and sing, dance and sing, dance and sing, dance and sing, A - round, a - round, a - round this mor - -

sing, dance and sing, dance and sing, dance and sing, dance and sing, A - round, a - round this mor - tal

sing, dance and sing, dance and sing, dance and sing, dance and sing, A - round, a - round, a - round, a - round this

POET.

Enough, enough, We must play, — we must play, —

mor-tal dance and sing.

- tal dance and sing.

dance and sing.

mor-tal dance and sing.

we must play — at blind man's buff. Tu- tu- turn me round, —

C

7

tu- tu- turn me round, and stand a-way, sta- stand a-way, sta-

stand away, I'll catch whom I may, catch, catch, catch, catch, catch, catch, catch, catch whom I may.

IInd FAIRY.

A - bout him go, so, so, so, so, so, so, a-bout him go, so, so, so, pinch, pinch the

wretch from top to toe, from top to toe, from top to toe; Pinch, pinch the wretch from top to

D

toe; Pinch him for - ty,__ for - ty times, pinch him for-ty, for - ty times, Pinch till he__ con - fess his

crimes, pinch, pinch, pinch till he__con - fess his crimes, Pinch, pinch till

E

1st Violin.

2nd Violin.

Viola.

he con - fess his crimes.

CHORUS.

A - bout him go, so, so, so, so, so, so, A - bout him go,

A - bout him go, so, so, so, so, so, so, A - bout him go,

A - bout him go, so, so,__ so, so, so,__ so, A - bout him go,

A - bout him go, so, so, so, so, so, so, A - bout him go,

so, so, so, Pinch, pinch the wretch from top to toe, from top to toe, from top to toe,

so, so, so, Pinch, pinch the wretch from top to toe, from top to toe, from top to toe,

so, so, so, Pinch, pinch the wretch from top to toe, from top to toe, from top to

so, so, so, Pinch, pinch the wretch from top to toe, from top to toe, from top to toe, from top to

F

Pinch, pinch the wretch from top to toe, Pinch him for-ty, for-ty times, pinch him for-ty, for-ty

Pinch, pinch the wretch from top to toe, Pinch him for-ty, for-ty times, pinch him for-ty, for-ty

toe, Pinch the wretch from top to toe, Pinch him for-ty, for-ty times, pinch him for-ty, for-ty

toe, Pinch the wretch from top to toe, Pinch him for-ty, for-ty times, pinch him for-ty, for-ty

POET.

Hold, hold, hold, hold, hold, hold you

times, Pinch till he con-fess his crimes, Pinch, pinch, pinch, pinch, pinch till he con-fess his crimes.

times, Pinch till he confess his crimes, Pinch, pinch, pinch, pinch, pinch till he confess his crimes.

times, Pinch till he confess his crimes, Pinch, pinch, pinch, pinch, pinch till he confess his crimes.

times, Pinch till he confess his crimes, Pinch, pinch, pinch, pinch, pinch till he confess his crimes.

G

1st FAIRY.

What, what, what,

IInd FAIRY.

What, what, what, what,

damn'd tor-ment-ing punk, I do, I do, I do con-fess.

what, what, what, what, what?

what, what, what, what, what, what?

I'm drunk, drunk, as I live, boys, as I

live, boys, as I live, boys, drunk, I'm drunk, drunk, as I live, boys, as I

H

IInd FAIRY.

What

live, boys, drunk, as I live, boys, as I live, boys, drunk

1st FAIRY.

What art thou, speak? speak? What art thou, speak? speak? speak?

art thou, speak? speak? speak? speak? What art thou, speak? speak?

speak? What art thou, speak? speak? speak? speak?

speak? speak? What art thou, speak? speak? speak?

POET.

If you will

know it, I am, I am a scu- scu- scu- scu- scur - vy, scur - vy, scur - vy

1st Violin.

2nd Violin.

Viola.

Po-et.

CHORUS.

Pinch him,pinch him for his crimes,Pinch him,pinch him for his crimes,His non-sense and his dog-rel

Pinch him,pinch him for his crimes,Pinch him,pinch him for his crimes,His non-sense and his dog - rel

Pinch him,pinch him for his crimes,Pinch him,pinch him for his crimes,His non-sense and his dog - rel

Pinch him,pinch him for his crimes,Pinch him,pinch him for his crimes, His non-sense and his dog-rel

1st FAIRY.

Con-

IInd FAIRY.

Con - fess, con-fess,

hold! oh! oh! oh! oh! oh!

ryhmes, Pinch, pinch, pinch, pinch, pinch him, pinch him for his crimes.

ryhmes, Pinch, pinch, pinch, pinch, pinch him, pinch him for his crimes.

ryhmes, Pinch, pinch, pinch, pinch, pinch him, pinch him for his crimes.

-fess,confess more,more, more, more, more,more,more,more,more,more,

con-fess, confess more, more, more, more, more,more,more,more,confess, con-

con-fess, con-fess more, more, more, more, more, more, more, more.

-fess, con-fess, con-fess more, more, more, more, more, more, more, more.

POET.

I con-fess, I con-fess, I con-fess, I con-fess I'm ve-ry, ve-ry, ve-ry, ve-ry

poor. Nay pri-thee, nay pri-thee, nay pri-thee now do not, do not pinch me

so, Go- go- good dear___ de-vil let me, let me, dear___ de-vil, let me___

K

go; And as I hope to wear the bays, and as I hope to

wear the bays, I'll write a son-net, I'll write, I'll write a son-net in thy praise.___

1st Violin.

2nd Violin.

Viola.

CHORUS.

Away, a - way, away, away, Drive 'em, drive 'em hence, drive 'em, drive 'em

Away, a - way, away, away, Drive 'em, drive 'em

Drive 'em, drive 'em hence, drive 'em, drive 'em hence,

Drive 'em, drive 'em hence, drive 'em, drive 'em hence, away, a - way, away, a -

L

hence, drive 'em, drive 'em hence, drive 'em, drive 'em hence, drive 'em, drive 'em hence, away, a - way, away, a -

hence, drive 'em, drive 'em hence, drive 'em, drive 'em hence, away, a - way, away, a -

away, a - way, away, a - way, drive 'em, drive 'em

- way, drive 'em, drive 'em hence, away, a - way, away, a - way,

-way, drive 'em hence, away, away, drive 'em hence, away, a-way, drive 'em, drive 'em hence, away, a-way, away, a-

-way, drive 'em hence, away, a-way, drive 'em hence drive 'em hence, away, away, away, a-way, drive 'em, drive 'em

hence, away a-way, away, away, drive 'em hence away a-way away a-way, drive 'em hence, drive 'em

away, away, drive 'em hence, away, a-way, away, a-way, drive 'em, drive 'em hence, away a-way, away, a-

way, a-way, a-way. Let 'em sleep till break of day.

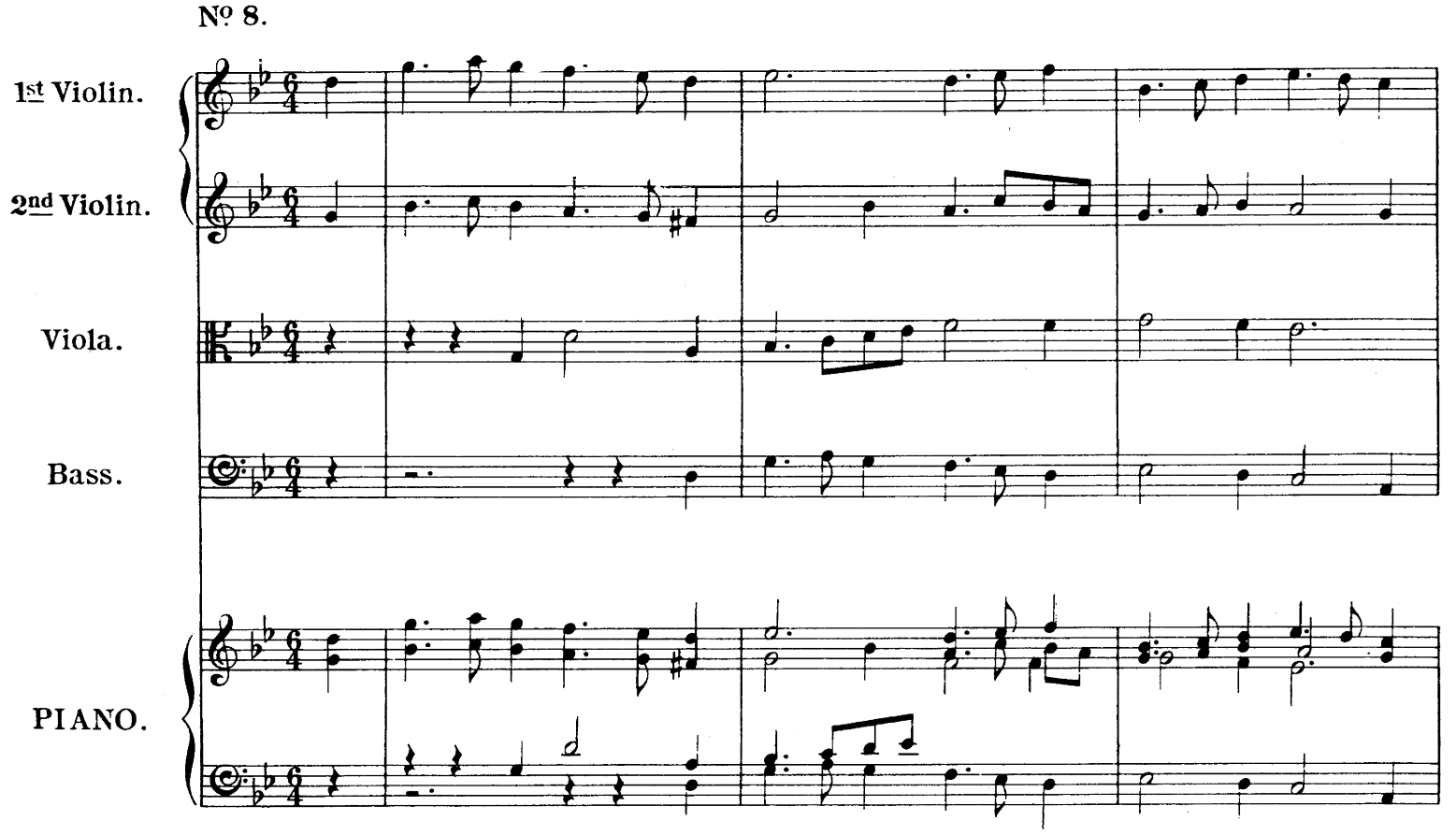
hence, a-way, a-way. Let 'em sleep till break of day.

hence, a-way, a-way. Let 'em sleep till break of day.

-way, a-way, a-way. Let 'em sleep till break of day.

# FIRST ACT TUNE.

## JIG.



A

# ACT II.

SOLO *(Alto.)* COME ALL YE SONGSTERS. TRIO *(Alto, Tenor and Bass.)* MAY THE GOD OF WIT.
CHORUS. NOW JOIN YOUR WARBLING VOICES.
SOLO *(Soprano)* and CHORUS. SING WHILE WE TRIP IT.

**Nº 9.**

PRELUDE.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

A

Alto Solo.

Come all, come all, all, all, come all ye song - - - - -

Bass.

B

- - - sters of the sky, Wake and as - sem - ble, wake and as - sem - - - - -

- - - ble in this wood;

Come all, all, all, come all, all, all ye song - sters of the sky,

Wake and as - sem - ble, wake

and as - sem - - ble in this wood:

C

But no ill-bo - - ding bird ___ be nigh, No,

none but the harm - - - - - less, and the good; but no ill-

D

-bo - - ding bird ___ be nigh, no, none but the harm - - - - less,

and the good, no, none, no, none but the harm - less, none but the

harm - less, and the good, no, none but the harm-less, and the good.

## Nº 10.

1st Violin.

2nd Violin.

Bass.

E

F

No. 11.*

Alto Solo.

May the God of Wit in - - - - spire, The Sa - cred Nine to bear a

Tenor Solo.

May the God of Wit in - - - - spire, The Sa - cred Nine to bear a

Bass Solo.

