

MOZART

NOVELLO'S ORIGINAL OCTAVO
EDITION

PURCELL

THE FAIRY QUEEN

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE FAIRY QUEEN

AN OPERA

COMPOSED BY

HENRY PURCELL

EDITED BY J. S. SHEDLOCK.

13s. 0d.
(1951)

LONDON: NOVELLO AND COMPANY, LIMITED

MADE IN ENGLAND

Shakespeare
M
Purcell

PREFACE.

"THE FAIRY QUEEN" was first performed in 1692, and was repeated in the following year. For the revival in 1693 Purcell added all the music of Act I., and the two songs, "Ye gentle spirits of the air" (No. 24) and "The Plaint" (No. 43). The Opera was adapted from Shakespeare's "A Midsummer Night's Dream," but Purcell did not set a single line of Shakespeare's play to music. The play was considerably curtailed, many lines altered, and some Scenes rearranged; in this mutilated version it was acted, not sung. At the end of each Act some pretext is found for introducing a musical entertainment which has little or nothing to do with the play.* Purcell's music, composed towards the end of his short career, includes some of his best work, and shows strong Italian influence.

The very high position of the soprano voices in several numbers, and the frequent employment of male alto voices, are serious obstacles to modern performance of this work. In this edition several numbers have been transposed a tone lower, bringing the soprano parts within a reasonable compass, and enabling the alto solos to be sung by a tenor, for which voice they are better suited than for a contralto. The numbers transposed are Nos. 9-13 and Nos. 44-51 inclusive. Among these it has been necessary to transpose a few instrumental numbers and songs of easy compass, in order to preserve the unity of tonality. The song of Summer, originally for male alto (No. 37), has been transposed from the key of G to that of D, so as to adapt it to a mezzo-soprano. In the Purcell Society's score No. 11 is a trio for alto, tenor, and bass; in this edition the four-part choral version of the music printed in the Appendix has been substituted for it. The remaining alto solos have been left untouched. Nos. 16 ("One charming night") and 28 ("A thousand several ways we'll find") are fairly suitable to a contralto. The part of Mopsa (No. 25) was originally sung by "Mr. Pate in woman's habit," and is intended to have a grotesque effect. But "Orpheus Britannicus" gives the duet in F major, in which case it can be sung by a tenor or a high soprano; this version has the authority of Purcell's autograph in the Gresham College MS. Lastly, the duet for two altos, No. 32 ("Let the fifes and the clarions"), has been left in its original key, since its whole character imperatively demands male alto voices.

The orchestra for "The Fairy Queen" consists of two flutes, two oboes, two trumpets, kettledrums, strings, and harpsichord or pianoforte.

* A detailed account of the libretto will be found in the Introduction to the Purcell Society's Edition in full score.

THE FAIRY QUEEN.

FIRST MUSIC.

PRELUDE.

Nº 1.

Henry Purcell.

PIANO.

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano dynamic marking. The right hand starts with a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the prelude with similar rhythmic patterns in both hands, maintaining the piano dynamic.

The third system shows further development of the melodic and harmonic material, with the right hand featuring more complex rhythmic figures.

The fourth system continues the prelude, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment.

The fifth system concludes the prelude. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending provides a final resolution. The piece ends with a fermata over the final chord.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.

The second system continues the piece with similar melodic and accompaniment patterns. The right hand has a flowing, intricate line, while the left hand provides harmonic support with chords and moving bass lines.

The third system shows further development of the musical themes. There are some fermatas and dynamic markings in the right hand, and the left hand continues its rhythmic accompaniment.

The fourth system includes a section marked with a capital letter 'A' above the staff. The music transitions into a more sustained, chordal texture in the right hand, with the left hand still moving.

The fifth system features a return to more active melodic movement in the right hand, with some grace notes and slurs. The left hand accompaniment remains consistent.

The sixth system concludes the page with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads to a final cadence, while the second ending provides an alternative resolution.

HORNPIPE.

No 2.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It features a melody of eighth and sixteenth notes with some accidentals. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation. The upper staff shows a continuation of the melodic line, while the lower staff maintains the accompaniment. The music flows smoothly between the two staves.

The third system includes a repeat sign (double bar line with dots) in the middle of the upper staff, indicating a section to be played twice. The notation is consistent with the previous systems.

The fourth system continues the musical piece. The upper staff features a melodic line with some chromatic movement, and the lower staff provides a steady accompaniment.

The fifth and final system on this page concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line.

SECOND MUSIC.

AIR.

No 3.

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a 2/4 time signature, which changes to 4/4 for the remainder of the piece. The melody is primarily in the treble clef, while the bass clef provides harmonic support. The second system continues the melodic and harmonic development. The third system includes first and second endings, marked with '1.' and '2.' above the staff. The fourth system continues the piece, and the fifth system concludes with another first and second ending. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

RONDEAU.

Nº 4.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

The second system of musical notation continues the piece. It features a repeat sign in the middle of the system. The word "Fine." is written below the repeat sign. The notation includes various chordal textures and melodic lines in both hands.

The third system of musical notation continues the piece. It features a repeat sign at the end of the system. The notation includes various chordal textures and melodic lines in both hands.

The fourth system of musical notation is marked with a capital letter "A" above the first measure. It consists of two staves in treble and bass clefs, continuing the musical theme with chords and rhythmic patterns.

The fifth system of musical notation is marked with a capital letter "B" above the first measure. It consists of two staves in treble and bass clefs, continuing the musical theme with chords and rhythmic patterns.

The sixth system of musical notation concludes the piece. It features a repeat sign at the end of the system. The text "Da Capo al Fine." is written below the repeat sign. The notation includes various chordal textures and melodic lines in both hands.

ACT I.
OVERTURE.

№ 5.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A section marked 'A' is indicated by a bracket above the violin staff in the third system. The piece concludes with a double bar line and repeat signs.

First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#) and the time signature is 6/8. The music is written for piano with a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 6-10. The key signature remains two sharps and the time signature is 6/8. The melody continues with eighth and quarter notes, and the bass clef accompaniment features a mix of eighth and quarter notes.

Third system of musical notation, measures 11-15, marked with a bold 'B'. The key signature is two sharps and the time signature is 6/8. The melody in the treble clef is more active, featuring eighth and quarter notes, while the bass clef accompaniment consists of quarter notes.

Fourth system of musical notation, measures 16-20, marked with a bold 'C'. The key signature is two sharps and the time signature is 6/8. The melody in the treble clef features eighth and quarter notes, and the bass clef accompaniment consists of quarter notes.

Fifth system of musical notation, measures 21-25. The key signature is two sharps and the time signature is 6/8. The melody in the treble clef features quarter notes and rests, while the bass clef accompaniment consists of quarter notes.

First system of piano accompaniment. The music is in D major (two sharps) and 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords. A 'D' chord symbol is placed above the right hand staff in the third measure.

Second system of piano accompaniment. The right hand continues with eighth-note chords, and the left hand has a more active bass line with eighth-note runs.

