

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*).

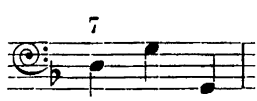

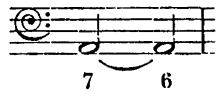

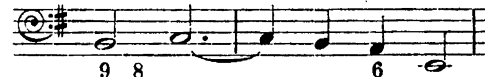
In the present edition, MS. I has been the principal authority. The two songs not included in it have been inserted in their proper places, and the trumpet parts to the Overture (Act I.), of which only the first three bars are written out, have been added from a MS. in the Royal College of Music Library. 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

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.

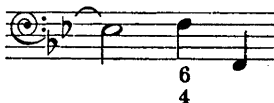
95 1 1, 2 

123 2 2, 3 

139 1 2, 5 } 

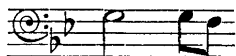
139 3 1, 5 }

140 3 1 


147 4 4 


VARIOUS READINGS.

4 — — The heading "Hornpipe" is taken from B; it does not occur in I.

8 1 4 Bass. B reads: 

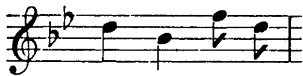
10 — — In I only the first three bars of the Trumpet parts are written. They are printed from F.

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: 

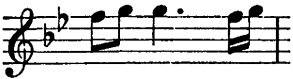
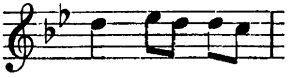


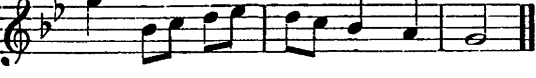
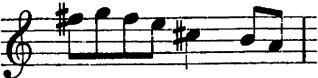


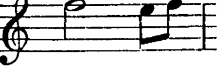
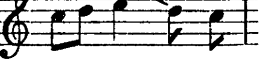
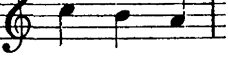
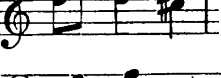
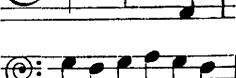
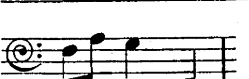
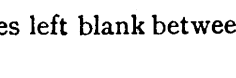
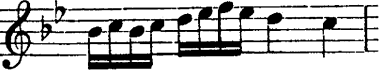
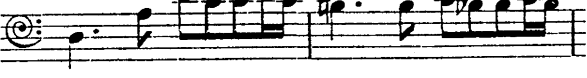
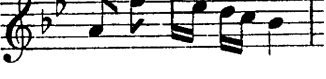
17 2 1 1st Soprano. I has:  The last note is apparently a copyist's mistake. It is also given thus in a copy of this number in the British Museum (Ad. MS. 22,099).

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 3 } | { 4 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: 

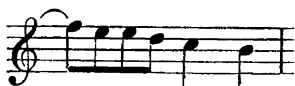
119 1 8 2nd Alto. D has: 


119 2 2 1st Alto. D has: 


119 2 4 2nd Alto. D has: 

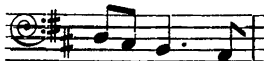
120 1 6 1st and 2nd Alto. D has:  The passages in lines 2 and 3 are similarly altered in D, and in the last four bars of last line the voice-parts are reversed.

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.

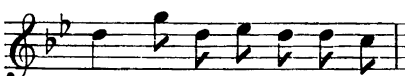
135 } 4 } 3¹⁴ } Voice. D has: 
136 } 1 } I } play, then round his al - tar sing and


136 4 4 1st and 2nd Hautboy. D reads: 


140 1 2, 3 Bass. C (voice and bass parts only) has: 
#6 #6 #5 #4 #3 #6


140 1 5 Bass. The # over the third crotchet is in C, but is evidently incorrect.







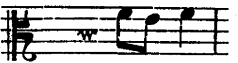
140 2 4 Bass. The # over the second note is in C, which also puts a # before the following D. When the passage is repeated both sharps are omitted.

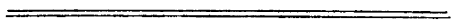
147 1 4 Voice. C reads: 

147 3 2, 3 Voice. C reads: 

147 { 3 } 5 } Voice. D reads: 
4 } 1 }

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. |
| 178 178 | 3 4 | 7 8 | Voice. D has:  |
| 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.

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-screens,
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 Theat:
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.*

* 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 *Naiids*, with *Woodmen*, and *Hay-makers* Dancers.

SINGERS and DANCERS in the Fourth Act.

Spring, *Summer*, *Autumn*, *Winter*, and their Attendants; *Phæbus*: 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!

1st 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.]

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."]

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'll 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'rcame, 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.]

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.]

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 Extrems.
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.

Henry Purcell.

No 1.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

This musical score is for the first movement of Henry Purcell's 'The Fairy Queen'. It is a prelude in G minor, 3/8 time, consisting of 16 measures. The score is arranged for a string quartet and piano. The 1st and 2nd Violin parts play a rhythmic eighth-note pattern. The Viola and Bass parts provide harmonic support with longer note values. The Piano part features a complex texture with sixteenth-note runs and chords. The score is divided into three systems, each containing five staves. The first system includes the instrument labels on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music concludes with a double bar line and repeat dots.



Musical score system 1, consisting of two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music is in a key signature of two flats and a 3/4 time signature. The system contains three measures of music. The first measure features a complex melodic line in the treble of the first grand staff and a bass line in the bass of the first grand staff. The second measure continues the melodic development. The third measure concludes with a cadence, marked with first and second endings (I^o and II^o) in both the treble and bass staves of the second grand staff.



Musical score system 2, consisting of two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music is in a key signature of two flats and a 3/4 time signature. The system contains three measures of music. The first measure features a complex melodic line in the treble of the first grand staff and a bass line in the bass of the first grand staff. The second measure continues the melodic development. The third measure concludes with a cadence, marked with first and second endings (I^o and II^o) in both the treble and bass staves of the second grand staff.



Musical score system 3, consisting of two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music is in a key signature of two flats and a 3/4 time signature. The system contains three measures of music. The first measure features a complex melodic line in the treble of the first grand staff and a bass line in the bass of the first grand staff. The second measure continues the melodic development. The third measure concludes with a cadence, marked with first and second endings (I^o and II^o) in both the treble and bass staves of the second grand staff.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff also contains a treble clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties. The piece begins with a double bar line and a repeat sign.

The second system of the musical score continues the composition. It features the same two grand staves as the first system. The notation is more complex, with many sixteenth and thirty-second notes, and includes some accidentals like sharps and naturals. The system concludes with a double bar line and a repeat sign.

The third system of the musical score is the final system on this page. It maintains the same two grand staves. The notation includes some dynamic markings and articulation. The system ends with a double bar line and a repeat sign. In the lower right corner of the system, there are two small annotations: "I?" and "II?".

HORNPIPE.

No 2.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of five staves. The top four staves are for the string quartet: 1st Violin, 2nd Violin, Viola, and Bass. The bottom two staves are for the Piano. The music is in 3/2 time and B-flat major. The 1st Violin part has a melodic line with some accidentals. The 2nd Violin part provides harmonic support. The Viola part has a steady eighth-note accompaniment. The Bass part has a simple bass line. The Piano part features a complex texture with arpeggiated chords and moving lines in both hands.

The second system of the musical score continues the string and piano parts. It consists of five staves. The top four staves are for the string quartet: 1st Violin, 2nd Violin, Viola, and Bass. The bottom two staves are for the Piano. The music continues in 3/2 time and B-flat major. The 1st Violin part continues its melodic line. The 2nd Violin part continues its harmonic support. The Viola part continues its eighth-note accompaniment. The Bass part continues its simple bass line. The Piano part continues its complex texture with arpeggiated chords and moving lines in both hands.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff also contains a treble clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system spans four measures. The first two measures feature a melodic line in the treble clef of the upper staff and a bass line in the bass clef of the lower staff. The last two measures show a change in the melodic line, with a sharp sign appearing above the first note of the treble clef. A dynamic marking of *p* (piano) is present at the end of the system.

The second system of the musical score is separated from the first by a double bar line. It also consists of two grand staves. The upper grand staff has a treble clef and a bass clef, and the lower grand staff has a treble clef and a bass clef. The key signature remains two flats and the time signature is common time. This system also spans four measures. The first two measures continue the melodic and bass line from the first system. The last two measures show a continuation of the melodic line with a sharp sign above the first note of the treble clef. A dynamic marking of *p* is present at the end of the system.

SECOND MUSIC. AIR.

No 3.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the score consists of five staves. The top four staves are for the string ensemble: 1st Violin, 2nd Violin, Viola, and Bass. The bottom two staves are for the Piano. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The 1st Violin part begins with a dynamic marking of *p*. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios.

The second system continues the musical score with five staves. It includes the same instruments as the first system: 1st Violin, 2nd Violin, Viola, Bass, and Piano. The notation continues across these staves, with repeat signs at the end of the system. In the lower right corner of the system, there are markings for first and second endings: *I?* and *II?*.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top staff is a vocal line with a treble clef and a key signature of two flats; the second staff is a piano accompaniment with a treble clef; the third staff is a piano accompaniment with an alto clef; and the fourth staff is a piano accompaniment with a bass clef. The lower system also contains four staves: the top staff is a piano accompaniment with a treble clef; the second staff is a piano accompaniment with a bass clef; the third staff is a piano accompaniment with a bass clef; and the fourth staff is a piano accompaniment with a bass clef. The music is written in a common time signature and includes various rhythmic values and accidentals.



The second system of the musical score consists of two systems of staves. The upper system contains four staves: the top staff is a vocal line with a treble clef and a key signature of two flats; the second staff is a piano accompaniment with a treble clef; the third staff is a piano accompaniment with an alto clef; and the fourth staff is a piano accompaniment with a bass clef. The lower system also contains four staves: the top staff is a piano accompaniment with a treble clef; the second staff is a piano accompaniment with a bass clef; the third staff is a piano accompaniment with a bass clef; and the fourth staff is a piano accompaniment with a bass clef. The music is written in a common time signature and includes various rhythmic values and accidentals. At the end of the system, there are markings "I?" and "II?" on the bottom two staves of both the upper and lower systems.

