

THE
FAIRIES
AN
OPERA.

The Words taken from
SHAKESPEAR &c.

Set to Music by
M^r. SMITH.

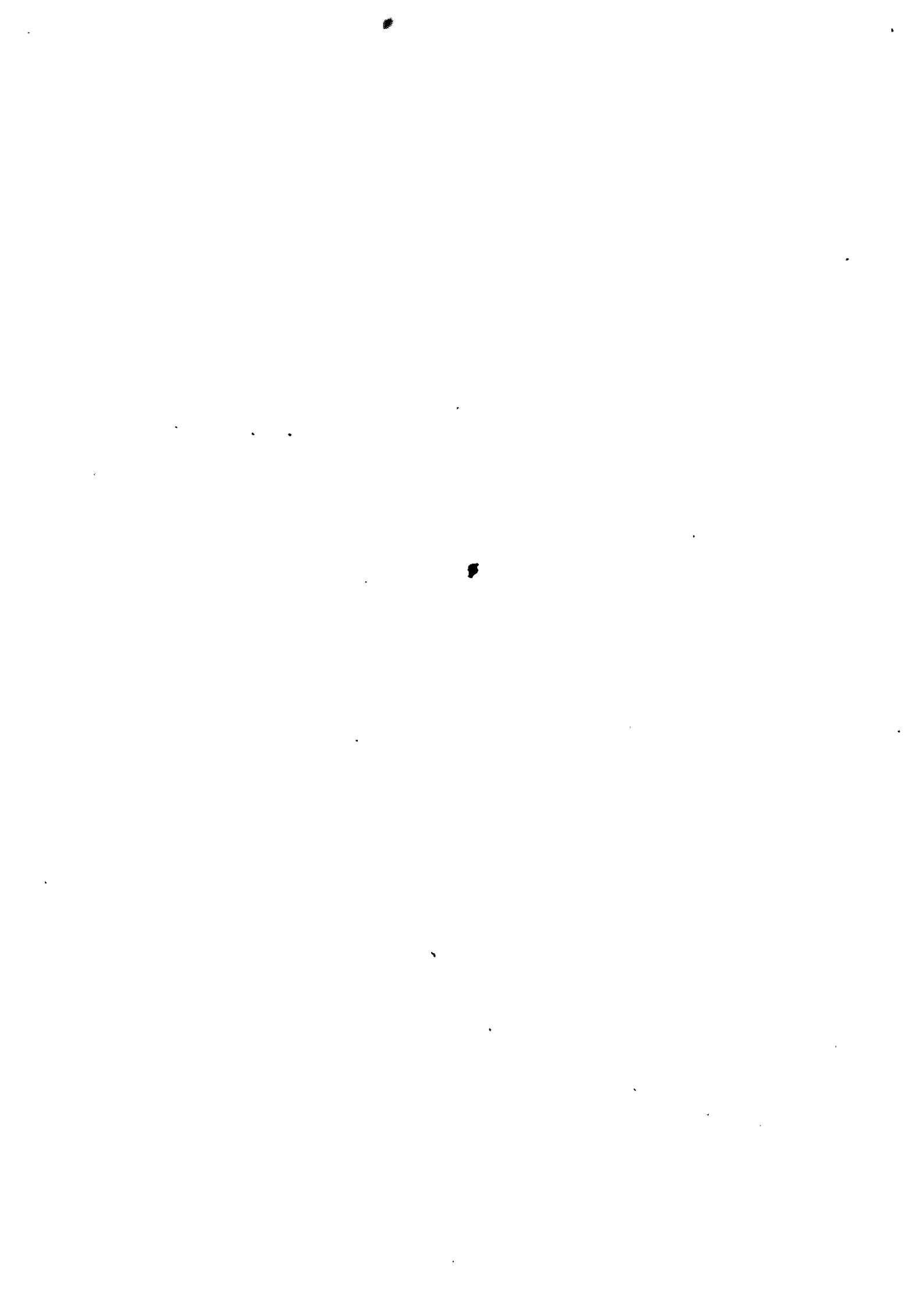
Vide Prologue.

GARRICK.

Struck with the Wonders of his Master's Art
Whose SACRED DRAMAS shake and melt the Heart,
Whose Heaven-born Strains the coldest Breast inspire,
Whose CHORUS-THUNDER sets the Soul on Fire!
Inflam'd, astonish'd! at those magic Airs,
When SAMSON groans, and frantic SAUL despairs,
The Pupil wrote —

.....
.....
If through the Clouds appear some glimm'ring Rays,
They're Sparks he caught from his great Master's Blaze!

London. Printed for I. Walsh in Catharine Street in the Strand.



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Musick Compos'd by M^r HANDEL. Printed for I. WALSH in Catharine Street in the Strand.

ORATORIOS in Score.			
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OVERTURE

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above several notes. The bottom staff includes figured bass notation with numbers 6, 7, 4, 6, 6, 4, 3.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic patterns and trills. The bottom staff includes figured bass notation with numbers 6, 6, 4, 2, 6, 4.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. This system includes first and second endings, marked "1st" and "2nd". The word "Pia" is written below the middle staff. The bottom staff includes figured bass notation with numbers 6, 6, 5, 4, 6, 1st, 2nd.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The word "Allegro" is written at the beginning of the top staff. The music is more rhythmic and features many sixteenth and thirty-second notes.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several asterisks (*) and a 'b' symbol (flat) placed above or below notes throughout the system.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with complex rhythmic patterns and includes several asterisks (*) and a 'b' symbol (flat) placed above or below notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with complex rhythmic patterns and includes several asterisks (*) and a 'b' symbol (flat) placed above or below notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with complex rhythmic patterns and includes several asterisks (*) and a 'b' symbol (flat) placed above or below notes.

M. nuet

Pia

Andantino

For

Pia

For Pia For

Pia For

March

Tromba

Viol: e
Hautb: 1^o

Viol: e
Hautb: 2^o

Viola

Bassi

Musical score for Tromba, Viol: e Hautb: 1^o, Viol: e Hautb: 2^o, Viola, and Bassi. The score is in C major, 2/4 time, and features a march-like melody with various ornaments and dynamics.

Musical score for Tromba, Viol: e Hautb: 1^o, Viol: e Hautb: 2^o, Viola, and Bassi. This section includes the lyrics "pia for pia for" and features a more melodic and lyrical passage.