Third system of piano accompaniment. The right hand has a more complex texture with sixteenth-note runs. The left hand continues with eighth-note patterns. The system concludes with a final chord in the right hand.

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

No 6.

PRELUDE.

First system of piano prelude. The key signature is B-flat major (two flats) and the time signature is 3/4. The right hand has a melody of quarter notes, and the left hand has a bass line of quarter notes.

Second system of piano prelude. The right hand features a melody with some grace notes and a fermata over a chord. The left hand continues with a steady bass line.

A

Soprano.

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

Bass.

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

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

Town, Come, come, come, come, come, come, come, come,

B

let us, let us, let us leave the Town, And in some lone - ly
 let us leave, let us, let us leave the Town, And in some lone - ly

place, Where crowds_ and noise, where crowds and noise _____
 place, Where crowds, where crowds and noise _____

were ne-ver, ne-ver, ne-ver, ne - ver known, Re-solve _____
 were ne-ver, ne-ver, ne-ver, ne - ver known, Re-solve _____

1. 2.
 to spend our days. Come, days. In plea-sant,plea-sant shades, _____
 to spend our days. days. In plea-sant,plea-sant,

in plea-sant, plea-sant shades up-on the grass At night
 plea - sant, in plea - sant, plea-sant shades up - - on the grass At night

C
 our-selves we'll lay; Our days in harm-less sports_ shall pass, our
 our-selves we'll lay; Our days in harm-less sports_ shall

days in harm-less sports, in harm-less sports_ shall pass, Thus
 pass, our days in harm-less sports_ shall pass, Thus

time shall slide a - way.
 time shall slide a - way.

SCENE OF THE DRUNKEN POET.

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

No 7.

PRELUDE.

DRUNKEN POET.

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

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

1st FAIRY.

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

- round, — a - round this mor-tal dance and

A

sing, dance and sing, dance and sing, dance and sing, a - -

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

CHORUS.

Soprano.
Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A -

Alto.
Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A -

Tenor.
Trip it, trip it, trip it, trip it, - trip it, trip it in a ring; A - round, -

Bass.
Trip it, trip it, trip it, trip it, trip it, trip it in a ring; A - round, -

- round, — a-round ———— this mortal dance and sing, dance and sing, dance and

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

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

— a-round, — a-round ———— this mortal dance and sing, dance and sing, dance and

B

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

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

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

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

B

E-nough, e-nough, We must play, —
 mor-tal dance and sing.
 - tal dance and sing.
 dance and sing.
 mortal dance and sing.

we must play, — we must play — at blind man's buff.

C
 Tu- tu- turn me round, — tu- tu- turn me

round, — and stand a-way, sta- stand a-way, sta- stand a-way, I'll

catch whom I may, catch, catch, catch, catch, catch, catch, catch, catch, catch whom I may.

2nd 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

he con-fess his crimes. ^E

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

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

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

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

^E

CHORUS.

so, so, so, Pinch, pinch the wretch from top_ to_ toe, from

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand.

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

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

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

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

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal lines show more complex phrasing and repetition of the 'Pinch, pinch the wretch' motif. The piano accompaniment provides harmonic support with consistent rhythmic patterns.

F

toe, Pinch him for - ty, — for - ty times, pinch him for - ty, — for - ty

toe, Pinch him for - ty, for - ty times, pinch him for - ty, for - ty

toe, Pinch him for - ty, for - ty times, pinch him for - ty, for - ty

toe, Pinch him for - ty, for - ty times, pinch him for - ty, for - ty

F

POET.

Hold, hold, hold,

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

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

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

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

hold, hold, hold, you vile tor-ment-ing crew, I
 pinch till he— con - fess his crimes.
 pinch till he con - fess his crimes.
 pinch till he con - fess his crimes.
 pinch till he con - fess his crimes.

1st FAIRY. G

What, what, what, what, what, what, what,

2nd FAIRY.

What, what, what, what, what, what, what, what, what,

do, I do, I do con-fess.

G

what?

what?

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

This system contains the first vocal entry. It features two vocal staves at the top, both starting with the word "what?". Below them is a piano accompaniment staff. The lyrics "I'm drunk, drunk, as I live, boys, as I live, boys, as I" are written under the piano staff. The music is in a key with one flat and a 3/4 time signature, with a repeat sign at the beginning.

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

This system continues the vocal line from the first system. The lyrics "live, boys, drunk, — I'm drunk, drunk, as I live, boys, as I" are written under the vocal staff. The piano accompaniment continues with chords and moving lines in both hands.

2nd FAIRY. H

What

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

This system introduces a new character, the "2nd FAIRY". The vocal staff begins with a rest followed by the word "What". The lyrics "live, boys, drunk, as I live, boys, as I live, boys, drunk —" are written under the piano staff. A fermata-like symbol "H" is placed above the piano staff at the end of the system. The piano accompaniment continues with a consistent 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

Po-et.

Pinch him, pinch him for his crimes, Pinch him, pinch him for his

CHORUS.

Pinch him, pinch him for his crimes, Pinch him, pinch him for his

Pinch him, pinch him for his crimes, Pinch him, pinch him for his

Pinch him, pinch him for his crimes, Pinch him, pinch him for his

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest for the soloist, followed by the lyrics 'Pinch him, pinch him for his crimes, Pinch him, pinch him for his'. The chorus then enters with the same lyrics. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

hold! oh! oh!

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

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

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

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

The second system continues the musical score. It starts with a vocal line containing the lyrics 'hold! oh! oh!'. This is followed by four vocal lines, each with the lyrics 'crimes, His non - sense and his dog - rel - rhymes, Pinch, pinch, pinch, pinch,'. The piano accompaniment continues with chords and moving lines, providing harmonic support for the vocal parts.

1st FAIRY.

Musical staff for the 1st Fairy, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure is a whole rest. The second measure is also a whole rest. The third measure contains a dotted half note G4, followed by quarter notes A4 and B4. The fourth measure contains a dotted half note C5.

Con-fess, con-fess

2nd FAIRY.

Musical staff for the 2nd Fairy, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure is a whole rest. The second measure is also a whole rest. The third measure contains a dotted half note G4, followed by quarter notes A4 and B4. The fourth measure contains a dotted half note C5.

Con-fess, con-fess, con-

Musical staff for the 2nd Fairy, second line. It begins with a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G3, followed by quarter notes A3 and B3. The second measure contains a dotted half note C4. The third and fourth measures are whole rests.

oh! oh! oh!

Musical staff for the 2nd Fairy, third line. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G4, followed by quarter notes A4 and B4. The second measure contains a dotted half note C5. The third and fourth measures are whole rests.

pinch him, pinch him for his crimes.

Musical staff for the 2nd Fairy, fourth line. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G4, followed by quarter notes A4 and B4. The second measure contains a dotted half note C5. The third and fourth measures are whole rests.

pinch him, pinch him for his crimes.