May the God of Wit in - spire, The Sa - cred Nine to bear a

Bass.

*see page 205 for alternative version.

G

part; And the bless - ed heav'n - ly quire, Shew the ut - most of their art.

part; And the bless - ed heav'n - ly quire, Shew the ut - most of their art.

part; And the bless - ed heav'n - ly quire, Shew the ut - most of their art.

*loud* *soft*

While E - cho, while E - cho shall in sounds re - mote, Re - peat each note, re - peat each

While E - cho, while E - cho shall in sounds re - mote, Re - peat each note, re - peat each

While E - cho, while E - cho shall in sounds re - mote, Re - peat each note, re - peat each

*loud* *soft*

*f* *p*

H

*softer* *loud* *soft* *softer* *loud* *soft*

note, each note. While E - cho, while E - cho, E - cho, while E - cho, while E - cho,

note, each note. While E - cho, while E - cho, E - cho, while E - cho, while E - cho,

note, each note. While E - cho, while E - cho, E - cho, while E - cho, while E - cho,

*softer* *loud* *soft* *softer* *loud* *soft*

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

softer loud soft softer K loud

E - cho shall in sounds re - - mote, sounds re - - mote, re - - mote, Re - peat each

E - cho shall in sounds re - - mote, sounds re - - mote, re - - mote, Re - peat each

E - cho shall in sounds re - - mote, sounds re - - mote, re - - mote, Re - peat each

softer loud soft softer loud

pp f p pp f

soft softer loud soft softer

note, re - peat each note, each note, re - peat each note, re - peat each note, each note.

note, re - peat each note, each note, re - peat each note, re - peat each note, each note.

: ote re - peat each note, each note, re - peat each note, re - peat each note, each note.

soft softer loud soft softer

p pp f p pp

*Segue subito.*

**Nº 12.**

## ECHO.

Trumpets & Hautboys.

Bass.

PIANO.

loud soft softer loud

loud soft softer loud

f p pp f

soft softer loud soft softer

soft softer loud soft softer

p pp f p pp

loud soft softer loud soft softer loud soft

loud soft softer loud soft softer loud soft

f p pp f p pp f p

softer loud soft softer L loud soft

softer loud soft softer loud soft

pp f p pp f p

softer loud soft softer loud soft softer

softer loud soft softer loud soft softer

pp f p pp f p pp

M

loud soft softer loud soft softer

loud soft softer loud soft softer

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

Nº 13.

1st Violin.

2nd Violin.

CHORUS.

Soprano. Now join your war - - - - - - bling voi - ces all, join your

Alto. Now join your war - - bling voi - ces all, ____

Tenor. Now join your war - -

Bass. Now join your war - - bling voi - ces

Bass.

PIANO.

war - - - - - - bling voi - ces all, your war - - - - bling voi-ces

Now join your war - bling voi - ces all, Now join your war - - bling voi - ces

- - - - - - - - - - - - - - - - - - bling voi - - ces

all, join your war - - - - - - - - - - - - bling voi-ces

all, join, join, join, join, join your war-bling voi - ces all.

all, join, join, join, join, join your war-bling voi - ces all.

all, join, join, join, join, join your war-bling voi - ces all.

all, join, join, join, join, join your war-bling voi - ces all.

*Segue subito.*

Soprano Solo.

Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;

Bass.

PIANO.

N

Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;— But

no— ill va - pours rise— or— fall, But no— ill va - pours rise— or fall, No,

no-thing, no, no-thing of - fend, no, no-thing of - fend our Fai - ry Queen No,

O

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - - ry Queen No,

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - - ry Queen.

1st Violin.

2nd Violin.

1.

CHORUS.

Soprano. Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;—

Alto. Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;—

Tenor. Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;—

Bass. Sing, sing while we trip it, trip, trip it, trip, trip it up - on the green;—

Bass.

1.

2.

green;— But no— ill va - pours rise— or— fall, But no— ill va - pours

green;— But no ill va - pours rise or fall, But no ill va - pours

green;— But no ill va - pours rise or fall, But no ill va - pours

green;— But no ill va - pours rise— or— fall, But no ill va - pours

2.

rise or fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

rise or fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

rise or fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

rise or fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

P

- fend our Fai - - ry Queen; No, no-thing, no, no-thing, no

- fend our Fai - - ry Queen; No, no-thing, no, no-thing, no

- fend our Fai - - ry Queen; No, no-thing, no, no-thing, no

- fend our Fai - - ry Queen; No, no-thing, no, no-thing, no

no - thing, no, no - thing of - fend our Fai - - ry Queen; No,

no - thing, no, no - thing of - fend our Fai - - ry Queen; No,

no - thing, no, no - thing of - fend our Fai - - ry Queen; No,

no - thing, no, no - thing of - fend our Fai - - ry Queen; No,

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - ry Queen.

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - ry Queen.

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - - ry Queen.

no-thing, no, no-thing, no, no-thing, no, no-thing of - fend our Fai - ry Queen.

THIS CHORUS AGAIN FOR A DANCE OF FAIRIES.

SONGS *(Soprano I)* SEE, EVEN NIGHT; *(Soprano II)* I AM COME;
*(Alto)* ONE CHARMING NIGHT; *(Bass)* HUSH, NO MORE; and CHORUS.

№ 14.

1st Violin.
2nd Violin.
Viola.
Soprano.
PIANO.

Violins with sourdines.

A

B

NIGHT.

See, See, See ev - en Night her - self is here, See, See,

See ev-en Night, ev-en Night her - self___ is here, To fa - vour your__de - sign,

C

And all her peace - - - ful train is near, That men__ to__

D

sleep in - cline. Let Noise and Care, Doubt and Des - pair,

En - vy and Spite, (the fiend's de - light) Be ever, be ever ban - ish'd hence,

E

Let soft Re - pose Her eye - lids close, And mur - - - -

- - m'ring streams, Bring pleas - - ing dreams; Let nothing, let

F

nothing stay to give of-fence, Let nothing, let nothing, nothing stay to give of-

G

- fence.

№ 15.

MYSTERY.

I am come to lock all fast, Love with - out me can - not last.

Bass.

Love, like counsels of the wise, Must be hid from vul - gar eyes. 'Tis ho - ly,

'tis ho - ly and we must, we must con - ceal it; They pro - fane it, they pro - fane it,

H

who re - veal it, They pro - fane it, they pro - fane it, who re - veal it.

1st Flute.

2nd Flute.

Bass.

SECRESY.

One charm-ing night gives

more de-light, Than a hun-dred, than a hun-dred, a hun-dred luck-y days.

Night__ and I im - prove____ the taste, Make the plea - - - - - sure

long - - - er last, A thou - sand, thou-sand,thou - sand, thou-sand, thou - sand sev - 'ral

ways. Night__ and I im - prove____ the taste, Make the plea - - -

- - - - sure long - - - - er last, A thou - sand, thousand, thou - sand, thousand

L

thou-sand sev-'ral ways.

## Nº 17.

1st Violin.

2nd Violin.

SLEEP.

Hush, no more, hush, no more, be si - lent, be si - lent, be

Bass.

si - lent all, Sweet Re - pose, sweet Repose has clos'd her eyes, Soft as fea-ther'd

M

snow does fall! Soft - ly, soft - ly steal from hence No noise, no

noise dis-turb her sleep - ing sense, No noise, no noise dis-turb her sleep - ing sense.

Viola.

CHORUS.

Soprano. Hush, no more, hush, no more, be si - lent, be si - lent, be

Alto. Hush, no more, hush, no more, be si - lent, be si - lent, be

Tenor. Hush, no more, hush, no more, be si - lent, be si - lent, be

Bass. Hush, no more, hush, no more, be si - lent, be si - lent, be

si - lent all, Sweet Re - pose, sweet Re-pose has clos'd her eyes

si - lent all, Sweet Re - pose, sweet Re-pose has clos'd her eyes

si - lent all, Sweet Re - pose, sweet Re-pose has clos'd her eyes

si - lent all, Sweet Re - pose, sweet Re-pose has clos'd her eyes

N

Soft as fea - ther'd snow does fall! Soft-ly, soft-ly, soft-ly, soft - ly steal from hence,

Soft as fea-ther'd snow does fall! Soft-ly, soft-ly, soft-ly, soft - ly steal from hence,

Soft as fea - ther'd snow does fall! Soft-ly, soft - ly steal, soft - ly,

Soft as fea-ther'd snow does fall! Soft-ly, soft - ly steal from hence,

soft - ly, soft - ly, soft - ly soft - ly steal from hence, No noise, no noise dis -

soft - ly, soft - ly, soft - ly, soft - ly steal from hence, No noise, no noise dis -

soft - ly, soft - ly, soft - ly, soft - ly steal from hence, No noise, no noise dis -

soft - ly, soft - ly, soft - ly steal from hence, No noise, no noise dis -

-turb her sleep - ing sense; No noise, no noise dis - turb her sleep - ing sense.

-turb her sleep - ing sense; No noise, no noise dis - turb her sleep - ing sense.

-turb her sleep - ing sense; No noise, no noise dis - turb her sleep - ing sense.

-turb her sleep - ing sense; No noise, no noise dis - turb her sleep - ing sense.

# DANCE FOR THE FOLLOWERS OF NIGHT.

**Nº 18.**

*Four in Two.*

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

# SECOND ACT TUNE.

## AIR.

Nº 19

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

1.

1.

2.

2.

1.

2.

1.

2.

# ACT III.

## SONG *(Soprano)* and CHORUS. IF LOVE'S A SWEET PASSION.

Nº 20.

PRELUDE

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

Soprano.

If love's a sweet pas-sion, why does it tor - - ment? If a bit - ter, oh____

Bass.

tell me whence comes my con - tent? Since I suf - fer with plea - sure, why should I com -

A

- plain, Or grieve at my fate, when I__ know 'tis_ in_ vain? Yet so pleas - ing the___

pain is, so___ soft is the__ dart, That at once it_ both wounds me and tic - kles my heart.

*Segue Coro.*

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. I press her hand gent - ly, look languishing down, And by pas-sion-ate si - lence I

Alto. I press her hand gent - ly, look languishing down, And by pas-sion-ate si - lence I

Tenor. I press her hand gent - ly, look languishing down, And by pas-sion-ate si - lence I

Bass. I press her hand gent - ly, look languishing down, And by pas-sion-ate si - lence I

Bass.

make my love known. But oh! how I'm blest when so kind she does prove, By some

make my love known But oh! how I'm blest when so kind she does prove, By some

make my love known. But oh! how I'm blest when so kind she does prove, By some

make my love known. But oh! how I'm blest when so kind she does prove, By some

B

will - ing mis - take to dis - cov - er her love. When in striv - ing to hide, she re - -

will - ing mis - take to dis - cov - er her love When in striv - ing to hide, she re - -

will - ing mis - take to dis - cov - er her love When in striv - ing to hide, she re - -

will - ing mis - take to dis - cov - er her love When in striv - ing to hide, she re - -

- veals all her flame, And our eyes tell each oth - er what nei - ther dares name.