Musical score for Tromba, Viol: e Hautb: 1^o, Viol: e Hautb: 2^o, Viola, and Bassi. This section includes the lyrics "pia for pia for" and features a more melodic and lyrical passage.

Sung by M^r Beard

Tronba

Viol: 1^o

Viol: 2^o

Viola

Pierce the Air with founds of Joy, Pierce the Air with founds of Joy,

Come HY...MEN with the wing-ed Boy bring Song and Dance and revel-ry.

Pol
bring Song and Dance and revel-ry, and re-

This system contains the first system of music, including vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line begins with the word 'Pol' and continues with 'bring Song and Dance and revel-ry, and re-'. There are asterisks under the piano accompaniment in the bass line.

For
vel-ry and re-vel-ry. Pierce the air wth sounds of

This system continues the musical score. The vocal line includes the words 'For', 'vel-ry and re-vel-ry.', and 'Pierce the air wth sounds of'. The piano accompaniment continues with similar rhythmic complexity. There are asterisks and some handwritten markings (like '6 5') in the piano part.

Pia
Joy. Come My... with the wing-ed Boy, bring Song and Dance and revelry.

This system concludes the page. The piano part is marked 'Pia' (Piano). The vocal line begins with 'Joy. Come My... with the wing-ed Boy, bring Song and Dance and revelry.'. The piano accompaniment continues with the same intricate rhythmic patterns.

bring Song and Dance & revelry. and re -

vel - - - ry - - - Pierce the Air with founts of Joy.

bring Song and Dance and revelry. bring Song and Dance and re - vel - ry.

For

6 3

Pia

From this our

great - solem-ni-ty, from this our Great solem-ni-ty, drive care and sorrow far a -

way, let all be mirth and Holi-day, let all be mirth and Ho - - - - - liday.

76 4 5 .S.
Dal Segno.S.

For Fortifs? piu for pia Fortifs?
 of my heart, y weaknes of my heart. With

For Pia
 mean disguise let others nature hide, and mimick virtue with the paint of art, and mimick virtue with y paint of

art. I scorn the cheat of reason's foolish pride, of rea sons

foolish pride, and boast the graceful weaknes of my heart, and boast the graceful weak nes of my

piu for for *piu for* *pia* *piu for* *fortissimo*

heart, *tr* weakness of my heart.

tr *Larghetto e pia* *piu for* *pia*

The more I think, the more I feel, I feel my pain, and learn the more each

piu for *pia* *piu for* *pia*

heav'nly charm to prize, while fools too light for passion safe re-main, and dull sensation

for.

keeps the stupid wife, and dull - - - sen-sa-tion keeps the stu-pid wife, the stu-pid wife.

D. Capp

for
ab: and the rebecks brisk did found, when young and old came forth to play - *ab*

po
 on a sunshine holyday, on a *piu for*

for
 sunshine holyday. *ab:* Let us wander far a-way.

Pia *up.*
 where the nibbling flocks do stray, o'er the mountains barren breast, where labouring clouds do often

rest, o'er the meads with daizies py'd, shallow brooks and rivers wide, meadows trim with daizies py'd.

piu for for *S.*
 shallow brooks and rivers wide. *S.* *Dal Segno*
 When that gay

Sung by Miss Poitier

Andante

This system contains the first four staves of the musical score. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#), and the time signature is 12/8. The piano part includes various fingering numbers (6, 5, 4, 2, 6, 5, 4, 3, 6, 5, 7) and dynamic markings like 'tr.' (trills).

Pia For Pia

This system contains the next four staves. The tempo is marked 'Pia' (Piano). The vocal line includes the lyrics 'O HERMIA fair, O happy, happy fair, your'. The piano accompaniment features dynamic markings like 'tr.' and 'S.' (Sforzando). Fingering numbers are present throughout the piano part.

This system contains the final four staves of the musical score. The piano accompaniment includes dynamic markings like 'tr.' and 'S.'. The lyrics 'eyes are load-stars, and your tongue's sweet air, more tuneable than lark to shepherd's ear, than' are written below the piano part. Fingering numbers are provided for the piano part.

lark to shepherd's ear, when wheat is green, when hawthorn buds appear, when wheat is green, when hawthorn buds ap

pitt for for pia

pear, when wheat is green, when hawthorn buds appear. O HER ... MIA

fair. O happy, happy fair, your eyes are load-stars, and your tongue's sweet air, more tuneable than

fair. O happy, happy fair, your eyes are load-stars, and your tongue's sweet air, more tuneable than

lark to shepherd's ear, than lark to shep-herd's ear, when wheat is green, when haw- thorn buds - appear. O

b3 b7 #5 b b7 5 6 4 5

HERMIA, happy fair. O happy, happy fair, your tongue's sweet air, more tuneable than the lark, when

6 5 9 8 6 7 5 6

wheat is green, when hawthorn buds appear. when wheat is green, when haw- thorn buds appear, when wheat is

4 5 6 6 7 6 6 7 5

tr *tr*
 piu for for
 green when hawthorn buds appear.

6 6 6 6 3 4 2 5 4 8 6 6 4 5 6 4 5

tr *tr* *tr*
 Pia
 O teach me how you look, and with what art, you

6 6 6 6 5 4 6 4 5

fway the motion of your lover's heart, you fway the motion of your lover's heart, O

6 4 5 6 4 5

tr tr tr tr

teach me how you look, and with what art, you sway the motion of your lover's heart, your lover's

6 6 6 6 6 6 5 4 5

for

Adg^o tr

heart, you sway your lo- ver's heart.

4/2 6 6 5 6 4 5 4/2 5

S.

S.

0 Dal Segno

3/4 6 6 5 6 4 5 6 4 5 6 4 5 3

Sung by Signora Pafserini

Andante

Be fore the time I did Lyfander see, Ly. fan. der fee, seem'd

Athens like a pa. radise to me, a pa. radise to me, seem'd A. . . then like a pa. radise to me.

Piu

...ens like a ... ra-dise to me, a pa-r-di-se to me, ...

6 6 5 6 6 5
4 3 3

87 5 6 6 6 5 6 5
65 3 4 3 4 3

po

Then what gra-ces in my love do dwell, that he hath turn'd a heaven in-to hell.