Musical staff for the 2nd Fairy, fifth line. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G4, followed by quarter notes A4 and B4. The second measure contains a dotted half note C5. The third and fourth measures are whole rests.

pinch him, pinch him for his crimes.

Musical staff for the 2nd Fairy, sixth line. It begins with a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G3, followed by quarter notes A3 and B3. The second measure contains a dotted half note C4. The third and fourth measures are whole rests.

pinch him, pinch him for his crimes.

Piano accompaniment, first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. It features a simpler rhythmic pattern of quarter and half notes.

Musical staff for the 1st Fairy, second system. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G4, followed by quarter notes A4 and B4. The second measure contains a dotted half note C5. The third and fourth measures are whole rests.

more, more, more, more, more, more, more, more, more,

Musical staff for the 1st Fairy, third system. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The first measure contains a dotted half note G4, followed by quarter notes A4 and B4. The second measure contains a dotted half note C5. The third and fourth measures are whole rests.

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

Piano accompaniment, second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. It features a simpler rhythmic pattern of quarter and half notes.

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

more, more, more, more.
 more, more, more, more, more, more.
 POET.
 I con-fess, I con-

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

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

so, Go-go- good dear— de-vil let me, let me, dear— de-vil, let me

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

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

CHORUS.

A-way, a - way, a-way, a-way, Drive 'em, drive 'em

A-way, a - way, a-way, a-way,

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

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

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

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

hence, a-way, a-way, a-way, a -

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

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

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

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

hence, a-way, a-way, a-way, a - way, a-way, a -

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "hence, drive 'em, drive 'em hence, a-way, a-way, a-way, a - way, drive 'em". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

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

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

The second system of music continues the vocal and piano parts. The lyrics are: "hence, a-way, a - way, drive 'em hence, a-way, a - way, drive 'em, drive 'em". The piano accompaniment continues with the same rhythmic pattern as the first system.

hence, a-way, a-way, a-way, a - way, a-way, a-way.

- way, drive 'em, drive — 'em hence, a-way, a-way.

- way, drive 'em hence, drive 'em hence, a-way, a-way. Let 'em

hence, a-way, a-way, a-way, a - way, a-way, a-way. Let 'em sleep —

Let 'em sleep — till break of day.

Let 'em sleep — till break — of day.

sleep — till break of day.

— till break — of day.

FIRST ACT TUNE.

JIG.

No 8.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand.

The second system of musical notation continues the piece. It features a prominent chordal texture in the right hand, with the left hand providing a steady accompaniment. The notation includes various note values and rests.

The third system of musical notation shows a continuation of the melodic and harmonic themes. The right hand has more active lines with some slurs, while the left hand maintains its accompaniment. The system ends with a double bar line.

The fourth system of musical notation includes a section marked with a capital letter 'A' above the staff. This section features a change in the right-hand melody. The left hand continues with its accompaniment.

The fifth system of musical notation concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The system ends with a double bar line.

ACT II.

No 9.

PRELUDE.

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat major) and the time signature is 4/4. The first system is labeled "PRELUDE." and the second system is marked with a section letter "A". The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines in both hands.

Tener Solo.

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

sky, Wake and as - sem - ble, wake and as - sem - - - - -

- - - - - ble in this wood,

Come all, all, all, come all, all, all - - - - -

ye song - - - - - sters of the sky,

Wake and as -

- sem - ble, wake and as - sem - - ble

in this wood: C

But no ill - bo - - - ding

bird be nigh, No, none but the harm - - -

- - - less, and the good; but no ill -

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

harm - - - - less, and the good, no,

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

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

№ 10.

CHORUS. MAY THE GOD OF WIT INSPIRE.

No 11.

CHORUS.

Soprano.
May the God of Wit in - spire _____ The sa - cred

Alto.
May the God of Wit in - spire _____ The sa - cred

Tenor.
May the God of Wit in - spire _____ The sa - cred

Bass.
May the God of Wit in - spire _____ The sa - cred

nine to bear a part And the bless-ed heav'n-ly choir Show the ut-most

nine to bear a part And the bless-ed heav'n-ly choir Show the ut - most

nine to bear a part And the bless-ed heav'n-ly choir Show the ut - most

nine to bear a part And the bless-ed heav'n-ly choir Show the ut-most

* This Chorus was originally written in C for male altos.

G *f*

of their art — While E-cho, while E-cho shall in sounds re - mote Re -

of their art — While E-cho, while E-cho shall in sounds re - mote Re -

of their art — While E-cho, while E-cho shall in sounds re - mote Re -

of their art — While E-cho, while E-cho shall in sounds re - mote Re -

P *H* *f* *P*

- peat each note, re - peat each note, While E-cho, while E-cho,

- peat each note, re - peat each note, While E-cho, while E-cho,

- peat each note, re - peat each note, While E-cho, while E-cho,

- peat each note, re - peat each note, While E-cho, while E-cho,

pp *f* *P* *pp* *f*

E-cho, while E-cho, while E-cho, E-cho shall in sounds — re -

E-cho, while E-cho, while E-cho, E-cho shall in sounds re -

E-cho, while E-cho, while E-cho, E-cho shall in sounds re -

E-cho, while E-cho, while E-cho, E-cho shall in sounds re -

- mote Re - peat each note,

- mote Re - peat each note,

- mote Re - peat each note,

- mote Re - peat each note,

p *pp* *f* *p*

re - peat each note.

re - peat each note.

re - peat each note.

re - peat each note.

pp *f* *p* *pp*

ECHO.

Nº 12.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The dynamics and articulation markings are as follows:

- System 1:** Treble staff has chords and a sixteenth-note run. Bass staff has a simple accompaniment. Dynamics: *f*, *p*, *pp*.
- System 2:** Treble staff has chords. Bass staff has a simple accompaniment. Dynamics: *f*, *p*, *pp*, *f*, *p*.
- System 3:** Treble staff has chords and a sixteenth-note run. Bass staff has a simple accompaniment. Dynamics: *pp*, *f*, *p*, *pp*, *f*, *p*.
- System 4:** Treble staff has chords. Bass staff has a simple accompaniment. Dynamics: *pp*, *f*, *p*, *pp*, *f*, *p*.
- System 5:** Treble staff has chords and a sixteenth-note run. Bass staff has a simple accompaniment. Dynamics: *pp*, *f*, *p*, *pp*, *f*, *p*. Includes an *L* (Lento) marking above the treble staff.
- System 6:** Treble staff has chords and a sixteenth-note run. Bass staff has a simple accompaniment. Dynamics: *pp*, *f*, *p*, *pp*, *f*. Includes an *M* (Moderato) marking above the treble staff.

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

No 13.

CHORUS.

Soprano.
Now join your war - - - - - bling

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

Tenor.
- - - - -

Bass.
- - - - - Now join your war - -

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

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

Now join your war -

- bling voi - ces all, join your war -

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

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

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

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

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

no-thing, no, no-thing, no, nothing, no, nothing of-fend our Fai-ry Queen; No,

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

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;

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 -

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

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

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

- fend our Fal - 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.