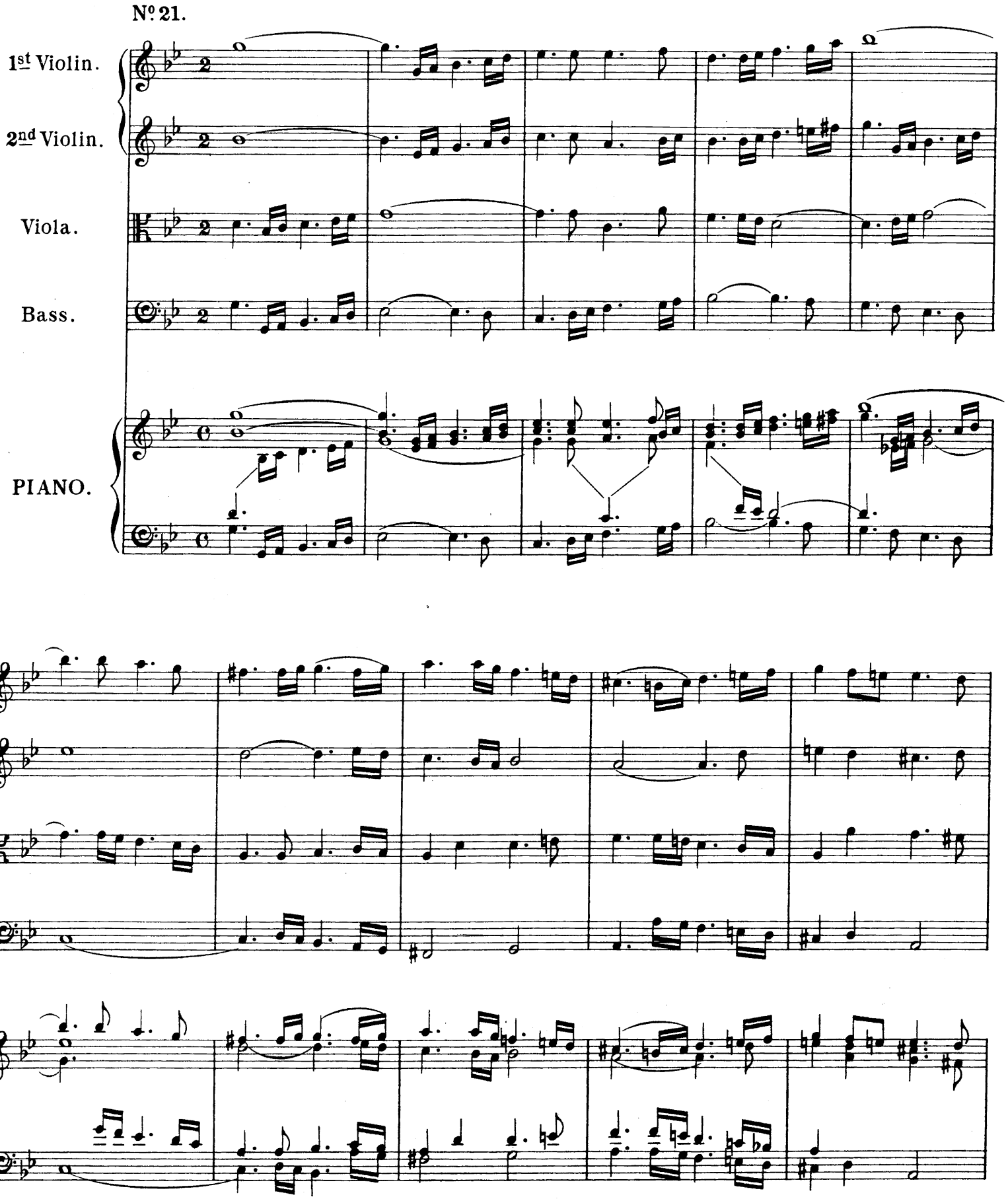
- veals all her flame, And our eyes tell each oth - er what nei - ther dares name.

- veals all her flame, And our eyes tell each oth - er what nei - ther dares name.

- veals all her flame, And our eyes tell each oth - er what nei - ther dares name.

# OVERTURE.

## SYMPHONY WHILE THE SWANS COME FORWARD.



I?
II?

I?
II?

C

# DANCE FOR THE FAIRIES.

No. 22.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

## DANCE FOR THE GREEN MEN.

Nº 23.

1st Violin.

2nd Violin.

Viola.

Bass.

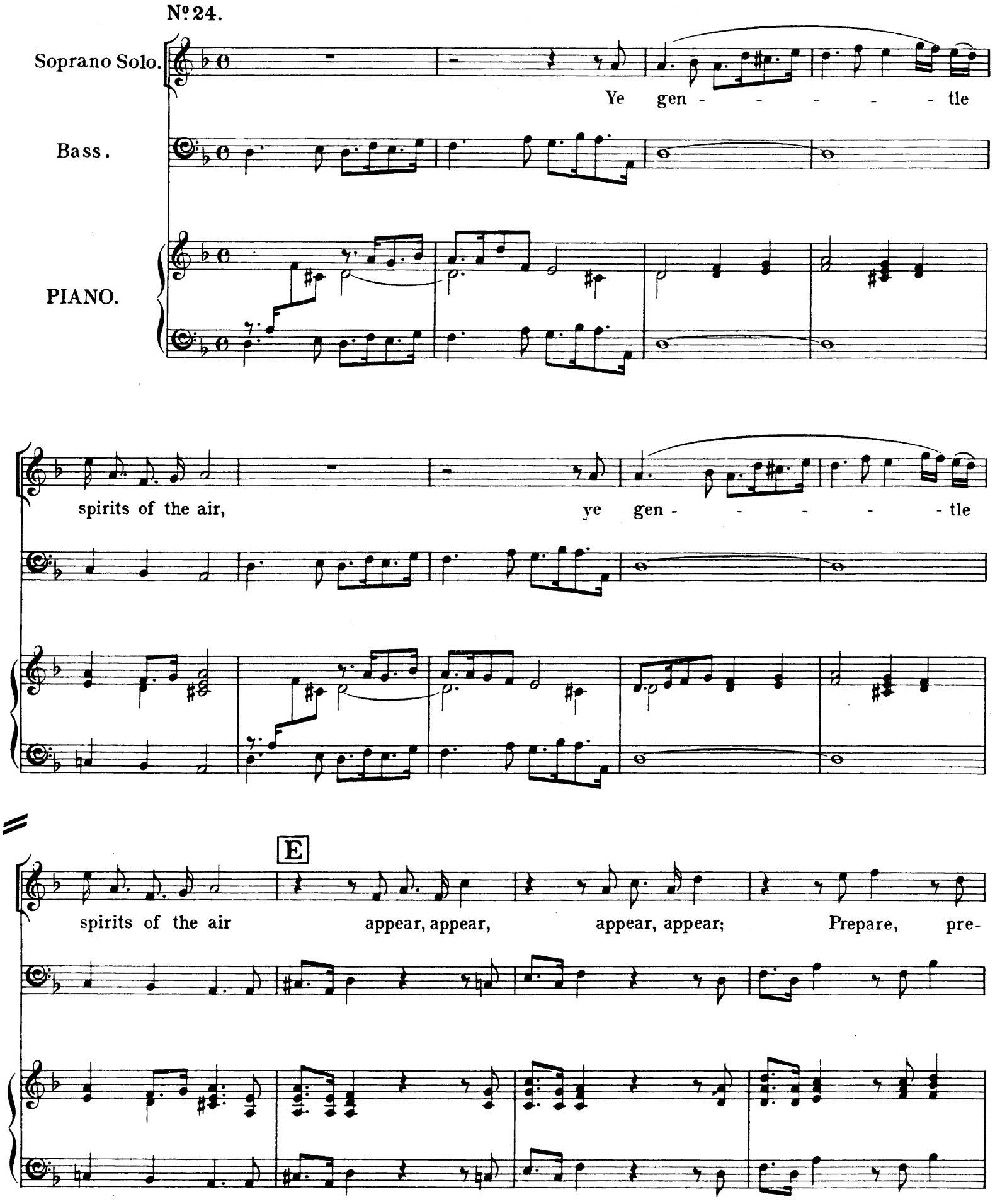
PIANO.

1. 2.

1. 2.

D

## SONG. *(Soprano)* YE GENTLE SPIRITS OF THE AIR.



-pare pre-

-pare pre-pare and join your ten- der voi-ces

F

here, appear, appear, appear, appear, pre-pare pre-

-pare, pre-pare and join your ten- der voi-ces here.

*Fine.*

*Fine.*

Catch, catch and re - peat, re - peat,

re - peat, re - peat, re - peat the trem - - - - -

- - - - - - - - - - bling sounds, re - peat, re - peat the

G

trem - - - - - - - - - -bling sounds a - new,

H

*Slow.*

Soft, soft, soft as her

*Slow.*

sighs and sweet as pear - ly dew, and sweet

as pear - ly dew.

K

Run,

run new di - vi - sions, run

L

new di- - vi - sions, and such mea - sure keep, As when you lull, you

lull the God of Love a - - sleep, as

when you lull, you lull the God of Love a - sleep.

*Da Capo.*

# DIALOGUE BETWEEN CORIDON AND MOPSA. *(Alto and Bass.)*

**№ 25.**

PRELUDE.

1st Violin.

2nd Violin.

Bass.

PIANO.

CORIDON.

Now the maids and the men are mak - ing of hay, We've left the dull

Bass.

M

fools, we've left the dull fools, and are sto - len a - way. Then Mop - sa no more be

coy as be - fore, But let's mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly

N MOPSA.

Why

play, And kiss, and kiss, and kiss, and kiss, and kiss the sweet time a - way

how now, Sir Clown, why how now, what makes you so bold? I'd have ye, I'd have ye to

know I'm not made of that mold. I tell you a - gain, a - gain and a - gain,

O

Maids must ne - ver, must ne - ver kiss no men No, no, no, no, no; no

kiss - ing at all; No, no, no, no, no; no kiss - ing at all; I'll not kiss till I

6 4 4 3

P

kiss you for good and all. No, no, no, no, no, No,

CORIDON.

Not kiss you at all? not kiss you at all?

9 8 6

no, no, no, no, no kiss-ing at all, No, no, no, no, no, no, no, no, no,

not at all? not kiss you at all? why no? why

98

no; No kiss-ing at all; No, no, no, no, no; I'll not kiss till I kiss you for good and

no? why no? why no, no, no, no, no kiss-ing at

Q

all.

all? Should you give me a score, 'Twould not les-sen your store, Then bid me, bid me, cheer-ful-ly, cheer-ful-ly

R

MOPSA.

kiss, And take my fill, and take my fill, my fill of your bliss.

I'll not

trust you so far, I know you too well; Should I give you an inch, you'ld soon, you'ld soon take an ell. Then

lord-like you rule, and laugh, Then lord-like you rule, and laugh at the

S

fool. No, no, no, no, no, no kiss-ing at all, No, no, no, no, no, no kiss-ing at all,

6 5
4 3

T

I'll not kiss till I kiss you for good and all.

CORIDON.

So small a re - quest, you must not, you

can-not, you shall not de - ny, Nor will I ad-mit of an - o - ther, an - o - ther re - ply. You

MOPSA.

Nay, what do you mean?

must not, you shall not de - ny, you must not, you can-not, you shall not de - ny. You

Nay, what do you mean? O fie, fie, fie, fie! O

must not, you shall not de - ny You must not, you shall not de - ny, you must not de -

U

fie, fie, fie, fie, Nay, what do you mean? Nay, nay, nay, nay,

-ny, you must not, you shall not de-ny, you must not, you can-not, you shall not, you must not, you

what do you, what do you mean? O fie, fie, fie, fie, O fie, fie, fie, fie, O fie,— fie,

can-not, you shall not de - ny, you must not de-ny, you must not, you shall not, you

fie, fie, fie, fie,— fie, fie, O fie,— fie, fie, fie, fie, fie,— fie, Io IIo fie!— Nay,

can-not, you shall not de - ny, you must not, you can-not, you shall not de - ny.

# SONG. (*Soprano.*) WHEN I HAVE OFTEN HEARD.

№ 26.

A NYMPH.

Soprano Solo.

When I have of - ten heard young maids com - plain - ing, That when men
Should he em - ploy all his wit in de - ceiv - ing, Stretch his in -

Bass.