6 6 6 4 5 # # 6 5 #

D.C.

that he hath turn'd a heaven in-to hell, a heaven in to hell, a heaven in-to hell.

6 # 7 # 6 5 # 6 6 4

Sung by Miss Potter

Love looks not with the eyes. but with the
 mind. but with the mind and therefore is wing'd. Cupid painted blind, nor hath loves mind, of
 any Judgement taste, wings and no eyes, figure un-hee-dy haste. un-hee-dy haste.
 po
 Love looks not with the eyes but with the mind. and therefore
 is wing'd Cupid painted blind, nor hath loves mind, of Judgement taste nor hath loves mind, of

Fe
 Fe
 po
 Fe
 po

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

any Judgement taste, nor hath loves mind of any Judgement taste, wings had no eyes, figure un-

... heed'y hafte... un-heed'y hafte,

And therefore is love said to be a child, be-cause in choice he

of.tens be.-guild, he oftens be.-guild. be-cause in Choice he often is be.

-guild be-cause in choice he often is be-guild, he often is be-guild. D.C.

Sung by Master Moore

Contra Alto

fenza H

Guiftofo

The first system of music features a vocal line in the upper staff and guitar accompaniment in the lower staff. The guitar part includes a 'Guiftofo' instruction and a '7' fret marker. The key signature has one sharp (F#) and the time signature is 3/8.

Where the bee fucks, there lurk I, in a

The second system continues the vocal and guitar parts. The vocal line has a '7' fret marker above it. The guitar part has a '7' fret marker. The key signature and time signature remain the same.

fenza H

The third system shows the vocal line with 'fenza H' written above it. The guitar part has 'H' and '5 #' markers. The key signature and time signature are consistent.

cowflips bell I lye, there I couch when owls do cry, - - -

The fourth system contains the lyrics 'cowflips bell I lye, there I couch when owls do cry, - - -'. The vocal line has a '6 4' fret marker below it. The guitar part has a '6 4' fret marker below it. The key signature and time signature are consistent.

The fifth system continues the musical notation. The vocal line has a '6 4' fret marker below it. The guitar part has a '6 4' fret marker below it. The key signature and time signature are consistent.

there I couch when owls do cry.

The sixth system contains the lyrics 'there I couch when owls do cry.' The vocal line has a 'tr' (trill) marking above it. The guitar part has '6 4 5 #' and '6 4 5 #' fret markers below it. The key signature and time signature are consistent.

Senza H.

where the bee fucks, there lurk I in a cowflips bell I lye,

Senza H.

in a cowflips bell I lye. there I couch wher owls do cry.

For senza fordini

there I couch wher owls do cry.

Senza H

All^o *po* *Fe*

Unis

On the bats back I do fly... do fly

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{6}{5}$

po

After sunset merrily, merrily, merrily, shall I live now, under the blossom that hangs on the bough,

$\frac{7}{4}$ $\frac{7}{4}$

Fe

Da Capo

that hangs on the bough, that hangs on the bough, under the blossom that hangs on the bough,

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{4}{3}$ $\frac{6}{3}$

Sinfonia

29

Vio. 1^{mo}

Vio. 2^a *tr*

Hautb. 1^{mo} & 2^o

Viola. *Col. Basso*

Basso.

p^o

tr

p^o

F^o

Violin I staff: *Vinc.*

Violin II staff: *Col Violini*

Violin I staff: *p^o*

Violin II staff: *tr*, *Col Violini*

Violin I staff: *tr*

Violin II staff: *Haut. Tacet*, *Unis*

Cello/Double Bass staff: *6*, *6*, *4*, *3*

Sung by Miss Young

Andantino

O'er the smooth enamell'd green enamell'd green where no print of Step hath been of

Step hath been Follow me as I Sing and touch the war-bled String and

touch the war-bled String

First system of musical notation, featuring treble and bass staves with various notes, rests, and trills (tr). A fermata is placed over a note in the bass staff.

Second system of musical notation with lyrics: "and touch and touch the war - - bled string and touch the war - - - bled string". The notation includes treble and bass staves with notes, rests, and trills.

Third system of musical notation with lyrics: "Un - - der the". The notation includes treble and bass staves with notes, rests, and trills. A fermata is placed over a note in the bass staff.

Fourth system of musical notation with lyrics: "Shady roof of bran - - ching Elm Star proof of branching Elm Star proof". The notation includes treble and bass staves with notes, rests, and trills. A fermata is placed over a note in the bass staff.

Fifth system of musical notation with lyrics: "Fol - low follow me follow follow me Da Capo". The notation includes treble and bass staves with notes, rests, and trills. A fermata is placed over a note in the bass staff.

Sixth system of musical notation, concluding the piece with a double bar line. The notation includes treble and bass staves with notes, rests, and trills.

Sung by Master Reinhold

The musical score is written in 6/8 time and consists of several systems. The first system shows the vocal line and piano accompaniment. The second system includes lyrics: "Come, follow, follow, follow me, ye fair, ye elves that be." The third system includes lyrics: "o'er tops of dewy grafs, so nimb..ly we do pass." The score includes various musical notations such as notes, rests, and fingerings.

Lyrics:

Come, follow, follow, follow me, ye fair, ye elves that be.

o'er tops of dewy grafs, so nimb..ly we do pass.

do nafs, the young and tender, ten der, stalk, ne'er bends where we do walk ne'er

bends where we do walk, come,

follow, follow, follow me, ye Fairy, Fairy, elves that be, o'er tops of dewy grafs.

pe po

so nimb-ly we do pass, we do pass, so nimbly so nimbly we pass the

Po Fe po

young and tender, tender, stalk ne'er bends where we do walk, ne'er bends where we do walk,

yet in the morning may be seen, where we y^eright before have

been, where we the night before have been, the night be fore have been the night before have been

D.C.

Sung by Miss Poirer

The musical score consists of two systems of vocal and piano parts. The first system includes the following lyrics: "Po Fe", "his", and "Love made the lov. ly ven us burn, in vain, in". The second system includes: "Piu Fe po", "Piu Fe po", "vain, in vain, in vain, and for the cold youth mourn, a youth - as", "Onis", "Col Parte", and "cold, as cold, as you but he at least pur_sud no other she, pur_sud pur_sud no other she, but he at".