RONDEAU.

No 4.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

Fine.

A

Musical score for section A, measures 1-5. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a steady eighth-note bass line and chords in the right hand.

B

Musical score for section B, measures 6-10. The score continues with the same four-staff format as section A. The key signature remains two flats. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line continues with eighth notes. The vocal lines have some rests in the first few measures of this section.

Da Capo al Fine.

Musical score for the final section, measures 11-15. The score continues with the same four-staff format. The key signature changes to one flat (B-flat) in the final measure. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line continues with eighth notes. The vocal lines have some rests in the first few measures of this section. The piece concludes with a double bar line and the instruction "Da Capo al Fine." written in the bottom right corner of the piano part.

ACT I. OVERTURE.

No 5.

1st Trumpet.

2nd Trumpet.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

A

The first system of the musical score consists of three measures. It features a complex arrangement of staves: a vocal line at the top, followed by two grand staves (treble and bass clefs) for piano accompaniment, and a separate bass line at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment includes dense sixteenth-note passages in the right hand and more rhythmic, eighth-note patterns in the left hand. The vocal line contains melodic phrases with some rests.

The second system of the musical score consists of four measures. It continues the complex arrangement of staves from the first system. The piano accompaniment features intricate textures, including sixteenth-note runs and chords. The vocal line continues with melodic development. The system concludes with a double bar line and repeat signs. The key signature and time signature remain consistent with the first system.

The first system of the musical score consists of six measures. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. The music is primarily in the treble clefs, with some bass clef activity in the lower staves.

The second system of the musical score consists of six measures, starting with a double bar line and repeat sign. A section labeled 'B' is indicated by a box around the letter 'B' above the first staff in the second measure. The notation continues with similar rhythmic patterns and melodic lines as the first system, maintaining the 6/8 time signature and one-sharp key signature. The piece concludes with a final cadence in the sixth measure.



Musical score system 1, consisting of two grand staves (treble and bass clef) and three individual staves (treble, alto, and bass clef). The key signature is two sharps (F# and C#). The music features a complex texture with multiple voices and instruments, including a prominent piano accompaniment with dense chordal textures and melodic lines.



Musical score system 2, consisting of two grand staves (treble and bass clef) and three individual staves (treble, alto, and bass clef). The key signature is two sharps (F# and C#). A double bar line is present at the beginning of the system, followed by a box containing the letter 'C'. The music continues with a similar complex texture, featuring a piano accompaniment with dense chordal textures and melodic lines.

D

The first system of the musical score consists of eight measures. It features a grand staff with five staves: two for the piano (treble and bass clefs), one for the right hand (treble clef), one for the left hand (bass clef), and one for the bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a steady eighth-note accompaniment in the piano parts and a more active melody in the right hand. A double bar line is placed after the fourth measure.



The second system of the musical score consists of eight measures, continuing from the first system. It maintains the same grand staff and key signature. The piano accompaniment continues with eighth notes, while the right hand part features a more complex melodic line with some sixteenth-note passages. The system concludes with a double bar line and repeat dots at the end of the eighth measure.

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

No 6.

PRELUDE.

1st Violin.

2nd Violin.

Bass.

PIANO.

The prelude section consists of four staves. The top three staves are for the 1st Violin, 2nd Violin, and Bass. The bottom two staves are for the Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is written in a single system with a brace on the left side grouping the staves.

A

Section A consists of two systems of four staves each. The top three staves are for the 1st Violin, 2nd Violin, and Bass. The bottom two staves are for the Piano. The key signature is B-flat major and the time signature is 3/4. A box containing the letter 'A' is positioned above the first staff of the first system. The music is written in a single system with a brace on the left side grouping the staves.

The final section consists of two systems of four staves each. The top three staves are for the 1st Violin, 2nd Violin, and Bass. The bottom two staves are for the Piano. The key signature is B-flat major and the time signature is 3/4. The music is written in a single system with a brace on the left side grouping the staves.

Soprano.

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

Bass.

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.

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with figured bass notation: 6, #, 4 #3, 6, #, 6, 4, #3, II°. The system concludes with first and second endings marked I° and II°.

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

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

The second system continues the vocal melody and piano accompaniment. The piano part includes a bass line with figured bass notation: 7 #6, 6, 6. The system concludes with first and second endings marked I° and II°.

C

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

The third system begins with a section marked 'C'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with figured bass notation: 4 3. The system concludes with first and second endings marked I° and II°.

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

Detailed description: This block contains a musical score for a vocal piece. It features a vocal line at the top with lyrics: "sports, in harmless sports shall pass, Thus time shall slide a-way." Below this is a piano accompaniment consisting of two staves. The piano part includes a bass line with figured bass notation (9 8 7 6) and a treble line with chords and melodic fragments. The key signature has one flat (Bb) and the time signature is 3/4.

SCENE OF THE DRUNKEN POET.

№ 7. SOLOS (*Soprano I and II and Barytone*) and CHORUS.

PRELUDE.

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

Detailed description: This block contains the prelude for the scene. It is a full orchestral score for strings and piano. The instruments listed are 1st Violin, 2nd Violin, Viola, Bass, and Piano. The music is in 3/4 time and has one flat in the key signature (Bb). The piano part is particularly prominent with dense chordal textures. The score consists of six staves.

DRUNKEN POET.

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

Detailed description: This block contains the musical score for the 'Drunken Poet' vocal piece. It features a vocal line at the top with lyrics: "Fi- fi- fi- fill up the bowl, then fi- fi- fi- fill up the bowl, then—". Below the vocal line are two piano accompaniment staves. The piano part consists of a treble line with chords and a bass line with a simple accompaniment. The key signature has one flat (Bb) and the time signature is 3/4.

1st FAIRY.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat and a common time signature. The lyrics are: "Trip it, trip it, trip it, trip it, trip it, trip it in a ring; a - round, a - round". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system begins with a double bar line and a repeat sign. It features a vocal line and piano accompaniment. A box labeled 'A' is placed above the first measure of the vocal line. The lyrics are: "this mor-tal dance and sing, dance and sing, dance and sing, dance and sing a -". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system also begins with a double bar line and a repeat sign. It features a vocal line and piano accompaniment. The lyrics are: "- round, a - round, a - round this mor-tal dance and sing.". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

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, A-round, a-round, a-round this mor - -

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, 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, —

7

C

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, catch whom I may.

Ind 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 toe,
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 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.

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

G

1st FAIRY.

What, what, what,

2nd FAIRY.

What, what, what, what,

damn'd tormenting punk, I do, I do, I do confess.

what, what, what, what?

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

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

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The vocal lines are in a 4/4 time signature. The lyrics are: "what, what, what, what?" on the first staff and "what, what, what, what, what, what?" on the second. The piano accompaniment consists of a bass line and a treble line. The second system continues the vocal lines with the lyrics "I'm drunk, drunk, as I live, boys, as I". The piano accompaniment continues with a similar rhythmic pattern.

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

Detailed description: This system contains the third system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "live, boys, as I live, boys, drunk, I'm drunk, drunk, as I live, boys, as I". The piano accompaniment continues with a similar rhythmic pattern.

H **Ind FAIRY.**
What

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

Detailed description: This system contains the fourth system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "live, boys, drunk, as I live, boys, as I live, boys, drunk". A section marker **H** is placed above the first measure of the vocal line, and **Ind FAIRY.** is written to the right. The word "What" is written below the vocal line in the final measure. The piano accompaniment continues with a similar rhythmic pattern.

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

7 6

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

The musical score is arranged in a system with five staves. The top three staves are for the 1st Violin, 2nd Violin, and Viola. The fourth staff is for the Po-et. (Poet) and the fifth staff is for the CHORUS. The lyrics for the chorus are: "Pinch him, pinch him for his crimes, Pinch him, pinch him for his crimes, His non-sense and his dog-rel". The score includes various musical notations such as clefs, time signatures, and notes.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

1st FAIRY.
Con-

2nd 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.

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

Piano accompaniment for the second system, featuring a single bass staff with musical notation.

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.

-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-

The first system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a minor key and 4/4 time.

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.

The second system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues from the first system.

POET.

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

The third system consists of three staves. The top staff is a solo for the Poet in bass clef. The bottom two staves are a piano accompaniment in bass clef. The music continues from the second system.

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.

Nº 8.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in alto clef, and a piano accompaniment in bass clef. The lower system contains two staves: a piano accompaniment in treble clef and a piano accompaniment in bass clef. The music is in a key signature of two flats and a 4/4 time signature. It features a vocal melody with various note values and rests, and a piano accompaniment with chords and moving lines.

The second system of the musical score is marked with a double bar line and a repeat sign. It contains two systems of staves. The upper system has four staves (vocal, piano treble, piano alto, piano bass), and the lower system has two staves (piano treble, piano bass). A section labeled 'A' in a box begins in the second measure of the vocal line. The music continues with vocal and piano parts, including some rests and dynamic markings like 'p'.

The third system of the musical score is also marked with a double bar line and a repeat sign. It contains two systems of staves. The upper system has four staves (vocal, piano treble, piano alto, piano bass), and the lower system has two staves (piano treble, piano bass). The system concludes with a double bar line and repeat dots. The music features vocal and piano accompaniment with various rhythmic patterns and chordal structures.

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.

The musical score for the prelude consists of five systems of staves. The first system includes staves for 1st Violin, 2nd Violin, Viola, Bass, and Piano. The second system continues the 1st Violin, 2nd Violin, Viola, and Bass parts. The third system continues the 1st Violin, 2nd Violin, Viola, and Bass parts. The fourth system continues the 1st Violin, 2nd Violin, Viola, and Bass parts. The fifth system continues the 1st Violin, 2nd Violin, Viola, and Bass parts. The piano part is written in a grand staff (treble and bass clefs) and provides harmonic support for the other instruments.

A

The first system of music consists of two grand staves. The upper staff contains the right-hand part, and the lower staff contains the left-hand part. The music is in a 2/4 time signature and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system of music also consists of two grand staves. The upper staff contains the right-hand part, and the lower staff contains the left-hand part. The music continues with a similar complex, rhythmic accompaniment.