PIANO.

pro - mise most they most de - ceive, Then I thought none of them
-ven - tion and art - ful - ly feign, I find such charms such true

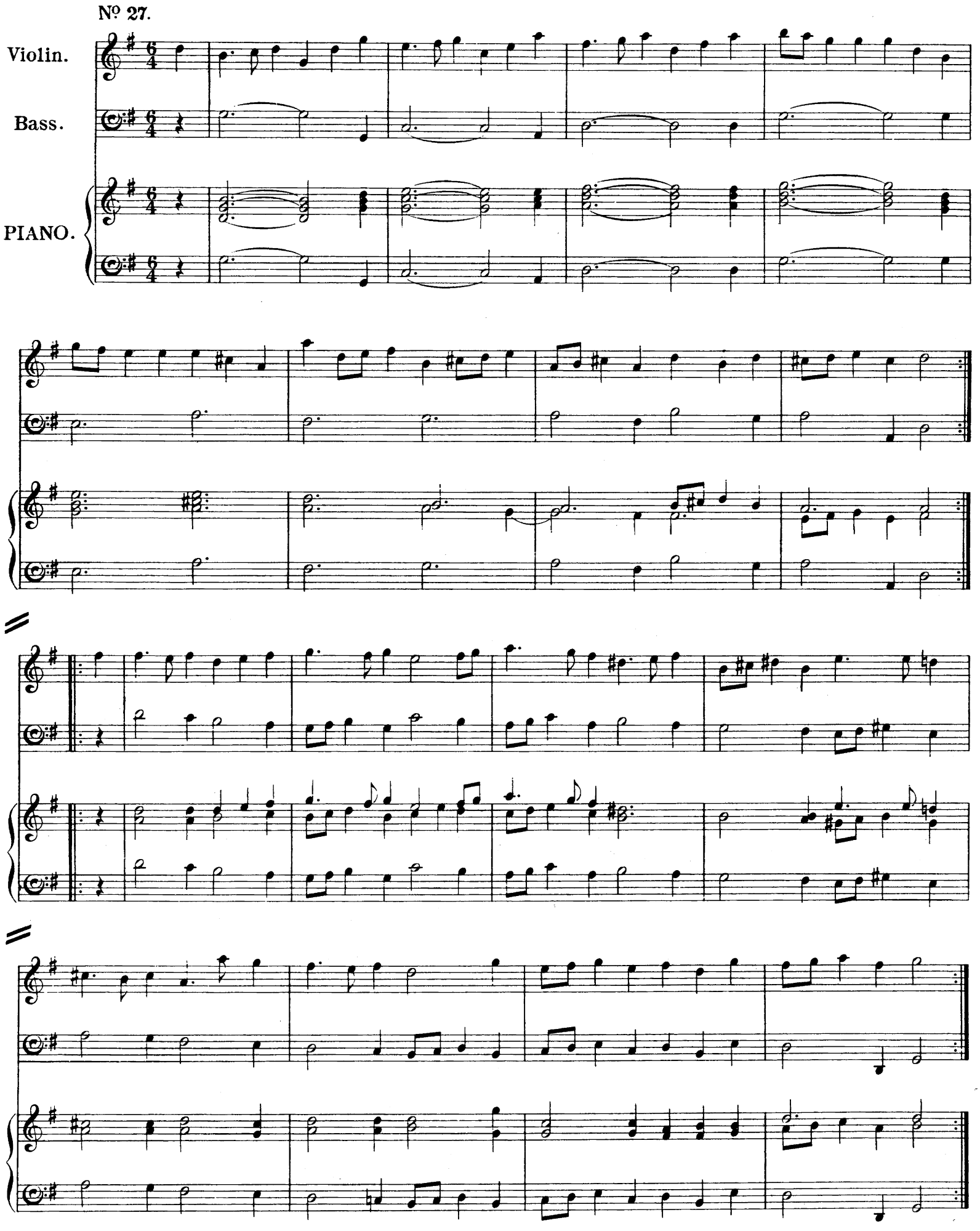
wor - thy my gain - ing, And what they swore, I would nev - er be - lieve.
joy in be - liev - ing, I'll have the plea - sure, let him have the pain.

But when so hum - bly, one made his ad - dress - es, With looks so
If he proves per - jur'd, I shall not be cheat - ed, He may de -

soft, and with lan - guage so kind, I thought it sin to re -
- ceive him - self, but nev - er me, 'Tis what I look for, and

- fuse his ca - res - - ses, Na - ture o'er - came, and I soon changed my mind.
shan't be de - fea - - ted, For I'll be as false and in - con - stant as he.

# DANCE FOR THE HAYMAKERS.



## SONG.*(Alto.)*and CHORUS. A THOUSAND, THOUSAND WAYS.

Nº 28.

Alto.

Bass.

PIANO.

A thousand,thousand,thousand,thousand,

thousand ways we'll find To en - - - - - ter - tain the hours, A

1.

hours, No two shall ere be known, no two shall ere be known so

2.

kind, so kind, so kind, so kind, no two shall ere be known so kind, No

V

life so blest as ours, no life so blest as ours, so blest as ours, so blest as ours, as

ours, as ours, no life so blest, so blest as ours, so blest as ours, so blest as ours, as

ours, as ours, no life so blest, so blest as ours, so blest as ours, so blest as ours.

*segue Coro .*

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano.

A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand ways we'll

Alto.

A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand, thou - sand ways we'll find To—

Tenor.

A

Bass.

Bass.

6 5

find, A thou - sand ways we'll find To— en - ter - tain the— hours:

en - ter - tain the hours: A thou - sand, thou - sand, thou - sand, thou - sand ways we'll

thou - sand, thou - sand, thou - sand, thou - sand, thou - sand, ways we'll find,

A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand,

— A thou - sand, thou-sand, thou - sand ways we'll find To en - ter - tain — the

find To en - ter - tain — the hours, to en - ter - tain the —

— a thou - sand, thou-sand, thou - sand, thou - sand, ways we'll find —

thou-sand ways we'll find To en - ter - tain the hours: A

hours: A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand

en - ter - tain the— hours: A thou- sand, thou - sand, thou - sand, thou - sand

— To en - ter - tain the hours: A

thou-sand, thou - sand, thou - sand ways we'll find, a thou - sand, thou - sand

ways we'll find To en - ter - tain, to en - ter - tain the hours:

ways we'll find To en - ter - tain the hours:

thou - sand, thou - sand ways we'll find To en - ter - tain the hours: No

thou - - - sand ways we'll find To en - ter - tain the hours: No

W

No two shall e're be known, no two shall e're be known so kind, so kind,

No two shall e're be known, no two shall e're be known so kind,

two shall e're be known, no two shall e're be known, be known so kind, so

two shall e're be known, no two shall e're be known, be known so kind,

so kind, so kind, No two shall e're be known, be known so kind, No

so kind, No two shall e're be known, shall known, be known so kind, No

kind, No two shall e're be known, shall known, be known so kind, No

so kind, so kind, No two shall e're be known, be known so kind, No

X

life so blest as ours, No life so blest as ours, so blest as ours, so blest as ours, as

life so blest as ours, No life so blest as ours, as ours, as ours, so blest as

life so blest as ours, No life so blest as ours, so blest as ours, so blest as ours, as

life so blest as ours, No life so blest as ours, as ours, as ours, so blest as

ours, as ours, No life so blest, so blest as ours, so blest as ours, so blest as ours, as

ours, as ours, so blest as ours, as ours, so blest as ours, as ours, No life so

ours, so blest as ours, as ours, so blest as ours, as ours, as ours, as

ours, so blest as ours, as ours, as ours, as ours, No life so

ours, as ours, No life so blest as ours, as ours, so blest as ours, so blest as ours.

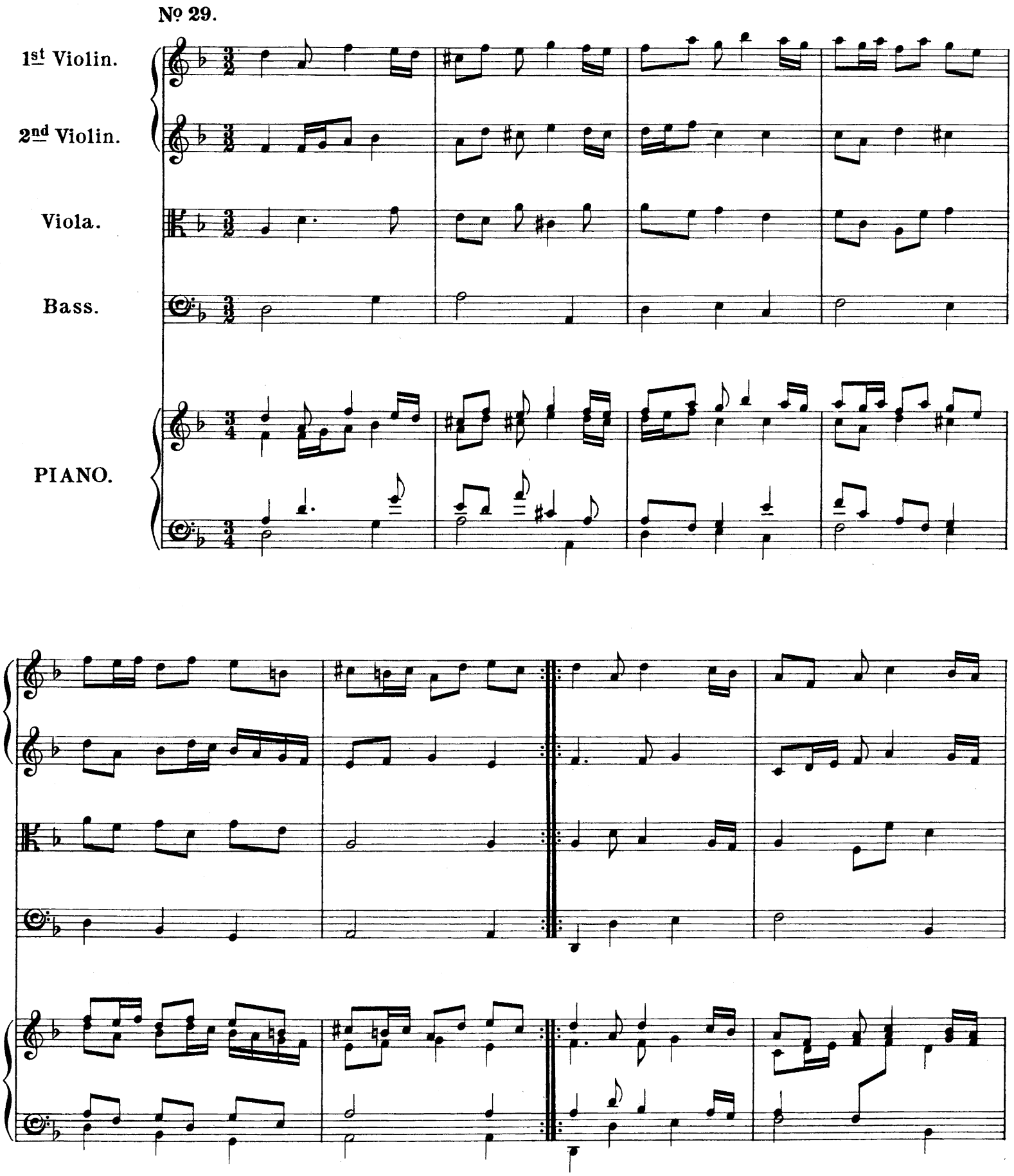
blest as ours, so blest as ours, as ours, so blest as ours, as ours.