The piano accompaniment features various fingering numbers (e.g., 6, 7, 5, 4, 3, 2) and dynamic markings such as *ff* and *ffz*. The score is written in a key with one flat and a 6/8 time signature.

least pursued no other she, pursued pursued no other she,

Love made the lovely

lovely ven as burn in vein, and for the cold youth mourn, a youth as cold as

cold as you, but he at least pursued - no other she, but he at least pursued no other

The musical score consists of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piano part features complex rhythmic patterns and chordal textures. The lyrics are: "least pursued no other she, pursued pursued no other she," "Love made the lovely", "lovely ven as burn in vein, and for the cold youth mourn, a youth as cold as", and "cold as you, but he at least pursued - no other she, but he at least pursued no other".

First system of musical notation. The vocal line (treble clef) features a melodic line with trills (tr) and slurs. The piano accompaniment (treble clef) provides harmonic support. The bass line (bass clef) includes a 'Col Basso' part with a '7 7 7' fingering.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "she, pursued pursued no other she, but he at least pursued no other she, pur-sued pur-". The piano accompaniment (bass clef) includes a 'Col Basso' part with a '7 7 7' fingering. Fingering numbers 5, 7, 6, 6, 5, 4, 3, 5, 7, 6 are visible below the bass line.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: "po fe Fe". The piano accompaniment (bass clef) includes a 'Col Basso' part with a '7 7 7' fingering. Trills (tr) are marked above the vocal line.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: "...sue'd no other she, pursued no o..ther she,". The piano accompaniment (bass clef) includes a 'Col Basso' part with a '7 7 7' fingering. Fingering numbers 6, 5, 4, 3, 6, 6, 6, 5, 4, 3, 6, 5, 4, 3 are visible below the bass line.

Fifth system of musical notation. This system features a complex piano accompaniment (bass clef) with dense chordal textures and a 'Col Basso' part with a '7 7 7' fingering.

Sixth system of musical notation. The vocal line (treble clef) contains the lyrics: "fo have I seen the lost Clouds". The piano accompaniment (bass clef) includes a 'Col Basso' part with a '7 7 7' fingering. Fingering numbers 4, 5, 3, 6, 6, b3, *3, 6 are visible below the bass line.

Fe

pour in . . . to the

sea, a useless flower and the vex'd sailors, curse the rain, for

Fe Po

which poor shep. herds pray'd in vain, Dal fe'no's.

Sung by Miss Young.

Andante pia
Viol: mis
You spotted snakes with double tongue, thorny hedgehogs, be not seen, newts & blind worms, do no wrong.

Traver:
V. 1^o for
V. 2^o for
come, come not near the Fairy Queen.

pia
for
Philomel with me-lo-dy, sing in your sweet lul-la-by. lulla, lulla, lulla-by, sing in your sweet lullaby.

unus pia

V. 19

pia

never harm, nor spell nor charm, come the Fairy's pillow nigh, so good night with lulla-by.

for pia pianiss^o

Allegro

weaving spiders come not here; hence, you longlegged

spinners, hence: beetles black approach not near, worm, worm nor snail do no offence.

6 4 5 6

44 Duetto - Sung by Sig^{ra} Pafserini & Sig^r Guadagni

First system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/8. The piano part features a rhythmic pattern of eighth notes. The vocal lines are highly melodic and include trills (tr) and slurs (s.).

Second system of musical notation. It continues the piece with four staves. The vocal lines include the lyrics "Not the fil-ver" under the second vocal staff. The piano accompaniment continues with similar rhythmic patterns and includes some fingering numbers like 6, 7, 7, 6, 5, 3, 4, 3.

Third system of musical notation. It features four staves. The vocal lines include the lyrics "doves the doves that fly, yoak'd in cy-the-reas car, Not the fil-ver doves the". The piano accompaniment includes a trill (tr) and some fingering numbers like 6, 5, 3, 4, 3.

Fourth system of musical notation. It features four staves. The vocal lines include the lyrics "are so beaux", "doves that fly, yoak'd in cy-the-re-as car, are so beaux to the". The piano accompaniment includes some fingering numbers like 6, 5, 3, 4, 3.

to the eye, are fo choise. ly match'd by.

eye the eye are fo choise ly match'd. by

6 5 # 6 # 9 8 7# 6 5

far are fo beauteous to the eye, are fo choicely chieely match'd.

far are fo beauteous to the eye are fo choicely match'd.

#

po Fe po Fe

are fo choicely match'd by far

are fo choicely match'd by far

5 6 5 4 #

not the fil . ver doves the doves that fly yockid in cy-the . reas car

not the fil . ver doves the doves that fly yockid in

47 6 5 #

are so beauteous to the eye . . . are so choice . . .

cythe . reas car are fo beauteous to the eye are fo choice . . .

7 5 3 9 8 5

ly matchd . . . by far are so choice . . .

ly matchd . . . by far are so choice . . .

6 6 3 7 9 8 7 6

ly match'd by far are so beautiful to the eye are so choicely.

... ly match'd by far are so beautiful to the eye are so

5 6

choicely match'd are so choicely match'd by far are so choice - -

choicely match'd are so choicely match'd by far are so

7 5 5 6 6 5 4 5

choice - - - - - ly

tr tr - tr tr tr

tr tr tr tr tr

match'd . . . are for choice . . . ly match'd by far

match'd . . . are for choice . . . ly match'd by far

re

tr

tr

6 7 7 4 3

Sig^o Guadagni

Nor the wings that bear that bear a loft the gay sportive god of love.