The third system of music features vocal parts and piano accompaniment. It begins with the label "Alto Solo." above the vocal line. The lyrics "Come all, come all, all, all, come all ye song -" are written below the vocal line. Below the vocal line is a bass line labeled "Bass." The piano accompaniment is shown in two grand staves at the bottom of the system.

B

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

Detailed description: This system contains the first three staves of section B. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are '- sters of the sky, Wake and as - sem - ble, wake and as - sem -'. The bass line (middle staff) has a bass clef and includes fingering numbers 7, #6, 6, and 6. The piano accompaniment (bottom two staves) features a treble and bass clef with chords and moving lines.

- ble in this wood;

Detailed description: This system contains the second three staves of section B. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are '- ble in this wood;'. The bass line (middle staff) has a bass clef and includes fingering numbers 6, 4, 3, 6, 6, 6, 6, 5, 4, 3. The piano accompaniment (bottom two staves) continues with chords and moving lines.

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

Detailed description: This system contains the third three staves of section B. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are 'Come all, all, all, come all, all, all ye song - sters of the sky,'. The bass line (middle staff) has a bass clef and includes fingering numbers 6, 6, 6, 6, 6, 6, 5. The piano accompaniment (bottom two staves) continues with chords and moving lines.

Wake and as - sem - ble, wake

Detailed description: This system contains the fourth three staves of section B. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are 'Wake and as - sem - ble, wake'. The bass line (middle staff) has a bass clef and includes fingering numbers 6, 6, 6, 6, 5, 4, 3, 6, 6. The piano accompaniment (bottom two staves) continues with chords and moving lines.

C

and as - sem - ble in this wood:

Detailed description: This system contains the fifth three staves of section B. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are 'and as - sem - ble in this wood:'. The bass line (middle staff) has a bass clef and includes fingering numbers 6, 4, #3, 6, 6. The piano accompaniment (bottom two staves) continues with chords and moving lines.

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

The first system of music features a vocal line in treble clef with lyrics "But no ill-bo - - ding bird be nigh, No,". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed below the bass line in the second measure.

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

The second system continues the vocal line with lyrics "none but the harm - - less, and the good; but no ill-". The piano accompaniment continues with similar patterns. A sharp sign (#) is placed below the bass line in the second measure. A fermata is placed over the final note of the vocal line.

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

The third system begins with a double bar line and a key signature change to two sharps (F# and C#). A box containing the letter "D" is placed above the vocal line. The lyrics are "- bo - - ding bird be nigh, no, none but the harm - - less,". The piano accompaniment continues with similar patterns.

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

The fourth system continues the vocal line with lyrics "and the good, no, none, no, none but the harm - less, none but the". The piano accompaniment continues with similar patterns. A sharp sign (#) is placed below the bass line in the second measure.

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

The fifth system concludes the vocal line with lyrics "harm - less, and the good, no, none but the harm - less, and the good." The piano accompaniment continues with similar patterns. The system ends with a double bar line and a key signature change to one sharp (F#).

No 10.
1st Violin.

The first system of the musical score consists of three staves. The top staff is for the 1st Violin, the middle for the 2nd Violin, and the bottom for the Bass. The music is in 3/4 time. The 1st Violin part features a melodic line with eighth and sixteenth notes, often beamed together. The 2nd Violin part provides harmonic support with similar rhythmic patterns. The Bass part has a steady, rhythmic accompaniment.

The second system begins with a double bar line. It continues with the same three staves. A boxed letter 'E' is placed above the 1st Violin staff in the third measure of this system, indicating a specific performance instruction or fingering. The musical notation continues with complex rhythmic patterns and articulation marks.

The third system continues the piece with more intricate melodic lines in the violin parts. The 1st Violin part has a dense, flowing line with many beamed notes. The 2nd Violin part also has a complex, rhythmic texture. The Bass part maintains its steady accompaniment. The system concludes with a final cadence.

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.

6 #6 #

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*

b₂ *loud* *soft*

6/4 #6 # 6 6 b₅/6 # 6 b₅/6 #

b₂ *f* *p*

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*

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

6

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*

b7 b5

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.

note 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*

b5

Segue subito.

Nº 12.

ECHO.

loud *soft* *softer* *loud*

Trumpets & Hautboys.

loud *soft* *softer* *loud*

Bass.

f *p* *pp* *f*

PIANO.

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
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.

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

N

no_ ill va - pors rise_ or_ fall, But no_ ill va - pors rise_ or fall, No,

no-thing, no, no-thing of - fend, — 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,

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

1st Violin.

2nd Violin.

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.

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

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.

N^o 14.

1st Violin. *Violins with sordines.*

2nd Violin.

Viola.

Soprano.

PIANO.

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 - your 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 -

F

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

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

G

- fence.

Final system of musical notation on the page.

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.

The first system of the score includes parts for 1st Flute, 2nd Flute, Bass, and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

SECRESY.

One charm-ing night gives

The second system features a vocal line with the lyrics "SECRESY. One charm-ing night gives". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

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

The third system features a vocal line with the lyrics "more de-light, Than a hun-dred, than a hun-dred, a hun-dred luck-y days.". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Night and I improve the taste, Make the pleasure

longer last, A thousand, thousand, thousand, thousand, thousand several

ways. **K** Night and I improve the taste, Make the pleasure

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

This system contains the first five measures of the piece. It features a vocal line with lyrics and piano accompaniment in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part consists of chords and single notes, while the vocal line has a melodic line with some grace notes.

L
thou-sand sev-'ral ways.

This system contains measures 6 through 10. It begins with a double bar line and a fermata over the first measure. A box containing the letter 'L' is placed above the first measure. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

This system contains measures 11 through 15. It features a complex piano accompaniment with a fast, rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal line is silent in this system. The system concludes with a double bar line and a fermata over the final measure.

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

Piano accompaniment for the first system, featuring treble and bass clefs with various musical notations including notes, rests, and accidentals.

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

Vocal staves and piano accompaniment for the first system, including lyrics and musical notation.

Piano accompaniment for the second system, featuring treble and bass clefs with various musical notations including notes, rests, and accidentals.

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,

Vocal staves and piano accompaniment for the second system, including lyrics, a section marker 'N', and musical notation.

Piano accompaniment for the third system, featuring treble and bass clefs with various musical notations including notes, rests, and accidentals.

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

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

soft-ly, 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.

The first system of the musical score consists of five staves. The top four staves are for the string ensemble: 1st Violin, 2nd Violin, Viola, and Bass. The 1st Violin staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The 2nd Violin staff also uses a treble clef. The Viola and Bass staves use alto and bass clefs, respectively. The Piano part is on a grand staff with a treble and bass clef. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score continues the piece with five staves. The 1st Violin staff has a treble clef, the 2nd Violin staff has a treble clef, the Viola staff has an alto clef, and the Bass staff has a bass clef. The Piano part is on a grand staff with a treble and bass clef. The notation continues with various rhythmic patterns and melodic lines across the staves, maintaining the 2/4 time signature and key signature.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff contains a bass clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a variety of note values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. A double bar line with repeat dots is present in the middle of the system.

The second system of the musical score continues the composition. It maintains the same key signature and time signature as the first system. The notation includes complex rhythmic patterns and chordal structures. A double bar line with repeat dots is located at the beginning of the system.

The third system of the musical score concludes the piece. It features a final cadence with a double bar line and repeat dots. The notation includes various musical ornaments and phrasing slurs. A double bar line with repeat dots is located at the beginning of the system.

SECOND ACT TUNE.
AIR.

Nº 19

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of five staves. The top four staves are for the string quartet: 1st Violin, 2nd Violin, Viola, and Bass. The bottom staff is for the Piano. The music is in 2/4 time and begins with a treble clef. The 1st Violin part features a melodic line with eighth notes and quarter notes. The 2nd Violin part provides harmonic support with similar rhythmic patterns. The Viola and Bass parts have more sustained notes, with the Bass part featuring a prominent half-note melody. The Piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system of the musical score continues the composition. It features the same five staves as the first system. The 1st Violin part has a sharp sign above the staff in the second measure. The 2nd Violin part continues with its melodic line. The Viola and Bass parts maintain their harmonic roles. The Piano accompaniment remains consistent with the first system, providing a steady rhythmic foundation.

The third system of the musical score concludes the piece. It features the same five staves. The 1st Violin part has a first ending bracket labeled '1.' in the final measure. The 2nd Violin part also has a first ending bracket labeled '1.'. The Viola and Bass parts end with sustained notes. The Piano accompaniment concludes with a final chord and a fermata over the last note.

2.

The first system of music consists of five measures. The vocal line (top staff) begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A second ending bracket labeled '2.' spans the final two measures.

The second system contains five measures. The vocal line continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment maintains its rhythmic pattern. A double bar line with repeat dots is at the start of the system. A second ending bracket labeled '2.' spans the final two measures.

The third system contains five measures. The vocal line continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. The piano accompaniment features a more active bass line. The system concludes with two ending options: '1.' and '2.'. The first ending (measures 11-14) leads back to the beginning of the system, while the second ending (measures 14-15) provides a final resolution.

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.

The first system of music features a Soprano vocal line and a Bass vocal line, both in a key signature of two flats. The piano accompaniment consists of two staves. The lyrics are: "If love's a sweet pas-sion, why does it tor - -ment? If a bit - ter, oh".

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

The second system continues the vocal and piano parts. The lyrics are: "tell me whence comes my con - tent? Since I suf - fer with plea - sure, why should I com -". The piano accompaniment includes some fingerings like 7 6 and 6 6.

- plain, Or grieve at my fate, when I know 'tis in - vain? Yet so pleas-ing the

A

The third system begins with a section marked 'A'. The lyrics are: "- plain, Or grieve at my fate, when I know 'tis in - vain? Yet so pleas-ing the". The piano accompaniment includes fingerings like 6 6 6, 4, 3, and 2.

pain is, so soft is the dart, That at once it both wounds me and tic - kles my heart.

The fourth system concludes the vocal and piano parts. The lyrics are: "pain is, so soft is the dart, That at once it both wounds me and tic - kles my heart." The piano accompaniment includes fingerings like 6 4 3.