ENTRANCE of NIGHT (*Soprano I*), MYSTERY (*Soprano II*),
 SECRECY (*Contralto*), and SLEEP (*Bass*), with CHORUS of ATTENDANTS.

Nº 14.

First system of piano introduction, featuring a treble and bass staff with a 3/2 time signature and a key signature of two flats.

Second system of piano introduction, continuing the musical texture from the first system.

A NIGHT.

Vocal line for section A with lyrics: "See, See,". The piano accompaniment continues below.

B

Vocal line for section B with lyrics: "See, ev - en Night her - self is here, See, See, See, ev - en Night, ev - en". The piano accompaniment continues below.

Vocal line for section C with lyrics: "Night her - self is here, To fa - vour your de - sign,". The piano accompaniment continues below.

C

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

D

men - - to - sleep in - cline. Let Noise and

Care, Doubt and Des - pair, En - vy and Spite, (the fiend's de -

E

- light) Be ev - er, be ev - er ban - ishd hence, Let soft Re -

- pose - - Her eye - lids close, And mur -

F

- - - - - m'ring streams Bring pleas - - - - - ing dreams; Let

no-thing, let no-thing stay to give of - fence, Let nothing, let

G

nothing, nothing stay to give of - fence.

No 15.

MYSTERY.

I am come to lock all fast, Love_ with - out me_

can - not last. Love, like coun-sels 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 who re-veal it,

They pro - fane it, they pro - fane it_ who_ re - veal it.

Nº 16.

SECRECY.

One charm-ing night gives more — de-light Than a hun-dred, than a

hun-dred, a hun-dred luck-y days. Night and I im -

- prove — the taste, Make the plea - sure long - er

last, A thou-sand, thou-sand, thou-sand, thou-sand, thou-sand sev'-ral ways.

K
Night and I im - prove the taste, Make the plea - sure

long - er last, A thousand, thousand, thousand, thousand, thousand sev'-ral

L
ways.

SLEEP.

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

The first system of the musical score for 'SLEEP.' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a treble clef and a key signature of two flats. The lyrics are 'Hush, no more, hush, no more, be si-lent, be'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

si-lent, be si - lent all, Sweet Re- pose, sweet Re- pose has

The second system continues the vocal line and piano accompaniment. The lyrics are 'si-lent, be si - lent all, Sweet Re- pose, sweet Re- pose has'. The piano accompaniment continues with similar harmonic support.

M
clos'd her eyes, Soft as fea-ther'd snow does fall!

The third system begins with a dynamic marking 'M' (Moderato). The lyrics are 'clos'd her eyes, Soft as fea-ther'd snow does fall!'. The piano accompaniment features a more active right hand with chords and moving lines.

Soft-ly, soft-ly steal from hence, No noise, no noise dis-turb her

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'Soft-ly, soft-ly steal from hence, No noise, no noise dis-turb her'. The piano accompaniment maintains the harmonic structure.

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

The fifth and final system of the score concludes the piece. The lyrics are 'sleep - ing sense, No noise, no noise dis-turb her sleep - ing sense.'. The piano accompaniment ends with a final chord.

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

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

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

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

CHORUS.

si-lent, be si-lent all, Sweet Re- pose, sweet Re- pose has

si-lent, be si-lent all, Sweet Re- pose, sweet Re- pose has

si-lent, be si-lent all, Sweet Re- pose, sweet Re- pose has

si-lent, be si-lent all, Sweet Re- pose, sweet Re- pose has

clo's'd_ hereyes, Soft_ as fea- ther'd snow does fall! Soft-ly, soft-ly,

clo's'd her eyes, Soft_ as fea-ther'd snow does fall! Soft-ly, soft-ly,

clo's'd her eyes, Soft_ as fea-ther'd snow_ does fall!

clo's'd her eyes, Soft as fea-ther'd snow does fall!

N

DANCE FOR THE FOLLOWERS OF NIGHT.

Nº 18.

Canon four in two.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece is a canon in four parts, with each system showing a different voice entering. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots.

SECOND ACT TUNE.

AIR.

No. 19.

This musical score is for a piano piece in 4/4 time, titled "SECOND ACT TUNE. AIR. No. 19." The score is written for a grand piano and consists of six systems of music. Each system contains a treble and bass staff. The key signature is one flat (B-flat major or D minor). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings (marked "1.") and one second ending (marked "2.") in the final system. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a final cadence in the right hand.

SONG (*Soprano I*) and CHORUS. IF LOVE'S A SWEET PASSION.
 N° 20.

PRELUDE.

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand.

The second system continues the prelude. The right hand features more complex chordal textures and some eighth-note patterns, while the left hand maintains a steady bass line.

The third system continues the prelude. The right hand has a more active melodic line with eighth-note runs, and the left hand continues with a simple bass line.

The fourth system continues the prelude. The right hand features a melodic line with some grace notes and eighth-note patterns, while the left hand continues with a simple bass line.

Soprano I.

The vocal line begins with the lyrics: "If love's a sweet pas-sion, why does it tor - ment? If a". The piano accompaniment continues from the prelude, with the right hand providing harmonic support and the left hand providing a bass line.

bit-ter, oh tell me whence comes my con - tent? Since I suf - fer with

plea - sure, why should I com - plain, Or grieve at my fate, when I -

A
know 'tis in - vain? Yet so pleas - ing the pain is, so - soft is the -

dart, That at once it - both wounds me and tic - kles my heart.

Segue Coro.

Soprano.
I press her hand gently, look languishing down, And by passion-ate—

Alto.
I press her hand gently, look languishing down, And by passion-ate—

Tenor.
I press her hand gently, look languishing down, And by passion-ate

Bass.
I press her hand gently, look languishing down, And by passion-ate

CHORUS.

si-lence I make my love known. But oh! how I'm blest when so

si-lence I make my love known. But oh! how I'm blest when so

si-lence I make my love known. But oh! how I'm blest when so

si-lence I 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

kind she does prove, By some will-ing mis-take to dis-cov-er her

kind she does prove, By some will-ing mis-take to dis-cov-er her

kind she does prove, By some will-ing mis-take to dis-cov-er her

B
love. When in striv-ing to hide, she re-veals all her-

love. When in striv-ing to hide, she re-veals all her

love. When in striv-ing to hide, she re-veals all her

love. When in striv-ing to hide, she re-veals all her

B

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

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

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

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

SYMPHONY WHILE THE SWANS COME FORWARD.

Nº 21.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the upper staff with a long slur over the first two measures, and a more rhythmic accompaniment in the lower staff.

The second system continues the piece with similar melodic and accompanimental lines. The upper staff has a melodic line with some chromaticism, and the lower staff provides a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has a more active melodic line, and the lower staff continues with its accompaniment.

The fourth system concludes with a double bar line. The upper staff ends with a chord marked with a sharp sign (#). The lower staff has a section marked with a question mark and the Roman numeral 'II', indicating a second ending or a specific section.