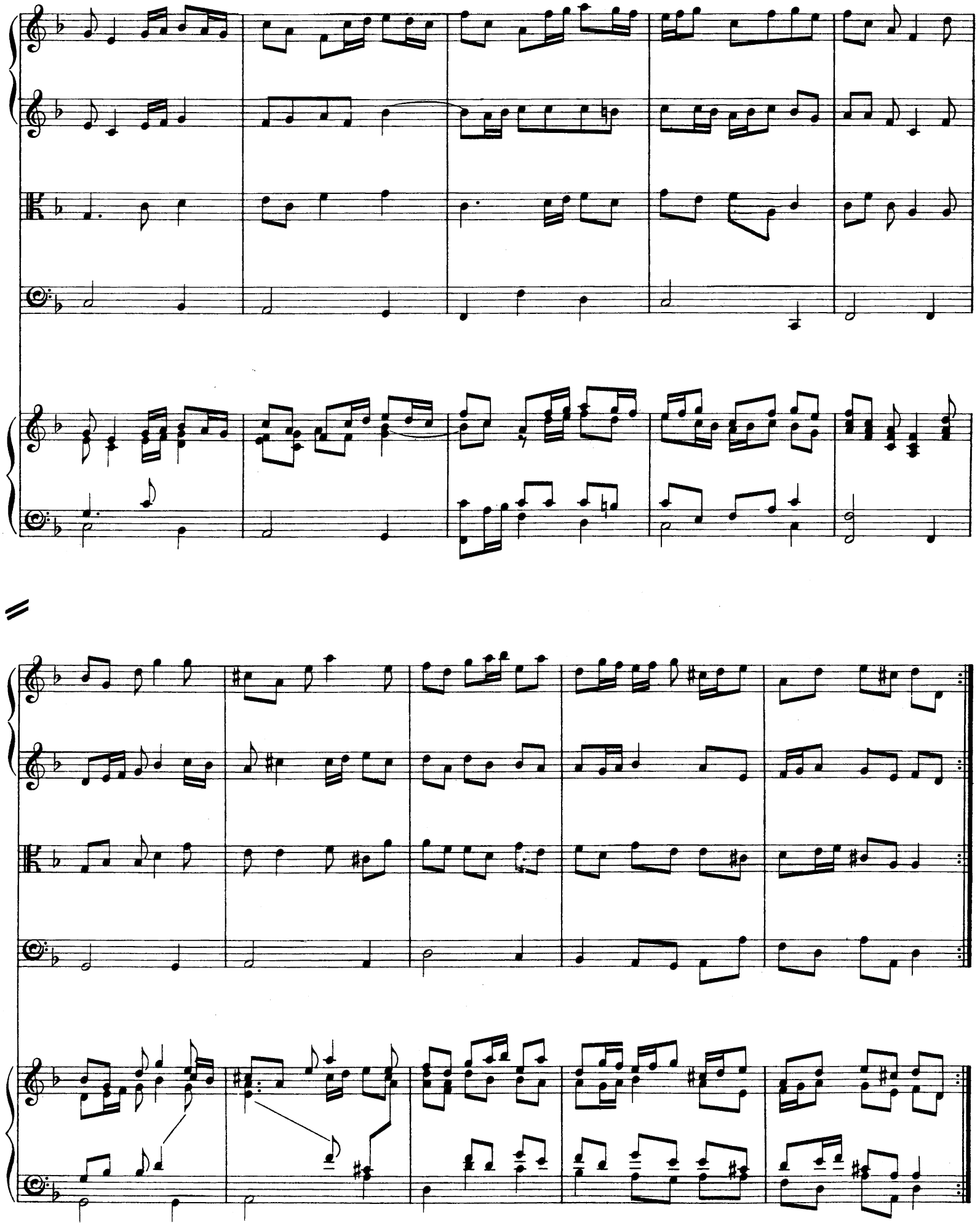
ours, No life so blest as ours, so blest as ours, as ours, as ours.

blest, so blest as ours, as ours, as ours, as ours, as ours.

# THIRD ACT TUNE.

## HORNPIPE.





# ACT IV.

## SYMPHONY.

**№ 30.**

1st Trumpet.
2nd Trumpet.
Kettle-Drums.
1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

A

CANZONA.

B

C

*segue.*

*Largo.*

1st Violin.

2nd Violin.

Viola.

Bass.

*Largo.*

PIANO.

D

*segue.*

*Allegro.*

1st Trumpet.

2nd Trumpet.

Kettle-Drums.

1st Violin.

2nd Violin.

Viola.

Bass.

*Allegro.*

PIANO.

E

F

G

Fine.

Fine.

*Adagio.*

1st Violin.

2nd Violin.

Viola.

Bass.

*Adagio.*

*Dal Segno 𝄋 al Fine.*

*Dal Segno 𝄋 al Fine.*

№ 31.

ATTENDANT.

Soprano Solo.

Now the night is chas'd a -

Bass.

PIANO.

-way, All sa-lute, all sa - lute the ris - - - - - - - ing

sun, all, all, all, all, all sa-lute the ris-ing sun, all, all, all, all, all sa - lute the ris - ing

H

1st Violin.

2nd Violin.

Viola.

sun.

CHORUS.

Soprano.

All, all, all, all, all sa-lute the ris-ing sun, All, all, all, all, all sa-lute the ris-ing sun.

Alto.

All, all, all, all, all sa-lute the ris-ing sun, All, all, all, all, all sa-lute the ris-ing sun.

Tenor.

All, all, all, all, all sa-lute the ris-ing sun, All, all, all, all, all sa-lute the ris-ing sun.

Bass.

All, all, all, all, all sa-lute the ris-ing sun, All, all, all, all, all sa-lute the ris-ing sun.

*col 8ve*

SOLO.

'Tis that hap-py, hap-py day, that hap - - - - - - - py

day, The birth-day of King O - beron, 'Tis that hap-py, hap - py day, 'tis that hap-py, hap-py

K

day, The birth-day of King O - beron, The birth-day of King O - beron.

'Tis that hap-py, hap-py

'Tis that hap-py, hap-py

'Tis that hap-py, hap - py day, 'tis that hap-py, hap-py day, The birth-day of King

day 'tis that hap-py, hap-py day, The birth-day of King

day 'tis that hap-py, hap-py day, The birth-day of King

'Tis that hap-py, hap - py day, 'tis that hap-py, hap-py day, The birth-day of King

L

O - beron, 'Tis that hap-py, happy day,

O - beron, 'Tis that happy, happy

O - beron, 'Tis that happy, happy

O - beron, 'Tis that hap-py, happy day,

'tis that hap-py, hap-py day, The birth-day of King O - beron, the birth-day of King

day, 'tis that hap-py, hap-py day, The birth-day of King O - beron, the birth-day of King

day, 'tis that hap-py, hap-py day, The birth-day of King O - beron, the birth-day of King

'tis that hap-py, hap-py day, The birth-day of King O - beron, the birth-day of King

M

O - beron.

O - beron.

O - beron.

O - beron.

col 8va

# DUET. (*Alti*). LET THE FIFES AND THE CLARIONS.

**Nº 32.**

Alto I.

Alto II.

Let the fifes and the cla-rions, and shrill trumpets sound, let the fifes and the

Let the fifes and the cla-rions, and shrill trum-pets

clarions, and shrill trumpets sound, sound, sound, sound, sound, sound, sound, sound,

sound, let the fifes and the clarions, and shrill trum-pets sound, sound,

sound, sound, sound, sound.

And the arch of high heav'n the

sound, sound, sound, sound, sound.

And the arch of high heav'n the clangor re-sound, and the

N

clan-gor re - sound, and the arch of high heav'n, the clan-gor re - sound, re -

arch of high Heav'n, the clan-gor re - sound, re -

- sound, the arch of high hea-ven, the clan - gor re -

- sound, the arch of high hea-ven, the clan - gor re -

- sound, re - sound, the arch of high heaven, the clan-gor re - sound.

- sound, re - sound, the arch of high heaven, the clan-gor re - sound.

# ENTRY OF PHŒBUS.

**Nº 33.**

1st Trumpet.
2nd Trumpet.
Kettle-Drums.
1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

1. 2.

## SONG (*Tenor*) WHEN A CRUEL LONG WINTER.
## and CHORUS. HAIL! GREAT PARENT.

**Nº 34.**

PRELUDE.

1st Violin.

2nd Violin.

Tenor Solo.

Bass.

PIANO.

O *soft*

*soft*

PHOEBUS.

*p*

When a cru - - el long

*p*

win - ter has fro - - - zen the earth, And na-ture im-pris-on'd, seeks in vain to be free, And

na - ture im-prison'd seeks ____ in vain to be free; I

dart forth my beams to give all things a birth, Making Spring for the plants, ev-'ry flow'r and each tree I

2.

tree. 'Tis I who give life, warmth and vi - - gour to

2.

all Ev'n Love who rules all things in Earth, Air and Sea, Would languish and fade and to

nothing, nothing would fall, The world to its Cha-os would re - turn but for me, me.

1. 2.

1. 2.

Nº 35.

1st Trumpet.

2nd Trumpet.

1st Hautboy.

2nd Hautboy.

Kettle-Drums.

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. Hail! Hail! great pa - rent Hail! Hail! great pa - rent

Alto. Hail! Hail! great pa - rent Hail! Hail! great pa - rent

Tenor. Hail! Hail! great pa - rent Hail! Hail! great pa - rent

Bass. Hail! Hail! great pa - rent Hail! Hail! great pa - rent

Bass.

PIANO.

of us all, Light and com - fort of the Earth, Light and com - fort

of us all, Light and com - fort of the Earth, and com - fort

of us all, Light and com - - - - fort

of us all, Light and com - - - fort, Light and com - - - -

P

of___ the Earth, Light and

of the Earth, Light and com - -

of the Earth, Light and com - fort of___ the

- fort of the Earth, Light and com - fort of___ the Earth, Light__

Q

com - - - - - - fort of the Earth.

- - fort, Light and com - fort of ____ the Earth.

Earth, of the Earth, Light and com - fort, com - fort of ____ the Earth.

___ Light ___ and com-fort, com - fort of the Earth.

Hail! Hail! great pa - rent, Hail! Hail! great pa rent of us all, Be-

Hail! Hail! great pa - rent, Hail! Hail! great pa - rent of us all, Be-

Hail! Hail! great pa - rent, Hail! Hail! great pa - rent of us all, Be-

Hail! Hail! great pa - rent, Hail! Hail! great pa - rent of us all, Be-

-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall, Thou, Thou who giv'st all, who giv'st

-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall, Thou, Thou who giv'st all, who giv'st

-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall, Thou, Thou who giv'st all, who giv'st

-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall, Thou, Thou who giv'st all, who giv'st

R

all Na-ture birth, Thou who giv'st all, all, all, all, all, all, all Na-ture

all Na-ture birth, Thou who giv'st all, all, all, all, all, all, all Na-ture

all Na-ture birth, Thou who giv'st all, all, all, all, all, all, all Na-ture

all Na-ture birth, Thou who giv'st all, all, all, all, all, all, all Na-ture

birth, Thou who giv'st all, all, all, all, all, all, all Na-ture birth.

birth, Thou who giv'st all, all, all, all, all, all, all Na-ture birth.

birth, Thou who giv'st all, all, all, all, all, all, all Na-ture birth.

birth, Thou who giv'st all, all, all, all, all, all, all Na-ture birth.

Nº 36.

1st Violin.

2nd Violin.

Soprano Solo.

Bass.

PIANO.

S

SPRING.

Thus the ev-er grate-ful Spring, thus the ev-er grate-ful

Spring, Does her yearly tri-bute bring, does her yearly tri - - - - bute bring, does her yearly tri-bute

T

bring, does her yearly tri - - - - bute bring, All your sweets before him lay, all your

sweets be-fore him lay, Then round his al - tar sing and play, All, all, all, all, all, all, all your

sweets before him lay, Then round his al-tar sing and play, then round

his al-tar sing and play. Thus the ev-er grate-ful Spring, Does her yearly tri-bute

1st time *pp* 2nd *f*

bring, does her yearly tri - - - - - bute bring, does her year-ly tri - bute bring.

1. 2.

## SONG. (*Alto*). HERE'S THE SUMMER SPRIGHTLY GAY.

No. 37.

1st Hautboy.

2nd Hautboy.

Bass.

PIANO.

1. 2.

SUMMER.

Here's the Summer, spright - ly, gay, Smil - ing, wan - - ton, fresh__ and fair.

A - dorn'd with all__ the flow'rs of May, Whose va - rious sweets per - fume the air; A-

- dorn'd with all__ the flow'rs of May, Whose va - rious sweets per - fume the air.

## SONG. *(Tenor).* SEE, SEE MY MANY COLOUR'D FIELDS.

Nº 38.

1st Violin.

2nd Violin.

Tenor.

Bass.

PIANO.

U

V

AUTUMN.

See, see my ma - ny col - our'd fields, See, see my ma - ny col - our'd

W

fields, And load - ed trees my will o - - bey; See, see my

ma - ny col - our'd fields, See, see my ma - ny col - our'd fields, And load - ed

X

trees my will o - bey; All the fruit that Au - tumn yields,

All the fruit that Au - tumn yields, I of - fer to the God of Day.

All the fruit that Au - tumn yields, I of - fer to the God of Day.