Segue Coro.

1st Violin.

2nd Violin.

Viola.

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

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

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

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

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

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

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

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.

Nº 21.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

This musical score is for the Overture No. 21, titled "Symphony While the Swans Come Forward". It is arranged for a string quartet (1st Violin, 2nd Violin, Viola, Bass) and Piano. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is divided into two systems. The first system includes staves for the 1st Violin, 2nd Violin, Viola, Bass, and Piano. The second system continues the piano part with two staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together.

The first system of the musical score consists of two systems of staves. The upper system includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a melodic line with eighth and sixteenth notes, while the violin part provides harmonic support with chords and moving lines. Both systems conclude with first and second endings, marked 'Iº' and 'IIº' respectively. The first ending leads back to the beginning of the system, and the second ending leads to a final cadence. The key signature is one flat (B-flat), and the time signature is 3/4.

The second system of the musical score consists of two systems of staves. The upper system includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a melodic line with eighth and sixteenth notes, while the violin part provides harmonic support with chords and moving lines. The key signature is one flat (B-flat), and the time signature is 3/4.

The third system of the musical score consists of two systems of staves. The upper system includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a melodic line with eighth and sixteenth notes, while the violin part provides harmonic support with chords and moving lines. The key signature is one flat (B-flat), and the time signature is 3/4.

C

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff also contains a treble clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). A double bar line is present at the end of the system.

The second system of the musical score continues the composition. It features the same two grand staves as the first system. The notation includes complex rhythmic patterns, including slurs and ties, and dynamic markings such as *p.* and *f.*. A double bar line is present at the end of the system.

The third and final system of the musical score concludes the piece. It maintains the two grand staff structure. The notation includes various note values and rests, ending with a double bar line and the word "fine" written vertically at the bottom right of the page.

DANCE FOR THE FAIRIES.

Nº 22.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of five staves. From top to bottom, they are: 1st Violin (treble clef), 2nd Violin (treble clef), Viola (alto clef), Bass (bass clef), and Piano (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music is in a light, dance-like style with frequent eighth and sixteenth notes.

The second system of the musical score continues the piece with five staves: 1st Violin, 2nd Violin, Viola, Bass, and Piano. It features a repeat sign with first and second endings. The piano part has a complex texture with many chords and moving lines in both hands.

The third system of the musical score continues the piece with five staves: 1st Violin, 2nd Violin, Viola, Bass, and Piano. The music concludes with a final cadence in the piano part.

Musical score for piano and strings, measures 1-8. The score is in G major and 2/4 time. It features a piano accompaniment with a rhythmic bass line and a melody in the right hand. The string section consists of four staves: 1st Violin, 2nd Violin, Viola, and Bass, all playing in unison with the piano accompaniment.

DANCE FOR THE GREEN MEN.

Nº 23.

Musical score for strings and piano, measures 9-16. The score is in G major and 2/4 time. It features a piano accompaniment and a string section with four staves: 1st Violin, 2nd Violin, Viola, and Bass. The piano part has a rhythmic bass line and a melody in the right hand. The string section consists of four staves, all playing in unison with the piano accompaniment.

Musical score for piano and strings, measures 17-24. The score is in G major and 2/4 time. It features a piano accompaniment with a rhythmic bass line and a melody in the right hand. The string section consists of four staves: 1st Violin, 2nd Violin, Viola, and Bass, all playing in unison with the piano accompaniment.

The first system of the musical score consists of two systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system includes first and second endings, indicated by '1.' and '2.' above the staves. The second system also includes first and second endings. The music is written in a key signature of one sharp (F#) and a common time signature (C).

The second system of the musical score consists of two systems of piano accompaniment. The first system includes a section marked with a box containing the letter 'D'. The second system continues the piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C).

The third system of the musical score consists of two systems of piano accompaniment. The first system concludes the piece with a final cadence. The second system continues the piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C).

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

Nº 24.

Soprano Solo.

Bass.

PIANO.

Ye gen - - - - - tle

spirits of the air, ye gen - - - - - tle

E

spirits of the air appear, appear, appear, appear; Prepare, pre-

- 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.*

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

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

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

trem - - - - bling sounds a - new,

Slow.

Soft, soft, soft as her

Slow.

sighs and sweet as pear-ly dew, and sweet

K

as pear-ly dew. 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.*)

No 25.

PRELUDE.

1st Violin.

2nd Violin.

Bass.

PIANO.

CORIDON.

Bass.

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

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.

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

Why

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,

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 43
4

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

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

98 6

R

MOPSA.

I'll not

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

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

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

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

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, ^{I^o} 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.N^o 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.

Nº 27.

Violin.

Bass.

PIANO.

The first system of the musical score consists of three staves. The top staff is for Violin, the middle for Bass, and the bottom for Piano. The key signature is one sharp (F#) and the time signature is 6/4. The Violin part features a melodic line with eighth and sixteenth notes. The Bass part provides a simple harmonic accompaniment with quarter and eighth notes. The Piano part features a complex accompaniment with many beamed sixteenth notes in both hands.

The second system continues the musical score with three staves. The Violin part continues its melodic line. The Bass part continues with its accompaniment. The Piano part continues with its complex accompaniment. The system concludes with a double bar line and repeat dots.

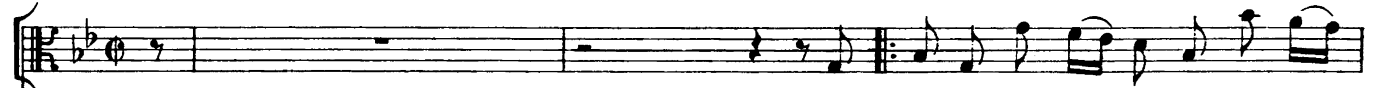
The third system continues the musical score with three staves. The Violin part continues its melodic line. The Bass part continues with its accompaniment. The Piano part continues with its complex accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system continues the musical score with three staves. The Violin part continues its melodic line. The Bass part continues with its accompaniment. The Piano part continues with its complex accompaniment. The system concludes with a double bar line and repeat dots.

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

No 28.

Alto.



A musical staff for the Alto voice part, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains a few notes and rests, leading into the first system of the song.

A thousand, thousand, thousand, thousand,

Bass.



A musical staff for the Bass voice part, starting with a bass clef, a key signature of two flats, and a common time signature. The staff contains a few notes and rests, leading into the first system of the song.

PIANO.



A grand staff for the piano accompaniment, consisting of a treble and bass clef. The music is in a key signature of two flats and common time. The piano part features a rhythmic accompaniment with chords and moving lines.



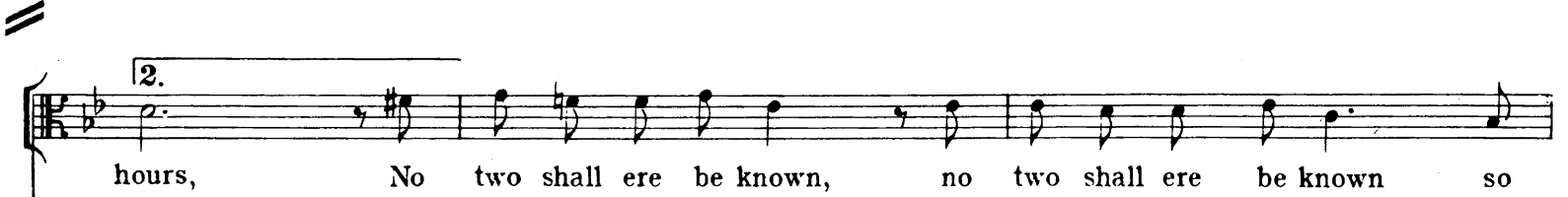
A musical staff for the Alto voice part, continuing from the first system. It includes a first ending bracket labeled '1.' and the lyrics: "thousand ways we'll find To en - - - - ter - tain - the hours, A".



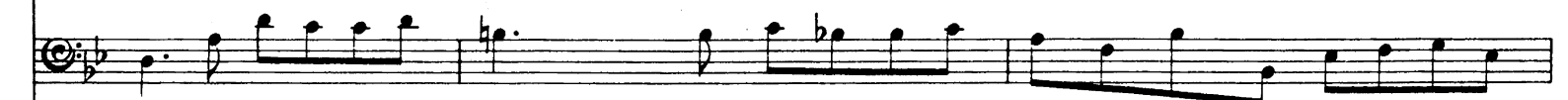
A musical staff for the Bass voice part, continuing from the first system.



A grand staff for the piano accompaniment, continuing from the first system. It includes a first ending bracket labeled '1.'.



A musical staff for the Alto voice part, starting with a second ending bracket labeled '2.'. The lyrics are: "hours, No two shall ere be known, no two shall ere be known so".



A musical staff for the Bass voice part, continuing from the second system.



A grand staff for the piano accompaniment, continuing from the second system. It includes a second ending bracket labeled '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.

Alto.

Tenor.

Bass.

Bass.

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, thou - sand, ways we'll find,

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

Detailed description: This page of a musical score is for page 95. It features a chorus with vocal parts and instrumental accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass. The instrumental parts include 1st Violin, 2nd Violin, Viola, and Piano. The lyrics are: "A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand ways we'll find To - en - ter - tain the - hours: A thou - sand, thou - sand, thou - sand, thou - sand, thou - sand, ways we'll find, A thou - sand, thou - sand, thou - sand, thou - sand,". The score is written in a key signature of one flat (B-flat) and a common time signature. The piano accompaniment includes a prominent bass line with figures 6 and 5, and a treble line with figures 7 and 5. The vocal parts are written in a standard four-part setting.

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

so kind, so kind, No two shall ere be known, be known so kind, No
so kind, No two shall ere be known, shall known, be known so kind, No
kind, No two shall ere be known, shall known, be known so kind, No
so kind, so kind, No two shall ere 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, 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, as ours.

THIRD ACT TUNE.
HORNPIPE.

No 29.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties.

The second system of the musical score consists of two grand staff systems, each with a treble and bass clef. The notation continues with complex rhythmic patterns and chordal structures.