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

Soprano P. Serini

On the wings that bear that bear a loft the gay sportive god of love of love
 the gay sportive god of love

are so lovely bright and soft or with more consent do move,
 are so lovely bright and soft or with more consent do move,

or with more... consent do move,
 or with more... consent do move,

tr *pp* *fe* *S.*
tr *S.*
 Dal Segno

Sung by Sig.^o Guadagnari

And^{te} *po*

Say lovely dream where couldst thou find shades to counterfeit that face, colours

of this glorious kind, come not from any mortal

fe *po*

place... from any mortal place. say lovely dream where couldst thou find

shades to counterfeit that face that face, colours of this glo

rious kind come not from any mortal

place, come not from any mortal place from any mortal place,

Sung by Sig^{na} Pajserini

Allegro

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature, and two piano accompaniment staves in G major (two sharps) and 3/8 time. The vocal line begins with a series of eighth-note triplets, followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegro'. The word 'tunis' is written above the second piano staff.

pia for pia

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The vocal line continues with a melodic line, marked with 'pia' and 'for'. The piano accompaniment continues with rhythmic patterns. The tempo is marked 'Allegro'. The lyrics 'Sweet soothing hope, whole ma - gic' are written below the vocal line.

tunis

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The vocal line continues with a melodic line, marked with 'tunis'. The piano accompaniment continues with rhythmic patterns. The lyrics 'art. transforms our night, our night to day, dis. pel those clouds that' are written below the vocal line.

pia

Handwritten musical score for the fourth system. It consists of three staves: a vocal line in treble clef, a piano accompaniment staff in treble clef, and a piano accompaniment staff in bass clef. The vocal line continues with a melodic line, marked with 'pia'. The piano accompaniment continues with rhythmic patterns. The lyrics 'link my heart with thy - en - liv - ning ray' are written below the vocal line.

with thy en - - liv'ning, with thy en - liv'ning. en -

for pia for

- liv'ning ray. dis-

6 5 4 * Viola col Basso 6 5 4 *

pel those clouds that sink my heart. Sweet soothing hope, whose ma - - gic art, trans -

forms our night, our night 'to day. dispel those clouds that sink my

6 7 8 *

heart with thy - - - en - liv' - - - ning ray -

with thy en - liv' - ning, with thy en -

piu for for

liv' - - - ning ray : with thy en liv' - ning ray

Viola col Basso

Pia

Thus when the sky with

noxious freams, has been obfcur'd a-while, the Sun darts forth his piercing

6 5 4 6 6 * 6 5 4 * *

beans, and makes all na-ture smile

tr 4 *

and makes all nature, all na-ture

6 5 4 *

for. pia.

smile. Sweet Dal Segno .S'

6 5 4 3

Sung by Master Reinhold



First system of musical notation. It consists of five staves: two vocal staves (treble and bass clef), a piano accompaniment staff (treble clef), and two bass clef staves. The music is in common time (C) and B-flat major. The lyrics "via" are written under the second vocal staff.



Second system of musical notation. It consists of five staves. The lyrics "But you must not" are written under the second vocal staff. The lyrics "piu for for" are written under the first vocal staff. The lyrics "long delay, not be weary, weary, yet there's no time to cast away, to cast a way." are written under the piano accompaniment staff. The lyrics "finitis" are written under the first vocal staff.



Third system of musical notation. It consists of five staves. The lyrics "pia" are written under the first vocal staff. The lyrics "for" are written under the second vocal staff. The lyrics "or for Fairies to forget the virtue of their feet, the virtue of their feet;" are written under the piano accompaniment staff. The lyrics "h." are written under the first vocal staff.

piu for for pia

Knotty legs and plants of clay

6 6 5 4

for pia for pia

w^{mf} w^{mf} w^{mf} w^{mf}

seek for ease and love de-lay. but with you it still should fare as with the air. as with the

6^{b7} 6 5 3 6 6

piu for for

air of which you are. as with the air of which you are.

6 6 5 3

6 4 3

Sung by Master Reinhold

break of day thro' this Wood each Fairy stray each Fairy stray and your night sports Celebrate

ev'ry Fairy take his gait ev'ry Fairy take his gait - - - Trip away make no stay meet me

all by break of day

Now until the

Dynamic markings: F^c , P^o , F^c , P^o

Figured bass: 6, 7, 6, 5

break of day thro' this Wood each Fairy stray thro' this Wood each Fairy stray trip away trip a way make no stay

Dynamic marking: $Unis$

Figured bass: 7, 7, 7, 6, 6, 6

meet me by break of day

Now until the break of day thro' this

Dynamic markings: F^c , P^o

Dynamic marking: $Unis$

Figured bass: 6, 5, 4

Wood each Fairy stray each Fairy stray and your night sports Celebrate ev'ry Fairy