The fifth system continues the piece, showing a change in the lower staff's accompaniment pattern. The upper staff remains melodic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes in both hands, primarily using a block-chord style.

Second system of musical notation, including a 'C' time signature above the treble staff. The notation continues with chords and melodic lines in both hands.

Third system of musical notation, showing more complex chordal textures and some melodic movement in the right hand.

Fourth system of musical notation, featuring longer melodic phrases and some slurs in both hands.

Fifth system of musical notation, concluding the piece with a final chord and a double bar line. The word 'rit.' is written at the bottom right of the system.

DANCE FOR THE FAIRIES.

Nº 22.

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the right hand is characterized by eighth and sixteenth notes, often with beamed pairs. The left hand provides a steady accompaniment with quarter and eighth notes. The piece ends with a final cadence in the right hand and a sustained bass note in the left hand.

DANCE FOR THE GREEN MEN.

Nº 23.

The musical score is written for piano in G major and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melody and accompaniment. The third system features a first ending (marked '1.') and a second ending (marked '2.'). The fourth system includes a double bar line and repeat signs. The fifth system contains a dynamic marking 'D' and continues the melodic line. The sixth system concludes the piece with a final cadence and the instruction 'fine'.

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

Nº 24.

Soprano
Solo.

Ye gen - - - - - tie

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

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.

Catch, catch and re -

-peat, re - peat, re - peat, re - peat, re -

-peat the trem - - - - - bling

G
sounds, re - peat, re - peat the trem - - - - -

- bling sounds a - new,

H
Slow.

Soft, soft, soft as her

sighs and sweet _____ as pear - ly dew, and

sweet _____ as pear - ly dew.

Run, _____ run

new di - vi - sions, run new di - vi - sions, and

L

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.

First system of the prelude, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and melodic lines in both hands.

Second system of the prelude, continuing the musical notation from the first system.

CORIDON.

First system of Coridon's part, showing a vocal line with a rest followed by the lyrics "Now the maids and the" and piano accompaniment.

Second system of Coridon's part, with the lyrics "men are mak - ing of hay, We've left the dull fools, we've left the dull" and piano accompaniment.

Third system of Coridon's part, with the lyrics "fools, and are sto - len a - way. ——— Then Mop - sa no more be" and piano accompaniment. A dynamic marking 'M' is present above the first note of the vocal line.

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

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

N MOPSA.

Why how now, Sir Clown, why how now, what makes you so bold? — I'd
-way. —

have ye, I'd have ye to know I'm not made of that mould. — I

tell you a-gain, a - gain and a-gain, Maids must ne - ver, must

0
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 kiss you for good and

P
all. No, no, no, no, no, No,
CORIDON.
Not kiss you at all? not kiss you at all?

no, no, no, no, no kiss-ing at all,
not at all? not kiss you at

No, no, no, no, no, no, no, no, no, no; No kiss-ing at all; No, no, no, no,
all? why no? why no? why no?

no; I'll not kiss till I kiss you for good and all.
why no, no, no, no, _____ no kiss-ing at all? Should you

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

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

R MOPSA.

I'll not trust you so far, I know you too well; Should I

R bliss. —

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

S

fool. — 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 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

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

MOPSA.

Nay,

what do you mean? Nay, what do you mean?

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

The first system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "what do you mean? Nay, what do you mean?". The middle staff is a vocal line in C major, starting with a bass clef and a key signature of one sharp. It contains the lyrics "You must not, you shall not de - ny, You". The bottom staff is a piano accompaniment in G major, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a series of chords and a melodic line in the right hand.

O fie, fie, fie, fie! O fie, fie, fie, fie! Nay,

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

The second system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "O fie, fie, fie, fie! O fie, fie, fie, fie! Nay,". The middle staff is a vocal line in C major, starting with a bass clef and a key signature of one sharp. It contains the lyrics "must not, you shall not de - ny, you must not de - ny, you must not, you". The bottom staff is a piano accompaniment in G major, starting with a grand staff and a key signature of one sharp. It features a series of chords and a melodic line in the right hand.

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

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

U

The third system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "U what do you mean? Nay, nay, nay, nay,". The middle staff is a vocal line in C major, starting with a bass clef and a key signature of one sharp. It contains the lyrics "shall not de - ny, you must not, you can - not, you shall not, you must not, you". The bottom staff is a piano accompaniment in G major, starting with a grand staff and a key signature of one sharp. It features a series of chords and a melodic line in the right hand.

what do you, what do you mean? O fie, fie, fie, fie, O fie, fie, fie,
 can-not, you shall not de - ny, You must not de - ny, you

fie, O fie, — fie, fie, fie, fie, fie, — fie,
 must not, you shall not, you can - not, you shall not de -

1. 2.
 fie, O fie, — fie, fie, fie, fie, fie, — fie, fie! Nay, fie.
 - ny, you must not, you can-not, you shall not de - ny. - ny.

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

No 26.

A NYMPH.

When I have of-ten heard young maids com - plain - ing, That when men

pro-mise most they most - de-ceive, Then I thought none of them

wor-thy my gain - ing, And what they swore re-solv'd ne'er to be - lieve

But when so hum-bly he made his ad - dress - -es, With looks so

soft, and with lan-guage so kind, I thought it sin to re -

-fuse his ca - res - ses; Na-ture o'er-came, and I soon changed my mind.

Should he em - ploy all his wit in de - ceiv - ing, Stretch his in -

-ven-tion and art - ful - ly feign, I find such charms, such true

joy in be - liev - ing, I'll have the plea - sure, let him have the pain.

If he proves per - jurd, I shall not be cheat - ed, He may de -

- ceive him-self, but nev - er me; 'Tis what I look for, and

shant be de - feat - ed, For I'll beas false and in - con-stant as he.

DANCE FOR THE HAYMAKERS.

No 27.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole note chord of G2, B2, D3, followed by a half note chord of G2, B2, D3, and then a whole note chord of G2, B2, D3.

The second system of musical notation consists of two staves. The upper staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff continues with a whole note chord of G2, B2, D3, followed by a half note chord of G2, B2, D3, and then a whole note chord of G2, B2, D3.

The third system of musical notation consists of two staves. The upper staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff continues with a whole note chord of G2, B2, D3, followed by a half note chord of G2, B2, D3, and then a whole note chord of G2, B2, D3.

The fourth system of musical notation consists of two staves. The upper staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff continues with a whole note chord of G2, B2, D3, followed by a half note chord of G2, B2, D3, and then a whole note chord of G2, B2, D3.

The fifth system of musical notation consists of two staves. The upper staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff continues with a whole note chord of G2, B2, D3, followed by a half note chord of G2, B2, D3, and then a whole note chord of G2, B2, D3.

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

No 28.

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

- - ter-tain the hours, A thousand, thousand, thousand, thousand,

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

hours, No two shall e'er be known, no two shall e'er be known so

kind, so kind, so kind, so kind, no two shall

er be known so kind, No 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.