==

The third system of the musical score consists of four staves. The notation includes a key signature change to two sharps (F# and C#) in the second measure. The music features intricate melodic lines and harmonic support.

The fourth system of the musical score consists of two grand staff systems. The notation includes various musical ornaments and complex rhythmic figures. The system concludes with a double bar line and repeat dots.

ACT IV. SYMPHONY.

Nº 30.

1st Trumpet.

2nd Trumpet.

Kettle-Drums.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

A

The first system of the musical score consists of two systems of piano accompaniment. Each system contains a grand staff with a treble clef and a bass clef. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The first system features a melodic line in the treble clef and a supporting bass line in the bass clef. The second system continues the piece with similar melodic and bass line structures, including some phrasing slurs and dynamic markings.

CANZONA.

The second system of the musical score is titled "CANZONA." and consists of two systems of piano accompaniment. Each system contains a grand staff with a treble clef and a bass clef. The music is written in the same key signature and time signature as the first system. The first system of the "CANZONA" section features a melodic line in the treble clef and a supporting bass line in the bass clef. The second system continues the piece with similar melodic and bass line structures, including some phrasing slurs and dynamic markings.

First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line in the lower staff.

Second system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps. The music continues with melodic and bass lines.

Third system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps. The music continues with melodic and bass lines.

Fourth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps. A double bar line with repeat dots is on the left. A box labeled 'B' is above the first measure of the top staff. The music continues with melodic and bass lines.

Fifth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps. The music continues with melodic and bass lines.

Sixth system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two sharps. The music continues with melodic and bass lines.

System 1: Treble and Bass staves with a grand staff. The music is in 2/4 time, key of D major. It features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

System 2: Treble and Bass staves with a grand staff. The music continues from the previous system. It features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

System 3: Treble and Bass staves with a grand staff. The music continues from the previous system. It features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

System 4: Treble and Bass staves with a grand staff. The music continues from the previous system. A double bar line is followed by a repeat sign. A box containing the letter 'C' is placed above the first measure of the first staff. The music features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

System 5: Treble and Bass staves with a grand staff. The music continues from the previous system. It features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

System 6: Treble and Bass staves with a grand staff. The music continues from the previous system. It features a melodic line in the treble and a bass line in the bass. The first two staves are connected by a brace on the left. The third staff is a separate bass line.

The first system of the musical score consists of three systems of staves. The top system has three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The middle system has four staves: a grand staff and two single bass clef staves. The bottom system has four staves: a grand staff and two single bass clef staves. The music is in a key with one sharp (F#) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of three systems of staves. The top system has three staves: a grand staff and a single bass clef staff. The middle system has four staves: a grand staff and two single bass clef staves. The bottom system has four staves: a grand staff and two single bass clef staves. The music continues with similar rhythmic complexity and includes some dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

segue.

Largo.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

Largo.

D

Largo.

segue.

Allegro.

1st Trumpet.

2nd Trumpet.

Kettle-Drums.

1st Violin.

2nd Violin.

Viola.

Bass.

Allegro.

PIANO.

This system of music includes parts for 1st and 2nd Trumpets, Kettle-Drums, 1st and 2nd Violins, Viola, Bass, and Piano. The tempo is marked 'Allegro.' The key signature has two sharps (F# and C#), and the time signature is 6/8. The piano part features a rhythmic accompaniment with chords and eighth notes. The strings and brass parts have various melodic and rhythmic lines.

This system continues the musical score with the same instruments as the first system. The piano part continues with its rhythmic accompaniment. The strings and brass parts have various melodic and rhythmic lines. The tempo remains 'Allegro.' The key signature and time signature are consistent with the first system.

E

The first system of the musical score consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. A double bar line is present at the end of the system.

The second system of the musical score consists of six staves, continuing from the first system. It maintains the same instrumentation and key signature. The musical notation is dense, with frequent sixteenth-note runs and rests. A double bar line is present at the end of the system.

F

The first system of the musical score consists of five measures. It features a grand staff with three systems of staves. The top system has a treble and bass clef. The middle system has a treble and bass clef. The bottom system has a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first two measures show active melodic lines in the treble and bass staves. The third measure has a whole rest in the treble and bass staves, with a single note in the bass staff. The fourth and fifth measures continue the melodic development.



The second system of the musical score consists of five measures, marked with a repeat sign. It features a grand staff with three systems of staves. The top system has a treble and bass clef. The middle system has a treble and bass clef. The bottom system has a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first two measures show active melodic lines in the treble and bass staves. The third measure has a whole rest in the treble and bass staves, with a single note in the bass staff. The fourth and fifth measures continue the melodic development.

G

The first system of the musical score consists of five staves. The top two staves are for the right hand of a piano, and the bottom three are for the left hand. The music is in G major and 2/4 time. The first measure contains a whole note G4. The second measure has a quarter rest followed by eighth notes G4-A4-B4. The third measure has eighth notes G4-A4-B4-C5. The fourth measure has eighth notes G4-A4-B4-C5, followed by a quarter rest and eighth notes G4-A4-B4. The fifth measure has eighth notes G4-A4-B4-C5, followed by a quarter rest and eighth notes G4-A4-B4. A box containing the letter 'G' is positioned above the fourth measure.

The second system of the musical score consists of five staves. The top two staves are for the right hand of a piano, and the bottom three are for the left hand. The music continues from the first system. The sixth measure has a quarter rest followed by eighth notes G4-A4-B4. The seventh measure has eighth notes G4-A4-B4-C5. The eighth measure has eighth notes G4-A4-B4-C5, followed by a quarter rest and eighth notes G4-A4-B4. The ninth measure has eighth notes G4-A4-B4-C5, followed by a quarter rest and eighth notes G4-A4-B4. The tenth measure has eighth notes G4-A4-B4-C5, followed by a quarter rest and eighth notes G4-A4-B4. The word 'Fine.' is written at the end of the system on the bottom two staves.

Adagio.
1st Violin.

2nd Violin.
Viola.
Bass.

This block contains the first system of the musical score. It features four staves: 1st Violin, 2nd Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The 1st Violin part has a melodic line with some chromaticism. The 2nd Violin part provides harmonic support. The Viola part has a more active line. The Bass part consists of long, sustained notes.

Adagio.

This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a complex, arpeggiated texture. The left hand has long, sustained notes, some of which are beamed together.



This block contains the second system of the musical score for the Violins, Viola, and Bass. It features four staves. The 1st Violin part continues its melodic line. The 2nd Violin part has a note marked with a flat and a circled 'b'. The Viola part also has a note marked with a flat and a circled 'b'. The Bass part continues with sustained notes.

Dal Segno § al Fine.

This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a complex, arpeggiated texture. The left hand has long, sustained notes, some of which are beamed together.

Dal Segno § al Fine.

SOLO. (Soprano). and CHORUS. NOW THE NIGHT.

No 31.

ATTENDANT.

Soprano Solo.

Bass.

PIANO.

Now the night is chas'd a -

- 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 s've

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.

Musical score for piano and orchestra, page 118. The score is in D major and 3/4 time. It features a piano introduction with a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. The piano part includes a section with a double bar line and repeat sign, and another section with a "col s'ra" marking. The orchestral part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) which are mostly silent in this section.

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, 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 PHOEBUS.

Nº 33.

1st Trumpet.

2nd Trumpet.

Kettle-Drums.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

This system contains the first seven staves of the musical score. From top to bottom, they are: 1st Trumpet, 2nd Trumpet, Kettle-Drums, 1st Violin, 2nd Violin, Viola, and Bass. Below these is the grand staff for the Piano, consisting of a right-hand and left-hand part. The music is in D major and 3/4 time. A double bar line with repeat dots is present after the fourth measure of each staff.

This system contains the eighth through fourteenth staves of the musical score. It continues the instrumentation from the first system. The piano part features first and second endings, indicated by '1.' and '2.' above the staff. A fermata is placed over the final measure of the first ending. A double bar line with repeat dots is present after the twelfth measure of each staff.

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

Nº 34.

PRELUDE.

1st Violin.

2nd Violin.

Tenor Solo.

Bass.

PIANO.



soft

soft

PHOEBUS.

p

When a cru - - el long

p



win - ter has fro - - - zenthe 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 -

The first system of music consists of three staves. The top staff is the vocal line in treble clef, starting with a second ending bracket over the final two measures. The lyrics are "tree. 'Tis I who give life, _____ warmth and vi - - gour to -". The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, with a treble and bass clef, also featuring a second ending bracket over the final two measures.

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

The second system of music consists of three staves. The top staff is the vocal line in treble clef, with the lyrics "all Ev'n Love who rules all things in Earth, Air_ and Sea, Would languish and fade and to". The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, with a treble and bass clef.

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

1. 2.

1. 2.

The third system of music consists of three staves. The top staff is the vocal line in treble clef, with the lyrics "nothing, nothing would fall, The world to its Cha-os would re - turn but for me, me." and two endings marked "1." and "2." at the end. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, with a treble and bass clef, also featuring two endings marked "1." and "2." at the end.

N^o 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 - fort

P

The first system of the musical score consists of five staves. The top two staves are the right hand of a grand piano, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are the left hand, with the upper staff in treble clef and the lower staff in bass clef. The music is in a key signature of two sharps (D major) and a 4/4 time signature. The right hand features a continuous eighth-note accompaniment pattern, while the left hand provides a harmonic and rhythmic foundation with various note values.

The second system of the musical score continues the piano accompaniment from the first system. It maintains the same instrumental arrangement and key signature. The right hand continues with its eighth-note accompaniment, and the left hand provides harmonic support with a mix of quarter and eighth notes.

The third system of the musical score features a vocal line with lyrics. It consists of four staves: a vocal line in treble clef, and three accompaniment staves (treble, alto, and bass clefs). The lyrics are: "of the Earth, Light and of the Earth, Light and com - fort of the Earth, Light and com - fort of the Earth, Light and com - fort of the Earth, Light". The vocal line is in a soprano or alto range, and the accompaniment staves provide harmonic support for the vocal melody.

The fourth system of the musical score continues the piano accompaniment. It features the same instrumental arrangement as the previous systems. The right hand continues with its eighth-note accompaniment, and the left hand provides harmonic support with a mix of quarter and eighth notes.