6 7 5

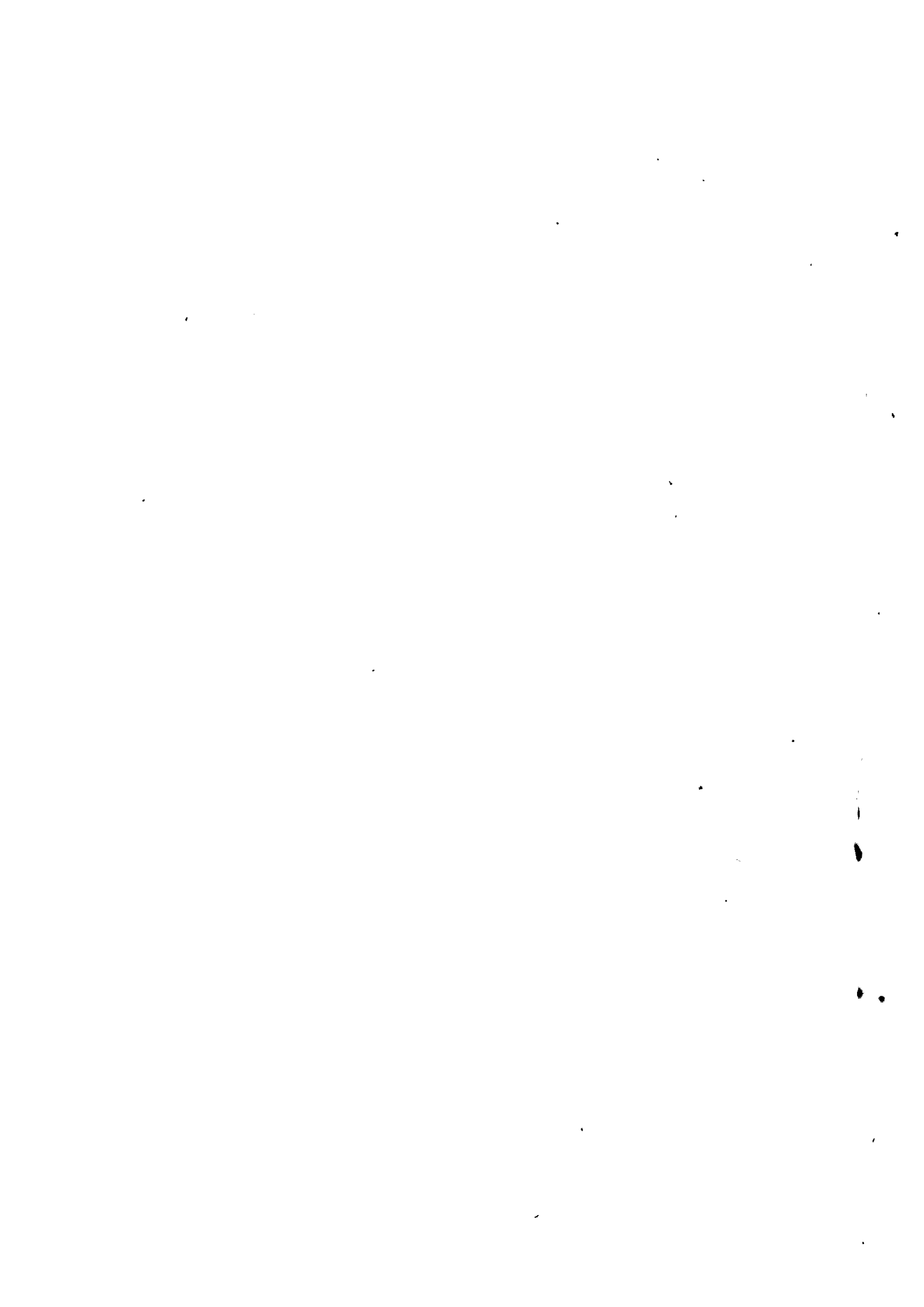
Finis

take his gait ev'ry Fairy take his gait take his gait trip away make no Fairy meet me all by break of

5 6 5 6 6 5 4 3

F. *p^o* *F.*

5 7 5 6 5 6 5 1 6 5 1



tr
F^e
Pianiss
p^o

Seas repose - - the Seas
Col Balso
How calm the Sky how

undisturb'd the Deep how undisturb'd the Deep Nature is hush'd the very Tempests sleep the

F^e

drow - sy winds breath gently thro' the Trees and si - lent on the Beach - - repose the Seas repose -

tr
p^o

the Seas the drow sy winds breath gently thro' the Trees and si - lent on the Beach - - repose the Seas repose

tr
F^e
p^o

F^e
p^o

the Seas

tr

Allegro p^o

Love only makes the storm that tears

Viol. cel. B^o

F^e
p^o

tears my Breast for ever rages and distracts distracts my rest

p^o

O Love re-lent, left Love Tyrant accurt ac-

po Fē

curst in def - erts bred by cru - el Ty - gers Ty - gers nurst by cru - el Ty - gers

nurst How

Dal Segno

Sung by Master Reinhold

Largo

Flower of this Purple dye hit with

Cupids Archery Sink in Apple of his Eye when his Love he doth espy

let her shine as gloriously as the VE - NUS of the Sky when thou wilt if She be by beg of

her for remedy for reme - dy beg of her for remedy

Sung by Sig^r Guadagni

Con for dini

Largo

Do not call it fin in me,

that I am forsworn for thee, that I am forsworn for thee.

sworn for thee.

Do not call it sin in me, sin in me, that I am forsworn for thee, forsworn for.

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

thee, do not call it sin call it sin in me, that I am for . . .

5 3 4 7 5 5 3 4 7

. . . sworn forsworn for thee, that I am forsworn for thee, forsworn forsworn for thee.

5 6 4 5 3

Senza Sordini

tr *po* *Fe* *po* *Andte po*

thou for whom ev'n JOVE would.

6 5 4 3 2 1 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

. swear JUNO but an Æthiope were and deny him self for JOVE, turning mortal for thy love, turning

6 5 4 3 2 1 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

mortal for thy love, turning mor-tal for thy love for thy love.

6 5 4 3 2 1 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

Sung by Miss Poitier

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (bass clef) features chords with figured bass notation: 6, 6, 6 5, 4 3, 5, 6. The system concludes with the instruction *Pia* and the text *Since HERMIA ne-*.

Second system of musical notation. The vocal line continues with the lyrics: *glects me, and He thus rejects me, my pride with my heart shall contend. I'll quit love for e- ver, our*. The piano accompaniment continues with chords and figured bass notation: 6, 6, 6, 6, 6, 6, 6.

Third system of musical notation. The vocal line continues with the lyrics: *friendship diffe- ver, adieu to my Lo- ver, adieu to my friend, a- diu- to my love, a- diu-*. The piano accompaniment continues with chords and figured bass notation: 6, 6, 4, 5, 6, 5, 4, 5, 6, 5.

Fourth system of musical notation. The vocal line continues with the lyrics: *for* *pia* *for* *pia* *to my friend.* *Since HERMIA neglects me, and*. The piano accompaniment continues with chords and figured bass notation: 6, 5, 7, 6, 5, 6, 6, 6, 5, 6.

Fifth system of musical notation. The vocal line continues with the lyrics: *for* *pia* *for* *pia* *He thus rejects me, my pride with my heart shall con- - tend I'll quit love for*. The piano accompaniment continues with chords and figured bass notation: 6, 5.

ever our friendship differ. a-dieu to my Lo-ver, adieu to my friend. a-dieu - to my love. adieu

piu for *pia* *for*

for *pia*

- - to my friend. my Lover and my friend. My ea-

-ly believing your guiles and deceiving. no more my fond heart shall betray. no more my fond

heart shall betray - - be-tray. I'll roam defart places. I'll fly human faces. from friend-

-ship and love - - far, far away, far, far away. Since Dal Segno

Sung by Signora Pavesini

Come pride love disdaining hence sighs and complaining affection is banish'd my heart.

by nature tho tender to rage I surrender that heart, . . . which soft passion po-

fest, soft passion po-fest

Come pride love disdaining hence sighs and complaining. Come pride love disdaining hence

Piu For po

fights and complaining, af-fection is banish'd my breast - - - - by nature tho tender to rage I fur -

ren-der that heart which soft passion pos-est that heart which soft pas-sion po--