CHORUS.

Soprano.
A thousand, thousand, thousand, thousand, thousand ways we'll

Alto.
A thousand, thousand, thousand, thousand, thousand, thousand ways we'll find To—

Tenor.
A

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 ways we'll

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

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

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

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

W
 No two shall e'er be known, no two shall e'er be known so kind, so kind,
 No two shall e'er be known, no two shall e'er be known so kind,
 two shall e'er be known, no two shall e'er be known, be known so kind, so
 two shall e'er be known, no two shall e'er be known, be known so kind,

so kind, — so kind, — No two shall e'er be known, be known so kind, No
 so kind, — No two shall e'er be known, be known, be known so kind, No
 kind, — No two shall e'er be known, be known, be known so kind, No
 so kind, — so kind, — No two shall e'er be known, be known so kind, No

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, as
 ours, so blest as ours, 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.

THIRD ACT TUNE.
HORNPIPE.

No 29.

The image displays a musical score for a piece titled "THIRD ACT TUNE. HORNPIPE." with the number "No 29." written above the first system. The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together in groups, and rests. The first system begins with a treble clef and a bass clef. The second system includes a repeat sign (double bar line with dots) in the middle. The third system continues the melodic and harmonic development. The fourth system shows more complex rhythmic patterns with beamed sixteenth notes. The fifth system concludes the piece with a final cadence and a double bar line.

ACT IV.
SYMPHONY.

№ 30.

The image displays a musical score for a piano accompaniment, consisting of four systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a whole rest in the treble staff, while the bass staff starts with a rhythmic pattern of eighth and sixteenth notes. The second system features a more active treble staff with eighth-note patterns and a bass staff with a steady eighth-note accompaniment. The third system includes a section marked with a capital letter 'A' above the treble staff, where the melody becomes more complex with sixteenth-note runs. The fourth system concludes with a final chord in the treble staff and a bass staff with a few final notes and rests.

CANZONA.

The first system of musical notation for 'CANZONA.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a series of eighth notes, followed by a melodic line with slurs and ties. The lower staff is in bass clef and contains mostly rests, with some eighth-note accompaniment appearing in the final measure.

The second system continues the piece. The upper staff features a more complex melodic line with slurs and ties, while the lower staff provides a steady accompaniment of eighth notes.

The third system shows further development of the melody in the upper staff, with various rhythmic patterns and slurs. The bass line continues with a consistent eighth-note accompaniment.

The fourth system is marked with a 'B' above the first measure of the upper staff. The melody here is characterized by a series of chords and a more rhythmic, block-like feel. The bass line continues with eighth-note accompaniment.

The fifth system features a highly rhythmic and textured upper staff with many chords and sixteenth-note patterns. The bass line remains consistent with eighth-note accompaniment.

First system of a piano score in G major. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line with some rests.

Second system of the piano score. A 'C' (Crescendo) marking is placed above the first measure of the right hand. The texture continues with intricate chordal patterns.

Third system of the piano score, showing further development of the musical themes in both hands.

Fourth system of the piano score, featuring more complex rhythmic and harmonic structures.

Fifth and final system of the piano score on this page. It concludes with a double bar line and the word 'segue' written below the staff.

Largo.

The first system of the Largo section consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of chords, including a D major triad, followed by a sequence of notes: D, E, F#, G, A, B, C, D. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the Largo section. The upper staff features a melodic line with notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The lower staff continues the accompaniment with chords and single notes.

The third system of the Largo section includes a dynamic marking 'D' above the first measure of the upper staff. The melodic line continues with notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The lower staff continues the accompaniment.

The fourth system of the Largo section concludes the section. The upper staff features a melodic line with notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The lower staff continues the accompaniment.

Allegro.

The first system of the Allegro section consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a series of chords, including a D major triad, followed by a sequence of notes: D, E, F#, G, A, B, C, D. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and single notes.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. An 'E' chord marking is present above the right-hand staff in measure 6. The musical texture continues with similar rhythmic patterns in both hands.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line, and the left hand provides a steady eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. An 'F' chord marking is present above the right-hand staff in measure 17. The piece concludes with a final melodic phrase in the right hand and a simple accompaniment in the left.

Adagio.

Dal Segno & *al Fine.*

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

No 31.

ATTENDANT.

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 sun.

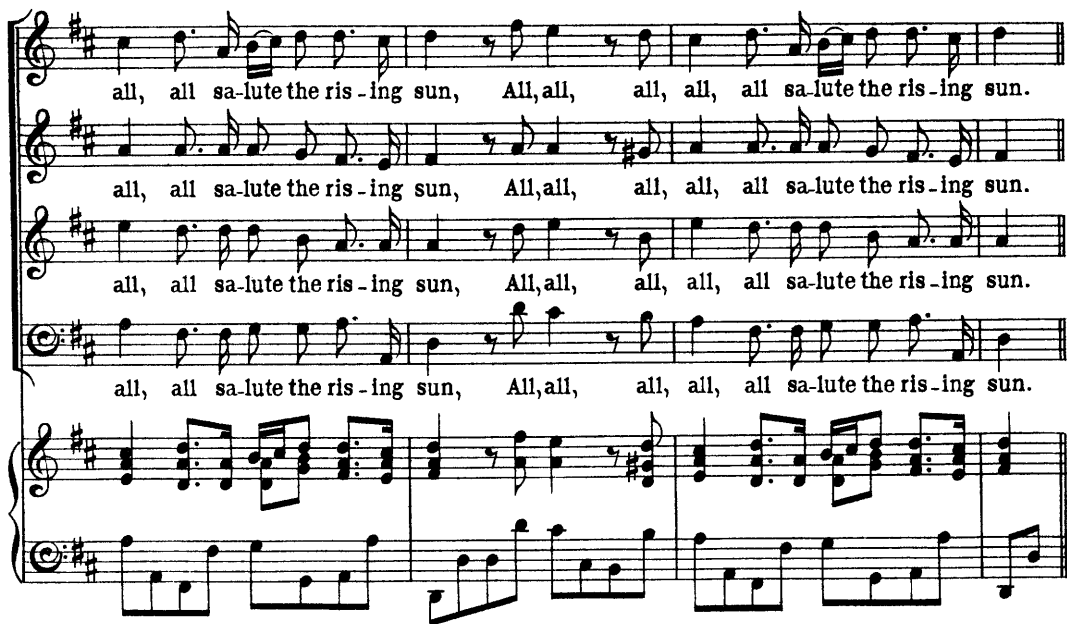
CHORUS.