Q

The first system of the score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a key with two sharps (D major) and a common time signature. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

The second system of the score consists of three staves. The top two staves are for the right hand of the piano, and the bottom one is for the left hand. The musical notation continues from the first system, maintaining the same key and time signature.

The third system of the score features a vocal line with lyrics. It consists of four staves: a vocal line, a bass line, a tenor line, and a bass line. The lyrics are: "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." The lyrics are distributed across the four staves.

The fourth system of the score consists of one staff for the piano accompaniment, which continues the accompaniment from the previous systems.

The fifth system of the score consists of two staves for the piano accompaniment, which concludes the piece with a final chord.

System 1: A grand staff with five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom is a bass clef. The key signature is two sharps (F# and C#). The first two staves contain rests. The third and fourth staves contain a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The fifth staff contains a simple bass line with quarter and eighth notes.

System 2: A grand staff with five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom is a bass clef. The key signature is two sharps (F# and C#). The first two staves contain rests. The third and fourth staves contain a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The fifth staff contains a simple bass line with quarter and eighth notes.

System 3: A grand staff with five staves. The top two staves are treble clefs, the middle two are also treble clefs, and the bottom is a bass clef. The key signature is two sharps (F# and C#). All staves contain rests.

System 4: A single staff with a bass clef. The key signature is two sharps (F# and C#). The staff contains a simple bass line with quarter and eighth notes.

System 5: A grand staff with two staves. The top staff is a treble clef and the bottom is a bass clef. The key signature is two sharps (F# and C#). The top staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bottom staff contains a simple bass line with quarter and eighth notes.

The first system of the score features a piano introduction and accompaniment. It consists of five staves: two treble clefs (upper right and lower right) and three bass clefs (left, middle, and right). The music is in the key of D major and 3/4 time. The piano part is characterized by a rhythmic pattern of eighth and sixteenth notes, creating a steady accompaniment for the vocal lines.

The second system continues the piano accompaniment. It consists of three staves: two treble clefs (upper right and lower right) and one bass clef (left). The piano part maintains the rhythmic pattern established in the first system, providing a consistent harmonic and rhythmic foundation for the vocalists.

The second system of the score contains four vocal staves, each with lyrics. The lyrics are: "Hail! Hail! — great pa - rent, Hail! Hail! — great pa - rent of us all, Be-". The vocal lines are written in treble clefs (upper right and lower right) and bass clefs (left and middle). The lyrics are printed below the notes, with hyphens indicating syllables that span across bar lines.

The third system continues the piano accompaniment. It consists of one bass clef staff (left). The piano part continues with the same rhythmic pattern, supporting the vocal lines.

The fourth system continues the piano accompaniment. It consists of two staves: one treble clef (upper right) and one bass clef (left). The piano part concludes the piece with a final chord and a few notes in the bass line.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are grouped by a brace on the left, representing the right hand of a piano. The fourth and fifth staves are grouped by a brace on the left, representing the left hand of a piano. The music is in 3/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

The second system of the musical score consists of three staves. The top two staves are grouped by a brace on the left, representing the right hand of a piano. The bottom staff is a bass clef, representing the left hand of a piano. The music continues with the same melodic and harmonic structure as the first system.

The third system of the musical score features four vocal parts with lyrics. The top staff is a treble clef, and the bottom three staves are bass clefs. The lyrics are:
-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

The fourth system of the musical score consists of a single bass clef staff. The music continues with the same melodic and harmonic structure as the previous systems.

The fifth system of the musical score consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music concludes with a final chord and a fermata.

R

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a key with two sharps (D major) and a common time signature. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Musical score for the second system, continuing the piano accompaniment. The structure remains consistent with the first system, showing the interplay between the treble and bass staves.

Musical score for the third system, including vocal lines with lyrics. The lyrics are: "all Na-ture birth, Thou who giv'st all, all, all, all, all, all, all Na-ture". The lyrics are written under four vocal staves (treble and bass clefs). The piano accompaniment continues in the background.

Musical score for the fourth system, featuring piano accompaniment. This system shows a more complex harmonic texture with chords and moving lines in both the treble and bass staves.

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

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

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

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

Nº 36.

1st Violin.

2nd Violin.

Soprano Solo.

Bass.

PIANO.

6 7 6 # 5 6 6 6 5 8 7
4 3 6 5

5 6 6 4 # 5 6 6 #

[S]

SPRING.

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

6 6 # 6 6 # 6 # 6 4 6 4 3 6

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Spring, Does her yearly tri- bute bring, does her yearly tri - - - - - bute bring, does her yearly tri- bute". Below the vocal line is a guitar accompaniment line with fret numbers: #, #, 6, #6, 6, #6, #6, 4, #3, #. To the right of the guitar line is a piano accompaniment consisting of two staves (treble and bass clefs).

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

T

The second system of music continues the vocal line with lyrics "bring, does her yearly tri - - - - - bute bring, All your sweets before him lay, all your". A trill symbol 'T' is placed above the vocal line. The guitar accompaniment has fret numbers: 6, #6, 6, #6, #6, 4, #3, 6, 6. The piano accompaniment continues with two staves.

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

The third system of music has lyrics "sweets be- fore him lay, Then round his al- tar sing and play, All, all, all, all, all, all, all your". The guitar accompaniment has fret numbers: 6, 6, #6, 6, 6, #, 6, 7, #, 6, #. The piano accompaniment continues with two staves.

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

The fourth system of music has lyrics "sweets before him lay, Then round his al- tar sing and play, then round". The guitar accompaniment has fret numbers: 6, #, 6, #, #, 6, #6, #, b5. The piano accompaniment continues with two staves.

The piano introduction consists of two systems of music. Each system has a treble and bass clef staff. The first system features a treble staff with a melodic line and a bass staff with a bass line. The second system continues the melody and bass line, ending with a double bar line.

SUMMER.

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

The first line of the song is written in treble and bass clefs. The treble staff contains the vocal melody with lyrics. The bass staff contains the piano accompaniment. Fingering numbers '6' are indicated in the bass staff. The system ends with a double bar line.

A - dornd with all — the flow'rs of May, Whose va - rious sweets per - fume the air; A -

The second line of the song continues the melody and accompaniment. The treble staff has the vocal line with lyrics. The bass staff has the piano accompaniment. Fingering numbers '#', '6', '#', '6', '5', and '#3' are shown in the bass staff. The system ends with a double bar line.

- dornd with all — the flow'rs of May, Whose va - rious sweets per - fume the air.

The third line of the song continues the melody and accompaniment. The treble staff has the vocal line with lyrics. The bass staff has the piano accompaniment. The system ends with a double bar line.

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

4 6 7 6 7 6

W

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

6 6 4

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

7 6

trees — my will o - bey; All the fruit — that Au - tumnyields,

All the fruit that Au - tumnyields, 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

6 7 b3

of - fer - to - the God of Day. All the fruit that

6 7 6 6 # 6 6 9 8 #

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

6 4 9 7 6 6 7 6 4 #3

Segue subito.

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

Nº 39.º

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

6 3 6 7 3 6 7 #3 7 #3 5 4 b6 5 4 #3 b3 6 3 6
4 3 4 3 4 #3 # 5 4 b4 #7

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

7 3 6 7 6 6 5 #3 5 6 7 #6 4 b6 5 4 #3 b5 6
4 3 # 4 4 4 #3 # 5 5 4 b4 4 #3 b5 6

Z

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

b 7 6 b7
b5

6 b5

4 3

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

b #6 b7 9 8 #6 b7 9 8 6 #4 6 6 4 4 #3

b5 #3 b3

b 2

*Repeat Chorus,
page 130.*

FOURTH ACT TUNE.
AIR.

Nº 40.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

This musical score is for a piece titled "Fourth Act Tune" (Air), numbered 40. It is arranged for a string quartet (1st Violin, 2nd Violin, Viola, Bass) and piano. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piece is divided into three systems. The first system contains the first 12 measures. The second system contains measures 13 through 24, including a repeat sign at the beginning. The third system, marked with a double bar line and a box containing the letter 'A', contains measures 25 through 36, also including a repeat sign at the end. The piano part features a complex accompaniment with many sixteenth and thirty-second notes, while the string parts have more rhythmic, often eighth-note patterns.

ACT V. PRELUDE.

Nº 41.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

A

1. 2.

1. 2.

p

Detailed description of the musical score: The score is for a prelude in 3/4 time, B-flat major. It consists of five staves: 1st Violin, 2nd Violin, Viola, Bass, and Piano. The 1st and 2nd Violin parts play a melodic line with eighth and sixteenth notes. The Viola and Bass parts provide harmonic support with quarter and eighth notes. The Piano part features a complex accompaniment with chords and moving lines. A section marked 'A' begins in the middle of the score. The score ends with a double bar line and first and second endings for the piano part, followed by a piano (*p*) dynamic marking.

EPITHALAMIUM. (Soprano.) THRICE HAPPY LOVERS.

Nº 42.

JUNO.

Soprano Sblo.

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

Bass.

6 4 #3 6 4 #3 6 4 #3 7 6 7 6 6 4 #3

PIANO.

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

#3 7 # 4 #3 5 #6 6

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

4 5 6 # 6 4 #3 6 4 #3

and strife, That at-tends a married

#3 6 5 6 4 4 3

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,

4 #3 6

may he be ev-er, ev - - er con - - - stant, she be ev - er,

C 6 6

she be ev - er, ev - er, ev - er chaste, may he be ev-er, ev - er

6 7 8

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

SONG. (Soprano.) THE PLAIN.

Nº 43.

D

Violin Solo.

Soprano Solo.

Bass.

PIANO.

E

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

F

O, O let me, O,

G

O — let me, let me weep! O, O, — O — let me, for ev-er, ev - er weep, for

6 # 6 7 6 #

H

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

6 6 6 4 3#

K

My eyes no

6 6 6 5 6 #

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

3 4# 6 6 6 4 3

L

sleep.

6 6 6 7 6 6 5

M

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

7 4 2 # 4 3

N

day, And sigh, sigh, sigh my soul — a - way.