..sest. soft pas-sion posest which soft pas-sion po..sest

Fury re-

venge and flight - - - ed love, has to a serpent chang'd the dove, chang'd . . . the

dove, has to a ser-pent chang'd the dove, chang'd the dove, hence

Sung by Master Reinholt

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

Fe *Po* *Piu Fe* *Po* *Piu Fe* *Po*

Viola

Sigh no more Ladies fight no more, fight no more men were decei - vers

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

Piu Fe *Fe*

Unis

deceivers, ever men were decei - vers deceivers ever one foot in fea

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

Piu Fe *Fe* *Po*

Unis

and one on shore to one thing constant constant never fight no more ladies fight no

6 6 7 4 6 5 4 3 5

Piu fe po

more, men were de-cei-vers ever, men were de-cei-vers ever

+ 3 6 5 6 6 4 5 5 5 6 6 4 5 6 6 4 5

po fe po

po

Sigh no more sigh no more sigh no more ladies

6 6 4 5 6 6 4 5 b7 5 6 4 5 7

Piu fe fe

this

men were de-cei-vers de-cei-vers ever men were de-cei-vers de-cei-vers ever one foot in fea

b7 5 4 3 7 4 3

Piu fe fe Piatifs

and one on shore to one... thing constant constant never sigh no more ladies

6 5 6 4 3

fight no more fight no more men were de...cei-vers ever men were decei...vers

6 5 4 3 -4 5 6 5 6 6 4 3 6 4 5 3

ever fight no more ditties of

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

dumps so dull and heavy of dumps, so dull and heavy the frauds of men were ever were ever

b7 9 7 9 6 6 4 6 4 6 9

fo since summer first was leafy, since summer first was leafy.

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

Dal Segno

Sung by Master Moore

Vick colla Parte
Up and down, up and down, I will

Colla Parte
piu for
lead them up & down, I am fear'd in field & town, Goblin lead them up and down - - - - - Goblin lead them

Colla Parte *Sym*
for
up & down, up & down, up & down, up & down, I will

Colla Parte
piu for
lead them up & down - - - - - I will lead them up & down, I am fear'd in field & town, field & town, Goblin lead them

Colla Parte
up & down - - - - - Goblin lead them up & down, up & down, up & down, I will lead them up and down -

Colla Parte
piu for for
I will lead them up & down.

Sung by Miss Young

Hautboy Solo
Andante

Viol: 1^o
pia

Viol: 2^o
w/ unis

Viola

for pia

w/ unis

ORPHEUS with his lute made trees and the mountain tops that freeze.

bow themselves when he did sing.

bow themselves when he did sing.

pit for for

music

bow themselves when he did sing - - - when he did sing.

V. 1^o
pia pit for *pia*

To his music, plants and flow'rs, ever spring as fun and show'rs, ever spring as

fun and show'rs

P¹
 Viol: 1^o and Hautb:
 Hautb: Solo
 v. 2^o

to his music, plants and flow'rs, e-ver spring as fun and show'rs, e--ver spring. e--ver spring.

ever spring as fun and show'rs, e-ver spring as fun and show'rs.

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

there had made a lasting spring - - - there had made a lasting spring.

6 5 4 3

for *Larghetto e pia*

W. Harris

Ev'ry thing that heard him play, ev'n the billows of the

Detailed description: This system contains the first two systems of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The tempo and mood are indicated as 'Larghetto e pia'. The lyrics 'Ev'ry thing that heard him play, ev'n the billows of the' are written below the vocal line. The piano part includes various fingering numbers (6, 4, 5, 3) and a '6/4' marking.

Senza Hauff:

Sea, hung their heads and then lay by: in sweet music is such art, is such art, killing care & grief of

Detailed description: This system contains the third and fourth systems of the musical score. The tempo and mood are indicated as 'Senza Hauff:'. The lyrics 'Sea, hung their heads and then lay by: in sweet music is such art, is such art, killing care & grief of' are written below the vocal line. The piano part includes various fingering numbers (4, 2, 6, 6, 7, 6, 5b, 4, 4, b7, *5, 6) and a '*' marking.

heart, and grief of heart, fall a - - - sleep - - - or hearing die. *Da Capo*

Detailed description: This system contains the fifth and sixth systems of the musical score. The lyrics 'heart, and grief of heart, fall a - - - sleep - - - or hearing die. Da Capo' are written below the vocal line. The piano part includes various fingering numbers (4/2, 6, 7, 4, *) and a 'tr' marking above a note in the vocal line.

SINFONIA

no 1^{mo}
no 2^{do}
Vi 1^{mo}
Vi 2^{do}
Viola
tutti Basso

Andante

7 7 8 7 5 5
6 7 7 7
6 7 7 7

Jung by Mr Beard

Corno 1^o

Corno 2^o

Haut 1^o

Haut 2^o

Vio 1^o

Vio 2^o

Viola

Basso

The first system of the musical score includes parts for two horns (Corno 1^o and 2^o), two flutes (Haut 1^o and 2^o), two violins (Vio 1^o and 2^o), a viola, and a bassoon (Basso). The woodwinds and strings play a complex, rhythmic pattern, while the bassoon provides a steady bass line.

The second system continues the musical score with similar instrumentation. The woodwinds and strings maintain their rhythmic patterns, and the bassoon part includes some fingerings (7, 6, 5, 4, 3) and a dynamic marking (:S:). The system concludes with the text "Hark Hark how the" and a dynamic marking (:S:).

Hark Hark how the

Hounds and Horn Hark how the Hounds and Horn chearly rouse the slumbring slumbring Morn Hark

Hark hark how the Hounds and Horn chearly rouse the slumbring

Morn the Flaming Me'n

Hark how the Hounds and Horn Hark how the Hounds and Horn cheer...ly

Detailed description: This page of music contains 18 staves. The first six staves are in treble clef, and the last six are in bass clef. The notation includes various note values, rests, and ornaments. The lyrics are positioned at the bottom of the page, with some words appearing above specific notes in the bass clef staves. The page number '55' is located in the top right corner.

rouse the slumbering morn cheerly rouse the slumbering morn hark hark how the hounds and horn hark how^e

hounds and horn cheerly rouse the slumbering morn the slumbering

Unis

The first system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The bottom staff contains the lyrics "morn the slumbring morn" and includes some performance markings such as "4", "5", "7", and "8".