Soprano. All, all, all,

Alto. All, all, all,

Tenor. All, all, all,

Bass. All, all, all,



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

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

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

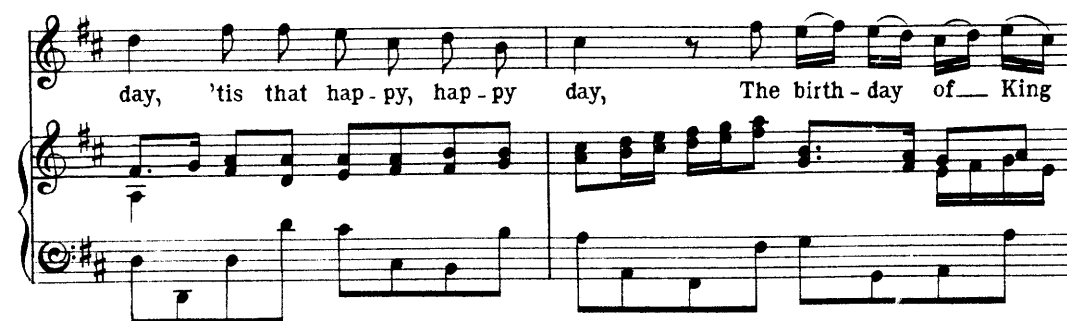
all, all sa-lute the ris-ing sun, All,all, all, all, all sa-lute the ris-ing sun.



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



day, The birth-day of King O-ber-on, 'Tis that hap-py, hap-py



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

O-ber-on, The birthday of King O-ber-on.

CHORUS.

'Tis that happy, happy

'Tis that happy, happy day,

'Tis that happy, happy day,

'Tis that happy, happy

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

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

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

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

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

'Tis that hap-py, hap-py

'Tis that hap-py, hap-py

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

This system contains the first four staves of music. The top staff is a vocal line starting with a fermata and a 'L' (Lento) marking. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

'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, The birth-day of King

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

M

O-ber-on, the birth-day of King O-ber-on.

O-ber-on, the birth-day of King O-ber-on.

O-ber-on, the birth-day of King O-ber-on.

O-ber-on, the birth-day of King O-ber-on.

M

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'M' for Moderato. The lyrics are 'O-ber-on, the birth-day of King O-ber-on.' repeated four times. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. The score concludes with a double bar line and a 3/4 time signature.

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

Nº 32.

Alto I.

Alto II.

Let the fifes and the clarions, and shrill trum-pets

Let the fifes and the

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

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

sound, sound, sound, sound, sound, sound, sound, sound, sound,

shrill trum-pets sound, sound, sound, sound, sound, sound, sound,

sound, And the arch of high heav'n the

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

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

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

re - sound, — the

re - sound, — the

arch of high_ hea-ven the clan-gor re-sound, re - sound, —

arch of high_ hea-ven 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.

ENTRY OF PHŒBUS.

Nº 33.

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

Nº 34.

PRELUDE.

0

PHŒBUS. *p*

When a cru - el long — win-ter has fro - - zen the earth, And

na-ture im-pris-on'd seeks in vain to be free, And na-ture im-pris-on'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 all, Ev'n Love who rules all things in Earth, Air and

Sea, Would languish and fade and to nothing, nothing would fall, The

1. 2.

world to its Cha - os would re - turn but for me, me.

Nº 35.

CHORUS.

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

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

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

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

— great pa - rent of us all, Light and com - fort of the

— great pa - rent of us all, Light and com - fort

— great pa - rent of us all, Light and

— great pa - rent of us all, Light and com - - - fort,

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

P
Light and
Light and com -
Light and com - fort of the
Light and com - fort of the Earth, Light,

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.

Q

Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent

of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,
 of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,
 of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,
 of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,

R

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

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

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

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

R

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

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

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

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

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

SONG (Soprano). THUS THE EVER GRATEFUL SPRING.

Nº 36.

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a series of eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment, with the treble clef part showing more complex rhythmic patterns and the bass clef part maintaining a consistent harmonic support.

The third system of piano accompaniment shows the treble clef part with dense chordal textures and the bass clef part with a more active melodic line.

S
SPRING.

This system contains the vocal line and piano accompaniment for the first part of the lyrics. The vocal line is written in a soprano clef and includes the lyrics: "Thus the ev-er grate-ful Spring, thus the ev-er grate-ful". The piano accompaniment continues with a similar texture to the previous systems.

This system contains the vocal line and piano accompaniment for the second part of the lyrics. The vocal line includes the lyrics: "Spring Does her year-ly tri - bute bring, does her year-ly tri - - - - bute". The piano accompaniment features a more active treble clef part with sixteenth-note patterns.

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

T
bring; All your sweets be-fore him lay, all your sweets be-fore him lay, Then round his

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

al-tar sing and play, then round _____ his al-tar sing and

play. Thus the ev-er grate-ful Spring Does her year-ly tri- bute

SUMMER.

Here's the Sum-mer, spright - ly, gay, Smil - ing, wan - ton,

The first system of the musical score for 'SUMMER.' consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a repeat sign and contains the lyrics 'Here's the Sum-mer, spright - ly, gay, Smil - ing, wan - ton,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1. 2.
fresh_ and fair; fair; A - dorn'd with all_ the flow'rs of

The second system of the musical score continues the piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The vocal line lyrics are 'fresh_ and fair; fair; A - dorn'd with all_ the flow'rs of'. The piano accompaniment continues with similar rhythmic patterns.

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

The third system of the musical score continues the piece. The vocal line lyrics are 'May, Whose va - rious sweets per - fume the air; A - dorn'd with'. The piano accompaniment continues with similar rhythmic patterns.

all_ the flow'rs of May, Whose va - rious sweets per - fume the air.

The fourth system of the musical score concludes the piece. The vocal line lyrics are 'all_ the flow'rs of May, Whose va - rious sweets per - fume the air.'. The piano accompaniment concludes with a final chord.

SONG (*Tenor*). SEE, SEE MY MANY COLOUR'D FIELDS.N^o 38.

V AUTUMN.

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

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

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

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

1. to the God of Day. 2. All the fruit that Day.

SONG (Bass). NOW WINTER COMES SLOWLY.

N^o 39.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand provides a steady bass accompaniment with chords and single notes.

The second system of the piano introduction continues the musical theme from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

WINTER.^Y

Now Win-ter comes slow-ly, pale, mea-ger and old, —

The vocal line begins with a long note on 'WINTER' and then follows the lyrics. The piano accompaniment consists of two staves with chords and single notes.

First trem-bling with age, and then quiv' - - - ring with cold; —

The vocal line continues with the lyrics. The piano accompaniment consists of two staves with chords and single notes.

Z

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

The vocal line begins with a long note on 'Z' and then follows the lyrics. The piano accompaniment consists of two staves with chords and single notes.

-numb'd with hard frosts and with snow cov - er'd o'er, Prays the Sun to re -

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

CHORUS.

Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent
 Hail! Hail!— great pa - rent, Hail! Hail!— great pa - rent

of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,

of us all, Be-fore your shrine the Sea - sons fall, be-fore your shrine the Sea - sons fall,

of us all, Be-fore your shrine the Sea - sons fall, be-fore your shrine the Sea-sons fall,

of us all, Be-fore your shrine the Sea-sons fall, be-fore your shrine the Sea-sons fall,

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

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

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

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

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

all, all, all, all, all, all, all Na-ture birth,

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

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

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

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

FOURTH ACT TUNE.