6 6 6 4 3 6 6

O

O,

6# # 6 6 6# 4 3

P

O — let me, O, O — let me, let me weep!

6 6 6 # 4 3

Q

O, O let me, O,

#4 2 6 6 4 2 6 # 6 # 5b 6

R

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

6 # 6 7 6 #

S

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

6 6 6 6 7 6 6 4 3#

T

He's

6 6 6 6 # 4 #3



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,

6

V

I shall never, never, never see him

6 6

W

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

7 6 7 6 7 6 6 7 6 7 6

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

7 6 4 3 4 3 # #

ENTRY DANCE.

N^o 44. *

The musical score is arranged in three systems. The first system includes staves for 1st Violin, 2nd Violin, Viola, Bass, and Piano. The second system continues the instrumental parts. The third system features a double bar line and first/second endings for the Violin and Piano parts. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures.

*see page 211 for alternative version.

First system of musical notation, consisting of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system has a piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#).

Second system of musical notation, consisting of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system has a piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a key signature of two flats (Bb, Eb).

Third system of musical notation, consisting of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system has a piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a key signature of two flats (Bb, Eb). The system concludes with first and second endings, marked '1.' and '2.'.

SYMPHONY.

Nº 45.

1st Trumpet.
1st Hautboy.

2nd Trumpet.
2nd Hautboy.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

A

The first system of music consists of a grand staff with piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, featuring a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is in a single treble clef, starting with a melodic phrase of eighth notes and ending with a half note. The system concludes with a double bar line.

B

The second system, marked with a boxed 'B', continues the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment and chordal structure. The vocal line continues with a melodic phrase of eighth notes. The system concludes with a double bar line.

C

1st Hautboy.

2nd Hautboy.

Musical score for section C, measures 1-5. The score includes staves for 1st and 2nd Hautboy, strings (Violin I, Violin II, Viola, Cello, Double Bass), and piano accompaniment. The 1st and 2nd Hautboy parts have melodic lines with some accidentals. The piano accompaniment features chords and arpeggiated figures.

D

1st Trumpet & 1st Hautboy.

Musical score for section D, measures 6-10. The score includes staves for 1st Trumpet & 1st Hautboy, strings (Violin I, Violin II, Viola, Cello, Double Bass), and piano accompaniment. The 1st Trumpet & 1st Hautboy part has a melodic line. The piano accompaniment continues with chords and arpeggiated figures.

2nd Trumpet & 2nd Hautboy.

This block contains the musical score for the 2nd Trumpet and 2nd Hautboy parts. It consists of two staves for the woodwinds and a grand staff (treble and bass clef) for the piano accompaniment. The woodwinds play a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving bass lines.

Nº 46.

SONG. (Alto.) "THUS THE GLOOMY WORLD."

* Trumpet Solo.

1st Trumpet & 1st Hautboy.

2nd Trumpet & 2nd Hautboy.

1st Violin.

2nd Violin.

Viola.

A CHINESE MAN.

Bass. Thus, thus, thus, thus the gloom

This block contains the musical score for the song "Thus the gloomy world." It includes staves for the 1st and 2nd Trumpets and Hautboys, 1st and 2nd Violins, Viola, and Bass. The vocal line is written in alto clef. The piano accompaniment includes chords and a bass line with figured bass notation (6, 6 8 5, 6, 6 9, 6, 6 7 5). The lyrics "Thus, thus, thus, thus the gloom" are written below the bass staff.

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

E

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

6 6 6 6 7 5 6 6 6 5 6 6 9 5 7

F

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

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

G

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

6 # 6 6 5 # 6 # 6 6 # 6 6 6 5 6

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

6 6 5 6 4 6 6 6 5 6 7 #6 6 # 6 6 5 # 6

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

6 6 5 6 6 6 6 6 6 7 5 6 5 6

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

6 5 7 6 9 5 6 6 5 6 6 6 6

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

6 6 7 6 6 6 7 6 9 5 6 6

5 5 5 7 6 7 3 5

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,

6 7 6 4 #3 # # #

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 _____ began to shine And from the pow'r _____ di -

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. A double bar line is at the end of the system.

GG

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

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. A double bar line is at the end of the system.

_____ a glo-ry round _____

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

HH

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

KK

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.

Bass.

PIANO.

Yes,

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

The musical score is presented in three systems. Each system contains three staves: Alto Solo (top), Bass (middle), and Piano (bottom). The Alto Solo part is in treble clef with a key signature of one flat and a common time signature. The Bass part is in bass clef with the same key signature and time signature. The Piano part consists of two staves, treble and bass clef, with the same key signature and time signature. The lyrics are written below the Alto Solo staff. The score includes various musical notations such as notes, rests, and accidentals. The Bass part includes fingerings (6, b, #, 6, 4, #3) and the Piano part includes chordal accompaniment. The lyrics are: "Yes, 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

6 b5 6 6 5 #

1. 2.

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

6 # 6 b 6 5 b 6 6 7 5

1. 2.

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

6 6 6 6

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

b5 7 5 7 # 6 5 6 #

1. 2.

MONKEYS' DANCE.

Nº 49.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a key signature of one sharp (F#). The lower grand staff contains a bass clef and the same key signature. The music is written in a 4/4 time signature. The first four measures of each grand staff are followed by a repeat sign, and the next four measures are the second ending. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of the musical score begins with a double bar line and a repeat sign. It continues with two grand staves in the same key signature and time signature as the first system. A box containing the letter 'M' is placed above the first staff of this system. The notation includes various rhythmic values and rests, with some notes beamed together.

The third system of the musical score begins with a double bar line and a repeat sign. It continues with two grand staves in the same key signature and time signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system concludes with a double bar line and repeat dots.

SONG. (Soprano) HARK, HOW ALL THINGS.

Nº 50.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

N

O

1st WOMAN.

Hark! hark! how

Detailed description: This is a page of a musical score for a song. It features five instrumental parts: 1st Violin, 2nd Violin, Viola, Bass, and Piano. The score is written in G major (one sharp) and 3/4 time. The key signature is G major, and the time signature is 3/4. The score is divided into three systems. The first system contains the instrumental parts. The second system contains the vocal line for the 1st Woman, with lyrics 'Hark! hark! how'. The third system continues the instrumental parts. There are two boxed letters, 'N' and 'O', above the vocal line. The piano part is written in a grand staff (treble and bass clefs). The bass part is written in a bass clef. The violin and viola parts are written in treble clefs. The piano part is written in a grand staff (treble and bass clefs). The vocal line is written in a soprano clef. The lyrics 'Hark! hark! how' are written below the vocal line. The boxed letters 'N' and 'O' are placed above the vocal line. The page number '176' is in the top left corner. The title 'SONG. (Soprano) HARK, HOW ALL THINGS.' is at the top center. The number 'Nº 50.' is below the title. The instrument names are on the left side of the score. The lyrics are at the bottom of the score.

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

6 6/4 6 7/3 6 6/4 6 6/4 6 6

P re - joice,

6/4 6 6 # 6/4 6 9 7 5 #6 4/3 6 4/3 6

1. re - joice - Hark! hark! how - joice - 2. And the world seems to - have one

6/4 6 4/3 3

Q voice, the world seems to have one voice

4/3 6 6 b 6 6 4 7 6/5 4 3 # 1/3 b5

R

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

4 3 6 # 6 6 6 7 # 6 4 3 6

S

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

6 6 6 4 6 5 6 6 6 6

re-joice, re-

6 6 4 3 #6 4 3 6 4 3 6 6 3 6

-joice, re-joice.

6 # 6 6 9 7 #6 4 3 6 4 3 6 7 6 5 4

SONG. (*Soprano*) and CHORUS. HARK! THE ECH'ING AIR.

Nº 51.

Trumpet.

Soprano Solo.

Bass.

PIANO.

2nd 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 -

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

U

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

V

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

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,

6 6 6 6 6 7 6 # 6

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

6 6 #6 # 6 #6 # 6

W

-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. 1. 2.

1st Violin.

2nd Violin.

Viola.

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

CHORUS.

Soprano. 1. 2.

Alto. Hark! hark! hark! hark! hark!

Tenor. Hark! hark! hark! hark! hark!

Bass. Hark! hark! hark! hark! hark!

Segue subito.

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

No 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 -

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

The first system consists of four staves. The top two staves are vocal lines in G major, 3/4 time. The bottom two staves are piano accompaniment. The lyrics are: "Hy - - men, ap - pear, ap-pear, ap - pear, ap -" on the first line and "Hy - men, ap - pear, ap-pear, ap - pear, ap - pear! ap -" on the second line.

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

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

The second system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "-pear! ap - pear, ap-pear, ap - pear, ap - pear!" on the first line and "-pear, ap-pear, ap - pear, ap - pear! ap - pear, ap-pear, ap - pear, ap -" on the second line.

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

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

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "Hy - men, Hy - men, ap - pear, ap-pear, ap - pear, ap - pear!" on the first line and "-pear! Hy - men, ap - pear, ap-pear, ap - pear, ap - pear!" on the second line.

1st Violin.

2nd Violin.

Viola.

CHORUS.

Soprano.

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

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

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

Piano introduction for section B, featuring treble and bass clefs with a key signature of two flats.

1st WOMAN.

Our Queen of Night com-mands thee not to_

2nd 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!

Piano accompaniment for the first vocal part, showing chordal textures in the right hand and bass line in the left hand.

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

Piano accompaniment for the second vocal part, showing a simple bass line.

Piano accompaniment for the first vocal part, showing a more active bass line.

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

1st Violin. C
 2nd Violin.
 Viola.

Night com - mands thee not to — stay.
 Night com - mands thee not to stay.

CHORUS.
 Soprano.
 Alto. Our Queen of Night com-mands thee not to —
 Tenor. Our Queen of
 Bass. Our Queen of Night com-mands thee not to
 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-tears, false flames, love's me-tears, yield my torch no light, no, no, no, no, no, no, no, no, no,

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

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

no, they yield my torch no light. **1st WOMAN.** Turn, turn,— then thine eyes, **2nd 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.