All the fruit that Au - tumn yields, all the fruit_ that Au - tumn yields, I

of - fer_ to_ the God of_ Day._____ All the fruit_ that

Au - tumn yields,_____ I of - fer_ to_ the God of Day.

*Segue subito.*

## SONG. *(Bass.)* NEXT, WINTER COMES SLOWLY.

No. 39.*

1st Violin.

2nd Violin.

Viola.

Bass.

Bass.

PIANO.

Y

WINTER.

Next,

*see page 208 for alternative version.

Win - ter comes slow - ly, pale, mea - ger and old,_____ First trem - bling with

age, and then quiv' - - - ring with cold;_____ Be - numb'd with hard

Z

frosts and with snow cov - er'd o'er, Be - numb'd with hard frosts and with snow cov - er'd o'er,

Prays the Sun to re - store him, prays the Sun to re - store him, and sings _____ as be-fore.

*Repeat Chorus, page 130.*

# FOURTH ACT TUNE.

## AIR.

№ 40.

1st Violin.

2nd Violin.

Viola.

Bass.

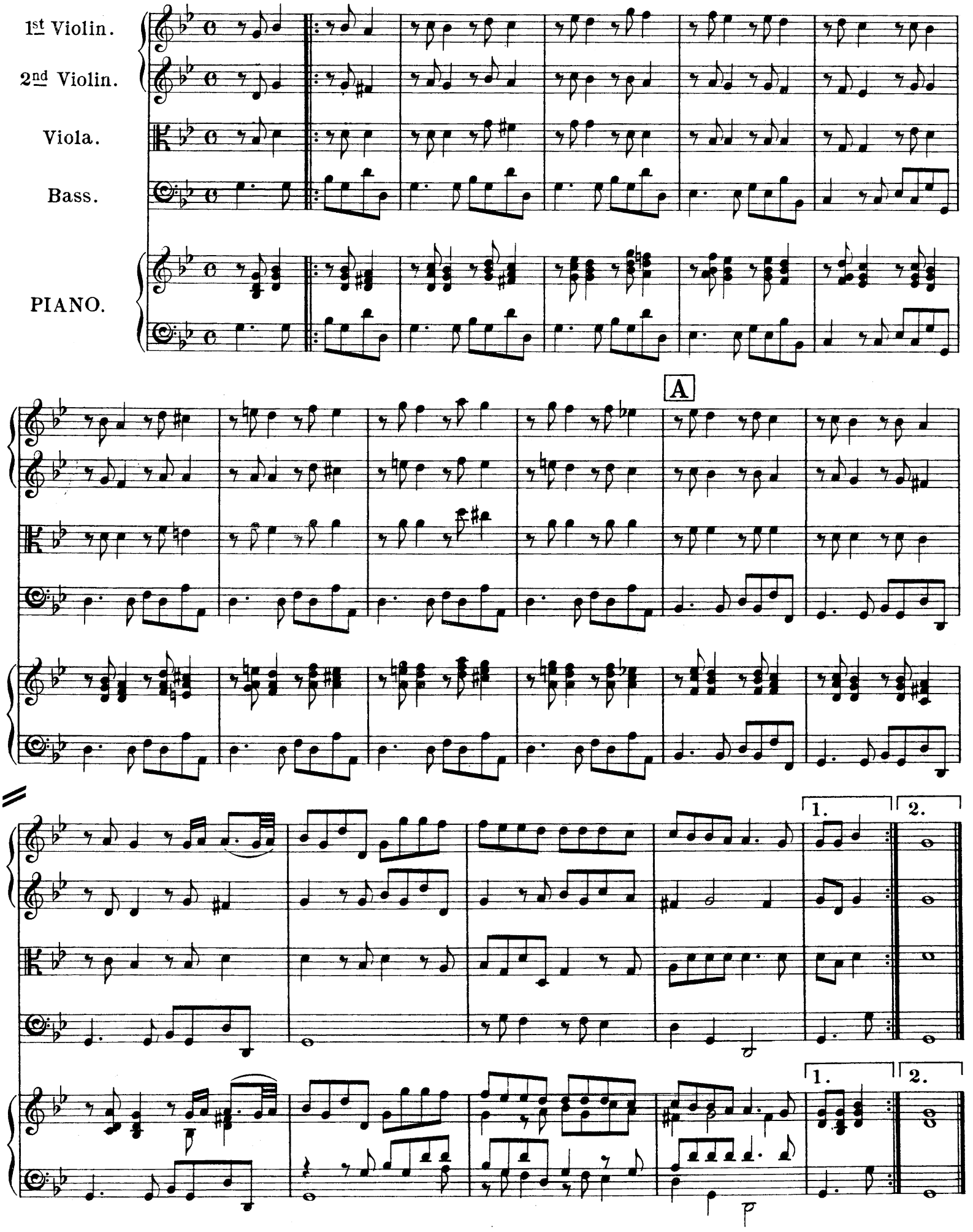
PIANO.

A

# ACT V.

## PRELUDE.

**№ 41.**



# EPITHALAMIUM. *(Soprano.)* THRICE HAPPY LOVERS.

№ 42.

JUNO.

Soprano Solo.

Bass.

PIANO.

Thrice happy, thrice happy, thrice happy, happy, happy lovers,

may you be for ev-er, ev-er, ev-er, ev-er free, may you be for ev-er, ev-er, ev-er, ev-er

free, From the tor-ment - - - - ing devil, jealousy; From all the anxious cares

A

and strife, That at-tends a married

life. Thrice happy, thrice happy, thrice happy, happy, happy, hap - - - py, happy

lo - vers, may you be for ev-er, ev-er, ev-er, ev - - - - er free.

Be to one an - o - ther true, be to one an - o - ther true, Kind to her,

B

kind, kind to her as she's to you; And since the er - rors, since the er - - rors

of_ the night are past, May he__ be ev-er, may he__ be_ ev-er,

may he__ be ev-er, ev- -er_ con- - - - stant, she__ be ev - er,

C

she__ be ev - er, ev - er, ev - er chaste,_ may he__ be ev-er, ev - er

con- - - stant she__ be ev - er, she__ be ev - er, ev - er, ev - er chaste.

## SONG. (*Soprano.*) THE PLAINT.

№ 43.

Violin Solo.

Soprano Solo.

Bass.

PIANO.

D

O, O___

5♭ 6

E

let me, O, O___ let me, let me weep!

6 6 ♯ 4 3

F

O, O___ let me, O,

♯4/2 6 6 1/2 6 ♯ 6 ♯ 5♭ 6

G

O___ let me,let me weep! O, O,___ O___ let me, for ev-er, ev - er weep, for

H

ev - er, for ev - er, for ev - er, for ev - - er weep!

K

My eyes no

more, no more, no more, no more, no more shall wel - come

L

sleep.

M

I'll hide me, I'll hide me from the sight of

N

day, And sigh, sigh, sigh my soul___ a - way.

O

O,

O___ let me, O, O___ let me, let me weep!

P

Q

O, O___ let me, O,

R

O___ let me, let me weep! O, O,___ O___ let me for ev-er, ev - er weep, for

S

ev - er, for ev - er, for ev - er, for ev - - er___ weep!

T

He's

gone,he's gone, he's gone, his loss de - plore; he's gone,he's gone, he's gone, his

U

loss de - plore, And I shall ne-ver, ne-ver, ne-ver, ne-ver, ne-ver see him more,

V

I shall never, never, never see him

W

more, shall ne-ver, ne-ver, ne-ver see him more;

I shall ne-ver, shall ne-ver, shall ne-ver, shall never see him more.

# ENTRY DANCE.

№ 44. *

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

1. 2.

1. 2.

*see page 211 for alternative version.

1. 2.

1. 2.

# SYMPHONY.

№ 45.

1st Trumpet.
1st Hautboy.
2nd Trumpet.
2nd Hautboy.
1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

A

B

C

1st Hautboy.

2nd Hautboy.

D

1st Trumpet & 1st Hautboy.

2nd Trumpet & 2nd Hautboy.

№ 46. SONG. *(Alto.)* "THUS THE GLOOMY WORLD."

1st Trumpet & 1st Hautboy.

* Trumpet Solo.

2nd Trumpet & 2nd Hautboy.

1st Violin.

2nd Violin.

Viola.

A CHINESE MAN.

Thus, thus, thus, thus the gloom - -

Bass.

* The Trumpet notes in Pianoforte part are printed in small type.

E

- - - y world At first ___ be-gan to shine, Thus,

F

thus, thus, thus the gloom - - - y world At first ___ began to shine;

G

And from the pow'r ___ di - vine, and from the pow'r ___ di - vine, A glory

round, a glo-ry round about it hurl'd;

H

Which made it bright, which made it bright, And gave it, gave

K

it birth in light; Which made it bright, which made it

bright, And gave it, gave ___ it birth in light.

1st Violin.

2nd Violin.

Then, then were all minds as pure, as pure, As those e-

- the - - - - - - rial streams; In in - no - cence se - cure,

L

in in - - no - cence se - cure, Not sub - - - - - ject to ex-tremes; There was no

room then, no room then for emp - - - ty fame, No cause for pride, no cause for

pride, am - bi - - tion want - ed aim, am - bi - - - - - tion wanted aim.

Trumpet.

Thus, thus, thus, thus the

EE

gloom - - - y world At first be-gan to shine,

Thus, thus, thus, thus the gloom - - - y

FF

world At first be-gan to shine And from the pow'r di -

GG

- vine, and from the pow'r di - vine, A glo - ry round,

— a glo - ry round

H H

Which made it bright, which made it bright And gave it, gave

K K

it birth in light, Which made it bright, which made it bright

And gave it, gave it birth in light

*Segue subito.*

SOLO. *(Soprano)* and CHORUS. THUS HAPPY AND FREE.

No 47.

SYMPHONY

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

CHINESE WOMAN.

Thus hap-py and free, Thus treat-ed are we, With Na-ture's chiefest de - lights;

We nev-er cloy, But re - new our joy, And one bliss an - o - ther, and one bliss an - o - ther in - vites.

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. Thus wild - ly we live, Thus free - ly we give, What Heaven as free - ly be - stows.

Alto. Thus wild - ly we live, Thus free - ly we give, What Heaven as free - ly be - stows.

Tenor. Thus wild - ly we live, Thus free - ly we give, What Heaven as free - ly be - stows.

Bass. Thus wild - ly we live, Thus free - ly we give, What Heaven as free - ly be - stows.

We were not made For la - bour and trade, Which fools on each o-ther im - pose, on each o-ther im - pose.

We were not made For la - bour and trade, Which fools on each o - ther im - pose, on each o - ther im - pose.

We were not made For la - bour and trade, Which fools on each o-ther im - pose, on each o-ther im - pose.

We were not made For la - bour and trade, Which fools on each o-ther im - pose, on each o-ther im - pose.

## SONG. *(Alto.)* YES, XANSI.

**Nº 48.**

CHINESE MAN.

Alto Solo.

Yes,

Bass.

PIANO.