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a focus on melodic lines and harmonic support. The notation includes various rhythmic values and rests.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a focus on melodic lines and harmonic support. The notation includes various rhythmic values and rests. The word "Unis" is written in the bottom staff.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a focus on melodic lines and harmonic support. The notation includes various rhythmic values and rests. The lyrics "From the side of yon hoar Hill thro' the high Wood ecchoing shrill" are written in the bottom staff.

From the side of yon hoar Hill thro the high Wood echoing shrill echoing shrill

This system contains the first six staves of music. The top three staves are vocal lines in treble clef, and the bottom three are piano accompaniment in bass clef. The lyrics are written under the vocal lines. The piano part includes various rhythmic patterns and some marked notes with asterisks.

thro the high Wood echoing shrill

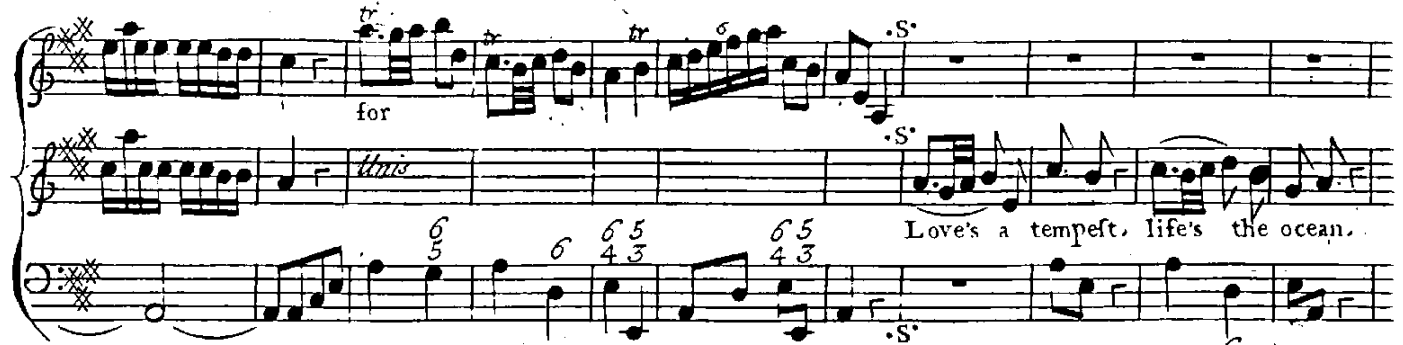
Dal Segno

This system contains the next six staves of music. It continues the vocal and piano parts from the first system. The piano part features a prominent trill (tr) in the vocal line and continues with complex rhythmic accompaniment. The system concludes with the instruction "Dal Segno".

Sung by Miss Poirier



for
Love's a tempest, life's the ocean.



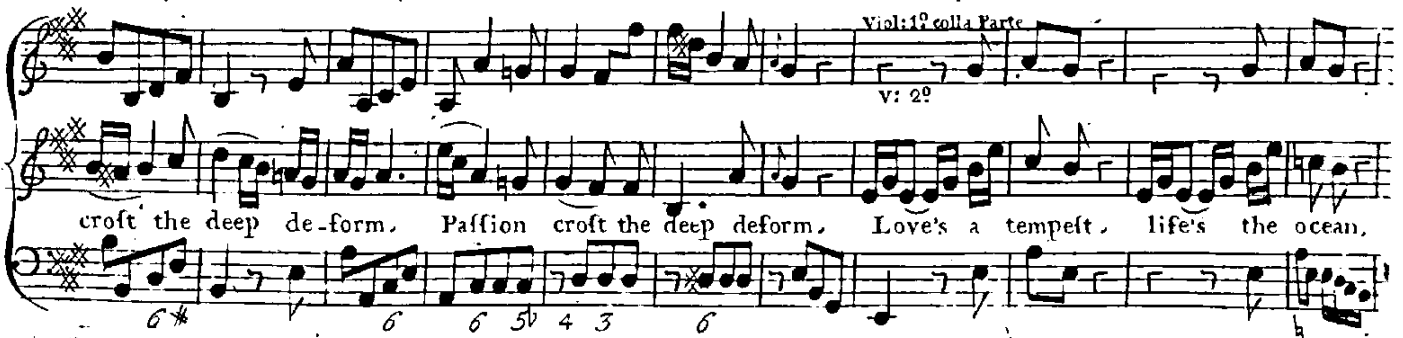
Passion crost the deep deform, rude and raging, tho' the motion, Virtue fearless.



braves the storm - braves the storm, Love's a tempest, life's the ocean, Passion



crost the deep de-form, Passion crost the deep deform, Love's a tempest, life's the ocean,



crost the deep de-form, Passion crost the deep deform, Love's a tempest, life's the ocean,

Pia

rude and ra . . . ging thro' the motion, Virtue fearless, braves the storm. Vir-tue

Presto pia

fear . . less bra . . ves the storm. Storms and tempests

Colla Parte

Guitoso And^{te}

for may blow over, and subside to gentle gales, to gentle gales.

to the poor despair . . ing lover, when least hoping oft prevails, when least hoping oft pre-

-vails when least hoping oft prevails. *Dal Segno .S.*

Chorus

Tr. Eb. 1^o & 2^o
Haut. 1^o & 2^o
Vio. 1^o & 2^o
Viola.

Solo *tr* *tr* *Tutti*

Hail to Love and wel - come Joy Hail hail to the delicious Boy Hail to Love and wel - come Joy Hail

Hail to Love and wel - come Joy Hail

p^o *Fe*

tr *tr* *p^o* *Fe*

tr *tr* *Solo* *Tutti*

Hail to the delicious Boy See the Sun from Love returning Love's flame in which he's burning See the Sun from
to the de - licious Boy

Hail to the de - licious Boy See the Sun from

p^o

First system of musical notation, including a vocal line and piano accompaniment.

Loves returning Love the flame in w^hes burning hail hail to Love the soft est pleasure Love and beauty reign ff ever

to

Loves returning Love the flame in w^hes burning hail to Love the soft est pleasure Love and beauty reign ff ever

Fifth system of musical notation, including a vocal line and piano accompaniment.

Love & beauty reign forever reign forever Love and beauty reign for ever Love & beauty reign for ever

for

Love & beauty reign forever reign for ever Love and beauty reign for ever Love & beauty reign for ever Da Capo