- 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

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

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

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

2nd 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

L

1. care; 2. care; And ev'-ry time the sun shall dis-play His ris - - ing

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

care; care; 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.

The piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords, primarily triads and dyads, in a steady rhythm. The left hand (bass clef) provides a bass line with some melodic movement, often playing single notes or pairs of notes. The overall texture is harmonic and supports the vocal lines.

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.

The first system of the score consists of four staves. The top two staves are the right and left hands of the piano, both in treble clef. The bottom two staves are the right and left hands of the piano, both in bass clef. The music is in a common time signature and features a steady, rhythmic accompaniment with various note values including eighth and sixteenth notes.

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.

The second system of the score contains three vocal staves. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are printed below each staff. The music is in a common time signature and features a steady, rhythmic accompaniment with various note values including eighth and sixteenth notes.

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

The third system of the score contains two vocal staves. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are printed below each staff. The music is in a common time signature and features a steady, rhythmic accompaniment with various note values including eighth and sixteenth notes.

The fourth system of the score consists of two staves. The top staff is the right hand of the piano in treble clef, and the bottom staff is the left hand of the piano in bass clef. The music is in a common time signature and features a steady, rhythmic accompaniment with various note values including eighth and sixteenth notes.

DANCE FOR CHINESE MAN AND WOMAN.

No 54.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

The first system of the musical score consists of five staves. The top four staves are for the string ensemble: 1st Violin, 2nd Violin, Viola, and Bass. The bottom two staves are for the Piano. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The string parts play a rhythmic pattern of eighth and sixteenth notes, while the piano accompaniment features chords and a steady bass line.

O

The second system of the musical score continues the piece. It features the same five staves as the first system. A circled letter 'O' is placed above the first staff at the beginning of the system. The musical notation continues with similar rhythmic patterns and harmonic structures.

P

The third system of the musical score continues the piece. It features the same five staves as the previous systems. A circled letter 'P' is placed above the first staff at the beginning of the system. The musical notation continues with similar rhythmic patterns and harmonic structures.

Q

Musical score for section Q, measures 1-6. The score is written for a grand piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (tenor and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present at the end of measure 6.

R

Musical score for section R, measures 7-12. The score continues with the same instrumentation as section Q. The right hand part features a more melodic line with some rests, while the left hand maintains a steady accompaniment. A double bar line is present at the end of measure 12.

Musical score for section R, measures 13-18. The score continues with the same instrumentation. The right hand part has a more active melodic line, and the left hand accompaniment becomes more intricate. A double bar line is present at the end of measure 18.

S

Musical score for section S, consisting of two systems of four staves each. The first system includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system continues the piano accompaniment with chords and bass lines.

T

Musical score for section T, consisting of two systems of four staves each. The first system includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system continues the piano accompaniment with chords and bass lines.

U

Musical score for section U, consisting of two systems of four staves each. The first system includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system continues the piano accompaniment with chords and bass lines.

V

Musical score for system V, measures 1-6. The system consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with quarter and eighth notes.

Musical score for system V, measures 7-12. The system continues with four staves. The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with a steady accompaniment.

W

Musical score for system W, measures 1-6. The system consists of four staves. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a rhythmic accompaniment with quarter and eighth notes.

Musical score for system W, measures 7-12. The system continues with four staves. The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with a steady accompaniment.

X

Musical score for system X, measures 1-6. The system consists of four staves. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a rhythmic accompaniment with quarter and eighth notes.

Musical score for system X, measures 7-12. The system continues with four staves. The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with a steady accompaniment.



System 1: A musical score system consisting of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The music is in a major key and 4/4 time. The vocal line features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.



System 2: A musical score system consisting of four staves. A double bar line with repeat dots is at the beginning. A box containing the letter 'Y' is positioned above the first staff. The music continues with similar vocal and piano parts as in System 1, showing a continuation of the melodic and harmonic material.



System 3: A musical score system consisting of four staves. A double bar line with repeat dots is at the beginning. The music continues with similar vocal and piano parts as in System 1, showing a continuation of the melodic and harmonic material.

Z

The first system of music consists of five measures. It features a vocal line with a melodic line and a piano accompaniment. The piano part is divided into two staves: the upper staff for the right hand and the lower staff for the left hand. The right hand accompaniment consists of eighth-note patterns, while the left hand provides a steady bass line. A box containing the letter 'Z' is placed above the first measure of the vocal line.

The second system of music consists of five measures, starting with a double bar line. It continues the vocal and piano parts from the first system. A box containing the letters 'ZZ' is placed above the fourth measure of the vocal line. The musical notation includes various note values and rests, with some notes marked with a flat (b).

The third system of music consists of five measures, also starting with a double bar line. It concludes the piece with a final cadence. The vocal line ends with a series of notes, some marked with a flat. The piano accompaniment provides harmonic support throughout. The system ends with a double bar line.

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

1st Violin. *f*

2nd Violin. *f*

Viola. *f*

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. *f*

PIANO. *f*

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

f

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.

N^o 39.^a

1st Violin.

2nd Violin.

Viola.

Bass Solo.

Bass.

PIANO.

This system contains the first six staves of the musical score. The 1st Violin staff begins with a treble clef and a 4/4 time signature. The 2nd Violin and Viola staves are in the same key and time. The Bass Solo staff is in bass clef. The Bass staff is in bass clef and includes the lyrics '6 6 2' under the notes. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line.

This system contains the continuation of the musical score, including the 7th through 12th staves. The 1st Violin staff continues with a treble clef. The 2nd Violin and Viola staves continue in the same key and time. The Bass Solo staff is empty. The Bass staff continues with the lyrics '6 6 2' and includes the lyrics '6 6 2' and '6 6 2' under the notes. The Piano part continues with two staves, with the right hand playing chords and the left hand playing a bass line.

Y

Musical notation for section Y, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in a single staff with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

WINTER.

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

6 6 7 6 5 # # 7 5 4 # 6 5 #3 6 #3
4 3 4 3 4 # # 5 4 #3 4 #3 4 #3

Musical notation for section Y, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in a single staff with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

Z

Musical notation for section Z, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in a single staff with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

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

7 6 6 #3 6 6 #3 5 6 7 5 4 # 6 5 # 5 6
4 3 4 #3 4 4 #3 3 6 5 5 4 4 4 # 3 5

Musical notation for section Z, featuring a vocal line and piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in a single staff with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

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

4 7 6 4 5 b7 6 b5 4 3

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

4 6 4 5 #3 4 3 b7 4 5 #3 #3 4 3 2 6 6 4 5

APPENDIX III.

ENTRY DANCE.

Nº 44^a

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

This system contains the first five staves of the musical score. From top to bottom, they are: 1st Violin (treble clef), 2nd Violin (treble clef), Viola (alto clef), Bass (bass clef), and Piano (grand staff). The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.

This system contains the next five staves of the musical score, continuing from the first system. It includes first and second endings for the strings and piano accompaniment. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piano part features a complex accompaniment with many beamed notes and rests.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff contains a bass clef and a bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

The second system of the musical score continues the composition. It features the same two grand staves as the first system. The notation is dense, with many sixteenth and thirty-second notes, particularly in the right-hand parts of both staves. There are also some longer note values and rests interspersed throughout the system.

The third system of the musical score concludes the piece. It maintains the two grand staff structure. The final measures of the system include first and second endings, indicated by the numbers '1.' and '2.' above the notes. The notation shows a variety of rhythmic patterns and chordal structures, leading to a final cadence.

AIR.*

The musical score is arranged in five systems. The first system includes staves for 1st Violin, 2nd Violin, Viola, Bass, and Piano. The 1st Violin part begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The 2nd Violin part uses a treble clef and a 3/4 time signature. The Viola part uses an alto clef and a 3/4 time signature. The Bass part uses a bass clef and a 3/4 time signature. The Piano part is written in grand staff notation with a 3/4 time signature. The second system continues the instrumental parts. The third system continues the instrumental parts. The fourth system continues the instrumental parts. The fifth system continues the instrumental parts. The score is written in a clear, standard musical notation style.

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

The first system of music consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, including some accidentals. The bass clef part provides a harmonic accompaniment with chords and moving lines. The lower grand staff also contains a treble clef and a bass clef. The treble clef part continues the melodic development, while the bass clef part provides a steady accompaniment.

The second system of music continues the composition. It features two grand staves. The upper grand staff has a treble clef and a bass clef. The treble clef part has a melodic line with some notes marked with a flat and an accent (e.g., *b.* and *acc.*). The bass clef part provides a harmonic accompaniment. The lower grand staff has a treble clef and a bass clef. The treble clef part has a melodic line with some notes marked with a flat and an accent (e.g., *b.* and *acc.*). The bass clef part provides a harmonic accompaniment.

The third system of music continues the composition. It features two grand staves. The upper grand staff has a treble clef and a bass clef. The treble clef part has a melodic line with some notes marked with a flat and an accent (e.g., *b.* and *acc.*). The bass clef part provides a harmonic accompaniment. The lower grand staff has a treble clef and a bass clef. The treble clef part has a melodic line with some notes marked with a flat and an accent (e.g., *b.* and *acc.*). The bass clef part provides a harmonic accompaniment.



System 1: Four staves of music. The top two staves are a grand staff (treble and bass clefs). The bottom two staves are a grand staff (bass and bass clefs). The music consists of a melody in the upper staves and a complex, rhythmic accompaniment in the lower staves.



System 2: Four staves of music, separated from the first system by a double bar line. The notation continues with the same instrumental parts as in the first system.



System 3: Four staves of music, separated from the second system by a double bar line. The notation continues with the same instrumental parts as in the previous systems.

The first system of music consists of two systems of staves. The upper system contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The lower system contains two staves: a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The music is written in a common time signature and features a variety of note values and rests.

The second system of music begins with a double bar line and repeat sign. It consists of two systems of staves. The upper system contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a rhythmic accompaniment. The lower system contains two staves: a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The music continues with similar notation to the first system.

The third system of music also begins with a double bar line and repeat sign. It consists of two systems of staves. The upper system contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a rhythmic accompaniment. The lower system contains two staves: a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The music concludes with a final cadence.