Xan-si, yes, Xan-si, in your looks I find, The

charms by which my heart's be-tray'd; Then let not your dis-dain un-bind The

pris'-ner, the pris'-ner that your eyes have made. Yes, made. She

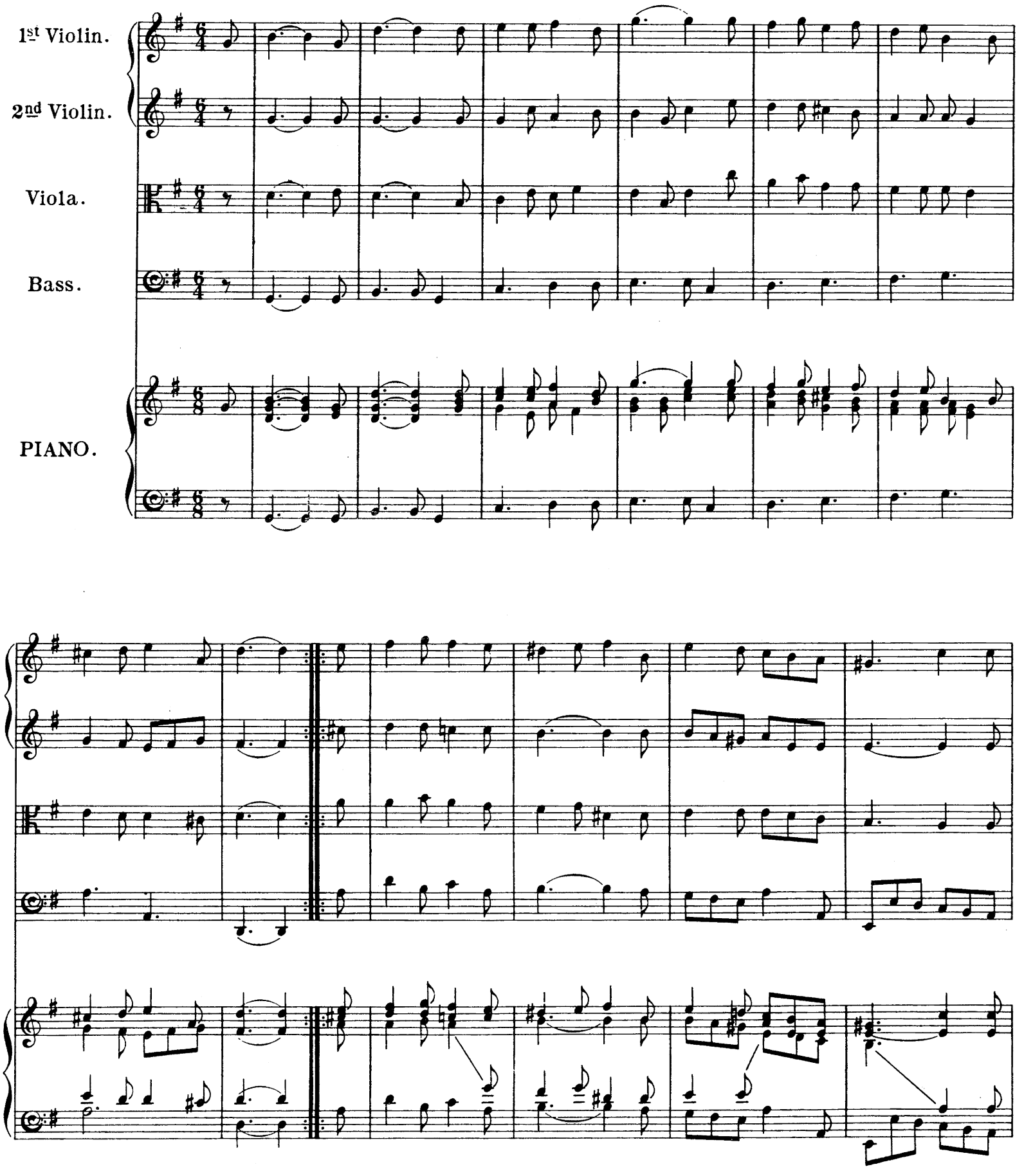
that in love makes least de-fence Wounds ev - er with the

sur - est dart, Beau - ty may cap - - - ti - vate the sense, But

kind - ness, but kind - - - ness on - ly gains the heart. She heart.

# MONKEYS' DANCE.

**Nº 49.**



M

SONG. *(Soprano)* HARK, HOW ALL THINGS.

Nº 50.

1st Violin.

2nd Violin.

Viola.

Bass.

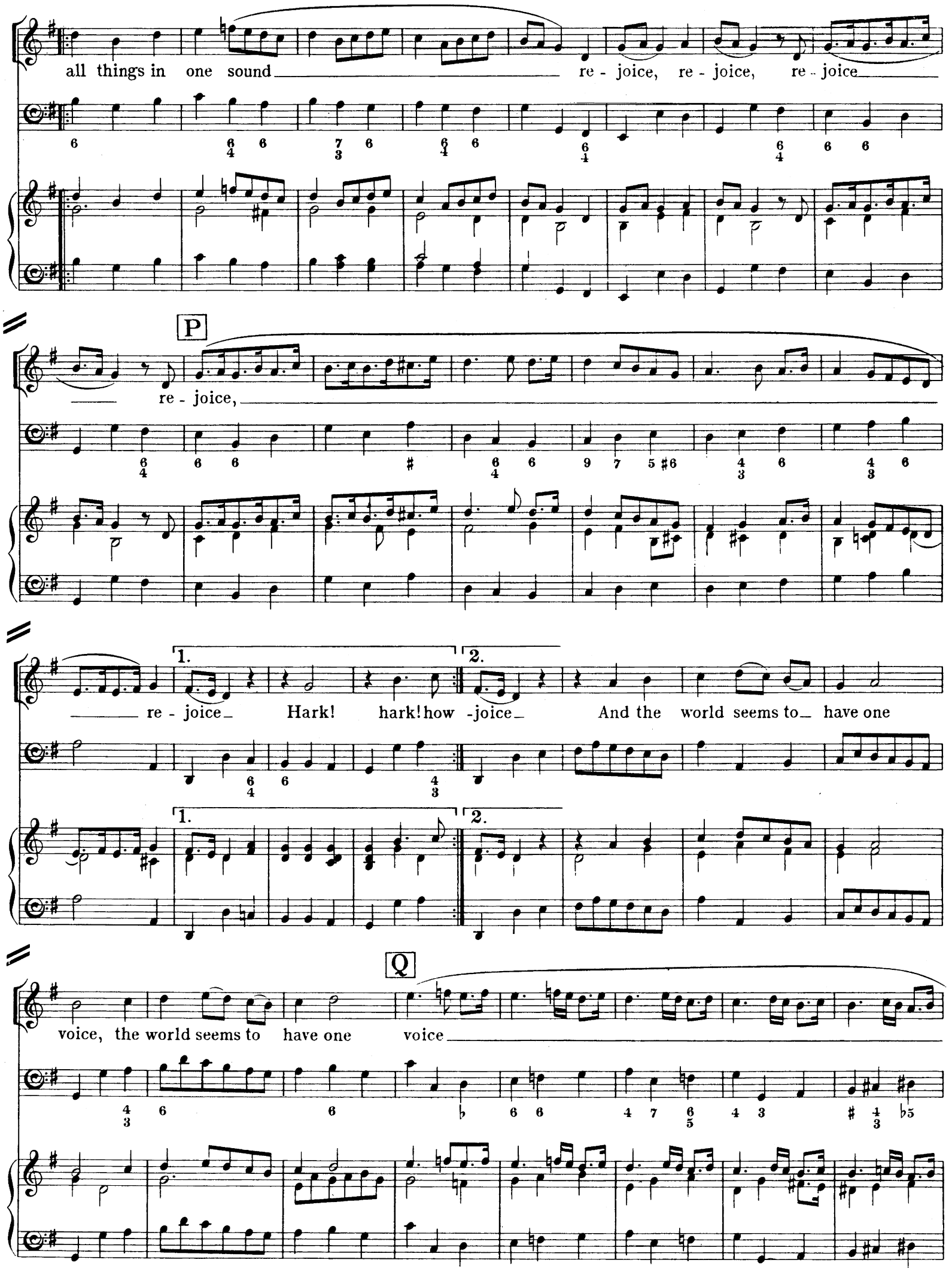
PIANO.

N

O

1st WOMAN.

Hark! hark! how


all things in one sound re - joice, re - joice, re - joice

re - joice,
re - joice Hark! hark! how -joice And the world seems to have one


voice, the world seems to have one voice

R

to have one voice. Hark! hark! how all things in

S

one sound re - joice, re - joice, re - joice, re - joice,

re - joice, re-

-joice, re - joice.

## SONG. (*Soprano*) and CHORUS. HARK! THE ECHING AIR.

No 51.

Trumpet.

Soprano Solo.

Bass.

PIANO.

IInd WOMAN.

Hark! hark! the ech-ing air a tri - - - - umph sings,

hark! the ech-ing air a tri - - - - - - - umph sings, a

T

tri - - - - - - - - - - - - umph, a tri - - - - -

6 7 6 6

- - umph, tri - umph sings, a tri - - - - umph, tri - umph

7 #6 6 5 #3 6 6 #6 6 5 #3

U

sings, Hark! hark! the ech-'ing air a tri - - - - - umph sings

hark! the ech-'ing air a tri - - - - - - umph sings, a tri - - - - -

V

umph a tri - - - - - - umph, tri - umph

sings a tri - - - - umph, tri - umph sings

And all a - round, and all a - round pleas'd Cu-pids clap their wings, clap, clap,

clap, clap their wings; pleas'd Cu - pids clap their wings; and all a -

-round, and all a - round, pleas'd Cu - pids clap, clap,

clap, clap, clap their wings, clap, clap, clap, clap, clap, clap, clap their wings, pleas'd

Trumpet.

1st Violin.

2nd Violin.

Viola.

Cu-pids clap their wings And all a - wings.

CHORUS.

Soprano.

Alto.

Tenor.

Bass.

Hark! hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

*Segue subito.*

SOLI and TRIO (*Two Soprani and Bass.*) and CHORUS. SURE THE DULL GOD.

№ 52.

1st Soprano.

2nd Soprano.

Bass.

PIANO.

IInd WOMAN.

Sure the dull God of

Ist WOMAN.

We'll rouse him, we'll

Mar-riage does not hear, Sure he does not, does not hear;

We'll rouse him,

rouse him, we'll rouse him, rouse him, rouse him with a charm.

we'll rouse him, we'll rouse him, rouse him with a charm.

Hy - - men, ap - pear, ap-pear, ap-pear, ap-pear, ap -

Hy - men, ap - pear, ap-pear, ap - pear, ap - pear! ap -

-pear! ap - pear, ap-pear, ap - pear, ap - pear!

-pear, ap-pear, ap - pear, ap - pear! ap - pear, ap-pear, ap - pear, ap -

Hy - men, Hy - men, ap - pear, ap-pear, ap - pear, ap - pear!

-pear! Hy - men, ap - pear, ap-pear, ap - pear, ap - pear!

A

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. Hy - men, ap - pear, appear, ap-pear, ap - pear! ap -

Alto. Hy - men, ap - pear, appear, ap-pear, ap - pear!

Tenor. Hy - men, Hy - - - men, ap - pear, appear, ap-pear, ap -

Bass. Hy - men, Hy - - - men, ap - pear, appear, ap-pear, ap -

-pear, ap-pear, ap-pear, ap - pear! Hy - men, Hy - men, ap -

Hy - - men, ap - pear, ap-pear, ap-pear, ap - pear! Hy - men, ap -

-pear! ap-pear, ap - pear! Hy - men, ap -

-pear! ap - pear, ap-pear, ap-pear, ap - - pear! Hy - men, ap -

B

I^st WOMAN.

Our Queen of Night com-mands thee not to_

II^nd WOMAN.

Our Queen of

-pear, ap-pear, ap - pear, ap- -pear!

-pear, ap-pear, ap- -pear!

-pear, ap - pear, ap- -pear!

-pear, ap - pear, ap - -pear!

stay, Our Queen of Night commands thee not to stay, com - mands thee not to_

Night commands thee not to stay, Our Queen of Night com - mands thee not to

stay. Ap - pear, ap - pear, ap - pear, ap - pear, ap - pear, ap - pear! Our Queen of

stay. Ap - pear, ap - pear, ap - pear, ap - pear, ap - pear, ap - pear! Our Queen of

C

1st Violin.

2nd Violin.

Viola.

Night com - mands thee not to stay.

Night com - mands thee not to stay.

CHORUS.

Soprano.

Our Queen of Night com-mands thee not to

Alto.

Our Queen of

Tenor.

Our Queen of Night com-mands thee not to

Bass.

Our Queen of Night com-mands thee not to

stay, our Queen of Night commands thee not to stay, com-mands thee not to stay. Ap-pear, ap-

Night commands thee not to stay, commands thee not to stay, com - mands thee not to

stay, our Queen of Night com-mands thee not to stay. Ap-pear, ap-

stay, our Queen of Night commands thee not to stay. Ap-pear, ap-

-pear, ap-pear, ap - pear, ap-pear, ap - pear! Our Queen of Night com-mands thee not to stay.

stay. Ap-pear, ap - pear, ap-pear, ap - pear! Our Queen of Night commands thee not to stay.

-pear, ap-pear, ap - pear, ap-pear, ap - pear! Our Queen of Night com-mands thee not to stay.

-pear, ap-pear, ap - pear, ap-pear, ap - pear! Our Queen of Night com-mands thee not to stay.

*Segue subito.*

# PRELUDE.

**No 53.**

1st Violin.

2nd Violin.

Bass.

PIANO.

SOLO. *(Bass.)* SEE, I OBEY. DUET. *(Soprani.)* TURN THINE EYES.

SOLO. *(Bass.)* MY TORCH INDEED. TRIO. *(Soprani and Bass.)* CHORUS. THEY SHALL BE AS HAPPY.

1st Violin.

2nd Violin.

HYMEN.

See, I o - bey, See, see, I o-bey, See, see, I o - bey. My torch has long, long been out, has

D

long ___ been out, I hate, I hate, On loose ___ dis-

-sem-bled vows to wait, Where hard-ly love out-lives ___ the wed-ding night, False flames, love's

E

me-teors, false flames, love's me-teors, yield my torch no light, no, no, no, no, no, no, no, no,

no, no they yield my torch no light. False flames, love's me-teors, false flames, love's

me-teors, yield my torch no light, no, no, no, no, no, no, no, no, no, no, no, no, no,

F

no, they yield my torch no light.

I^st WOMAN.

Turn, turn, then thine eyes,

II^nd WOMAN.

Turn, turn, then thine

Turn, turn— then thine eyes, turn, turn, turn,— turn, turn,— turn, turn,— turn, turn,— turn— then thine

eyes, turn, turn— then thine eyes, turn, turn, turn,— turn, turn,— turn, turn,— turn, turn,— turn— then thine

eyes. Turn, turn then thine eyes Up-on those glo - - - ries here, Up-on those glo - - - ries

eyes. Turn, turn then thine eyes Upon those glo - - - ries here, those glo - - - ries

here, And catch-ing, catch-ing flames, catch-ing, catching

here, And catch-ing, catch-ing, catch-ing, catch-ing flames, catch-ing, catching

G

flames will on, will on thy torch ap - pear. And catching, catching flames, And catching, catching

flames will on, will on thy torch ap - pear. And catching, catching, catching, catching

flames, catching, catching flames, will on thy torch ap - pear, will on thy torch ap-

flames, catching, catching flames, will on thy torch ap - pear, will

1st Violin.

2nd Violin.

1. 2.

-pear, will on thy torch appear, appear, will on thy torch ap-pear, will on thy torch ap-pear. -pear.

on thy torch appear, will on thy torch appear, will on thy torch ap-pear, will on thy torch ap-pear. -pear.

HYMEN.

My torch in-

-deed will from such bright - - - - - - ness shine: Love ne'er had

H

yet such al-tars, so di - vine, such al-tars, so di-vine, Love ne'er had yet, ne'er,

ne'er had yet, such al - - - - - - - tars so di - vine.

K

1st WOMAN.

They shall be as hap-py, hap-py as they're fair, Love, love shall fill all, all, all the pla-ces of

IInd WOMAN.

They shall be as hap-py, hap-py as they're fair, Love, love shall fill all, all, all the pla-ces of

HYMEN.

They shall be as hap-py, hap-py as they're fair, Love, love shall fill all, all, all the pla-ces of

1. care; care;

2. care; care;

L

And ev'-ry time the sun shall dis-play His ris - - - - - ing

And ev'-ry time the sun shall dis-play His ris - - - - ing

And ev'-ry time the sun shall dis-play His ris - - ing, his ris - ing, ris - ing

light, It shall be to them a new weddingday, And when he sets, and when he sets a new, a new nup-tial night.

light, It shall be to them a new weddingday, And when he sets, and when he sets a new, a new nup-tial night.

light, It shall be to them a new weddingday, And when he sets, and when he sets a new, a new nup-tial night.

M

1st Trumpet.

2nd Trumpet.

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano. They shall be as hap-py, hap-py as they're fair; Love, Love shall fill all, all, all the pla-ces of

Alto. They shall be as hap-py, hap-py as they're fair; Love, Love shall fill all, all, all the pla-ces of

Tenor. They shall be as hap-py, hap-py as they're fair; Love, Love shall fill all, all, all the pla-ces of

Bass. They shall be as hap-py, hap-py as they're fair; Love, Love shall fill all, all, all the pla-ces of

Bass.

1. 2. N

1. 2.

care; care; And ev'- ry time the sun shall dis-play His ris - - - - - ing light, It

care; care; And ev'- ry time the sun shall dis-play His ris - - - - ing, ris - ing light, It

care; care; And ev'- ry time the sun shall dis-play His ris - - - - ing, ris - ing light, It

care; care; And ev'- ry time the sun shall dis - play His ris - - - ing, ris - ing light, It

1. 2.

shall be to them a new wedding - day; And when he sets, and when he sets a new, a new nup-tial night.

shall be to them a new wed-ding-day; And when he sets, and when he sets a new, a new nup-tial night.

shall be to them a new wedding - day; And when he sets, and when he sets a new, a new nup-tial night.

shall be to them a new wedding - day; And when he sets, and when he sets a new, a new nup-tial night.

## DANCE FOR CHINESE MAN AND WOMAN.

№ 54.

1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

O

P

Q

R

S

T

U

V

W

X

Y

Z

ZZ

## Nº 11.a CHORUS. MAY THE GOD OF WIT INSPIRE.

1st Violin.
2nd Violin.
Viola.
Soprano. May the God of Wit in - spire The sa-cred nine to bear a
Alto. May the God of Wit in - spire The sa-cred nine to bear a
Tenor. May the God of Wit in - spire The sa-cred nine to bear a
Bass. May the God of Wit in - spire The sa-cred nine to bear a
Bass.
PIANO.

G

part And the bless - ed heav'n - ly choir Show the ut-most of their art While
part And the bless - ed heav'n - ly choir Show the ut - most of their art While
part And the bless - ed heav'n - ly choir Show the ut - most of their art While
part And the bless - ed heav'n - ly choir Show the ut-most of their art While

*Echo*

*soft* *softer*

*soft*

E -cho, while E -cho shall in sounds re - mote Re - peat each note, re - peat each note

E -cho, while E -cho shall in sounds re - mote Re - peat each note, re - peat each note

E -cho, while E -cho shall in sounds re - mote Re - peat each note, re - peat each note

E -cho, while E -cho shall in sounds re - mote Re - peat each note, re - peat each note

*soft* *softer*

*p* *pp*

H

*Echo* *Echo*

*loud* *soft* *softer* *loud* *soft* *softer* *loud*

*loud* *soft* *softer* *loud* *soft* *softer* *loud*

While E -cho, while E -cho, E -cho, while E -cho, while E -cho, E - cho shall in

While E -cho, while E -cho, E -cho, while E -cho, while E -cho, E - cho shall in

While E -cho, while E -cho, E -cho, while E -cho, while E -cho, E - cho shall in

While E -cho, while E -cho, E -cho, while E -cho, while E -cho, E - cho shall in

*loud* *soft* *softer* *loud* *soft* *softer* *loud*

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

K

soft softer loud soft

sounds re - mote Re - peat each note,

sounds re - mote Re - peat each note,

sounds re - mote Re - peat each note,

sounds re - mote Re - peat each note,

soft softer loud soft

p pp f p

softer loud soft softer

re - peat each note.

re - peat each note.

re - peat each note.

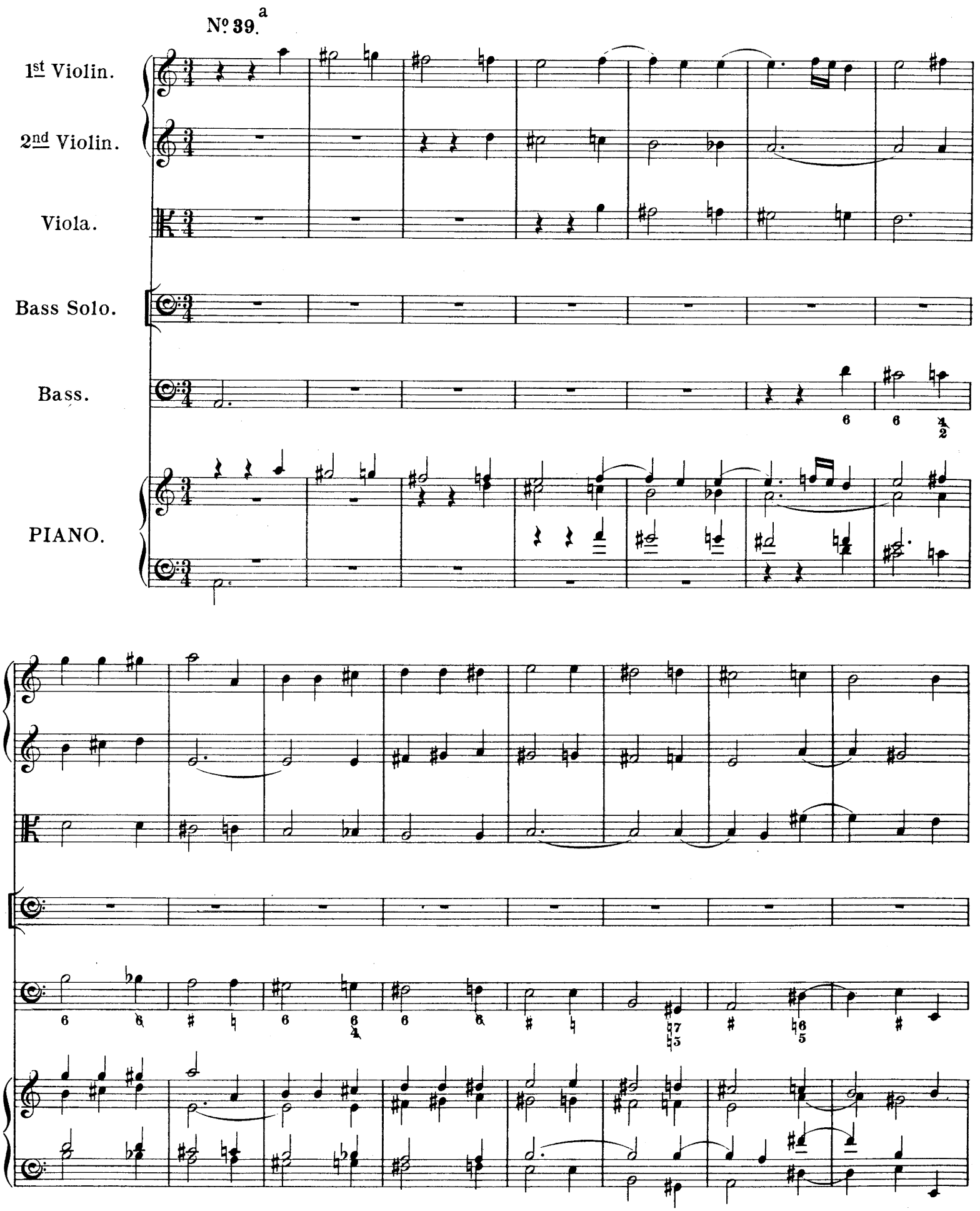
re - peat each note.

softer loud soft softer

pp f p pp

# APPENDIX II.

## SONG. *(Bass.)* NEXT, WINTER COMES SLOWLY.



Y

WINTER.

Next, Winter comes slow-ly, pale, mea-gre and old,—— First trembling with

Z

age and then quiv'- - - ring with cold;—— Be-numb'd with hard

frosts and with snow cov-er'd o'er, Be - numb'd with hard frosts and with snow cov - er'd o'er,

Prays the Sun to re - store him, prays the Sun to re - store him, and sings as be - fore.

# APPENDIX III.

## ENTRY DANCE.

№ 44 [a]

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

1. 2.

1. 2.

1. 2.

1. 2.

# APPENDIX IV.

## AIR.*

1st Violin.
2nd Violin.
Viola.
Bass.
PIANO.

*from "Ayres for the Theatre" (see Preface, page III).