AIR.

Nº 40.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a quarter rest in both staves, followed by a series of eighth and sixteenth notes in the upper staff and corresponding chords and bass lines in the lower staff.

The second system of musical notation continues the piece. It features a repeat sign at the end of the system. The upper staff contains melodic lines with various intervals and rests, while the lower staff provides harmonic support with chords and bass notes.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has more complex rhythmic patterns, and the lower staff continues with steady bass lines and chords.

The fourth system of musical notation is marked with a capital letter 'A' above the first measure of the upper staff. This section introduces a new melodic phrase. The lower staff continues with its accompaniment.

The fifth system of musical notation concludes the piece. It features a final melodic phrase in the upper staff and a concluding bass line in the lower staff, ending with a double bar line.

ACT V.
PRELUDE.

Nº 41.

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a repeat sign. The upper staff features chords with eighth-note patterns, while the lower staff has a steady eighth-note accompaniment.

The second system continues the prelude with two staves. The upper staff has chords with eighth-note patterns, and the lower staff has a steady eighth-note accompaniment. The music flows smoothly between the two staves.

The third system of the prelude features a section marked 'A' in the upper staff. The upper staff has chords with eighth-note patterns, and the lower staff has a steady eighth-note accompaniment. The music flows smoothly between the two staves.

The fourth system of the prelude concludes with two staves. The upper staff has chords with eighth-note patterns, and the lower staff has a steady eighth-note accompaniment. The system ends with a double bar line and two first and second endings.

EPITHALAMIUM (Soprano). THRICE HAPPY LOVERS.

Nº 42.

JUNO.

Thrice hap-py, thrice hap-py,

thrice hap-py, hap-py, hap-py lov - ers, may you be forev-er, ev - er,

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

free From that tor - ment - - - - - ing de-vil,

A

jea-lous-y; From all that anx-i-ous care _____ and

strife _____ That at-tends _____ a married

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

hap - - - - py, hap-py lov-ers, 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, kind, kind to her as she to you; And since the

er-rors, since the er - - rors of_ this night are past, May he_ be

ev-er, may he be ev-er, may he be

ev-er, ev-er constant, she be ev-er,

she be ev-er, ev-er, ev-er chaste,

may he be ev-er, ev-er constant,

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

SONG (*Soprano*). THE PLAINT.N^o 43.

D

O,

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

E

F

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

G

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

*The Violin Solo part is printed in small notes. 14056

J

H

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

K

Myeyesno

more, no — more, no — more, — no more, — no more — shall

L

wel - come sleep.

M

I'll hide me, I'll

hide me from the sight of day, And sigh, sigh, sigh— my

N
soul — a - way.

O
O,

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

P

Q

O, O — let me, O, O — let me, let me

This section begins with a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line starts with a whole rest, followed by a half note 'O', a whole note 'O' with a fermata, and then the phrase 'let me, O, O' with another fermata, ending with 'let me, let me'. The piano accompaniment consists of chords and moving lines in both hands.

R

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

This section continues the vocal line with 'weep! O, O, — O — let me, for ev-er, ev - er weep, for ev - er,'. The piano accompaniment provides harmonic support with various chordal textures.

S

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

This section concludes the vocal line with 'for ev - er, for ev - er, for ev - - er_ weep!'. The piano accompaniment features more active rhythmic patterns in the right hand.

This block shows the piano accompaniment for the first three sections (Q, R, and S). It features a complex texture with many chords and moving lines in both the right and left hands.

T

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

This section begins with a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line starts with a whole rest, followed by the phrase 'He's gone, he's gone, he's gone, his loss — de - plore; he's gone, he's gone, he's'. The piano accompaniment consists of chords and moving lines in both hands.

gone, his loss — de - plore, And I shall ne-ver, ne-ver, ne-ver, ne-ver,

U

ne-ver see him more,

V

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

W

ne-ver see him more; I shall

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

ENTRY DANCE.

Nº 44.

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar melodic and accompanimental lines. The third system features a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The fourth system continues the melodic and accompanimental patterns. The fifth system shows further development of the melody and accompaniment. The sixth system concludes with a first ending bracket over the first two measures and a second ending bracket over the final two measures, which end with a double bar line.

SYMPHONY.

No 45.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values, rests, and chordal structures. Section markers 'A', 'B', and 'C' are placed above the staves to indicate specific points in the music. The first system shows the beginning of the piece. The second system includes a section marked 'A'. The third system continues the piece. The fourth system includes a section marked 'B'. The fifth system continues the piece. The sixth system includes a section marked 'C'.

The first system of piano accompaniment features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment of quarter notes.

The second system of piano accompaniment includes a treble clef with chords and a melodic line, and a bass clef with chords. A 'D' chord symbol is placed above the treble staff.

The third system of piano accompaniment continues with a treble clef featuring chords and a melodic line, and a bass clef with chords.

SONG (*Tenor*). THUS THE GLOOMY WORLD.

Nº 46.

§ A CHINESE MAN.

The first part of the song includes a vocal line in a tenor range and piano accompaniment. The lyrics are: "Thus, thus, thus, thus the".

The second part of the song includes a vocal line and piano accompaniment. The lyrics are: "gloom - - - y world At first _____ be-gan to shine,". An 'E' chord symbol is placed above the vocal staff.

Thus, thus, thus, thus the

gloom - - - y world At first - - - began to shine,

And from the pow'r - - - di - vine, and from the

pow'r - - - di - vine A glo-ry round, - - - a glo-ry round

a-bout it hur'l'd;

H

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

gave it birth in light;

K

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

gave it birth in light. *Fine. segue N° 47.*

Then, then were all minds as pure, as pure, As

those — e - the - - - - - real streams; In in - no -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: "those — e - the - - - - - real streams; In in - no -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- cence se - cure, in in - no - cence se - cure, Not sub - -

The second system continues the vocal line with the lyrics: "- cence se - cure, in in - no - cence se - cure, Not sub - -". The piano accompaniment continues with a steady harmonic accompaniment.

- ject to ex-tremes; There was — no room then, no room then for emp - - ty

The third system features a vocal line starting with a fermata over the word "There" and a dynamic marking of *L* (Lento). The lyrics are: "- ject to ex-tremes; There was — no room then, no room then for emp - - ty". The piano accompaniment follows the vocal line.

fame, No cause for pride, no cause for pride, am - bi - - tion

The fourth system continues the vocal line with the lyrics: "fame, No cause for pride, no cause for pride, am - bi - - tion". The piano accompaniment provides a consistent harmonic background.

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

The fifth system concludes the vocal line with the lyrics: "want - ed aim, am - bi - - - - - tion wanted aim." The piano accompaniment ends with a final chord.

SOLO (*Soprano*) and CHORUS. THUS HAPPY AND FREE.N^o 47.

Piano introduction for 'Thus Happy and Free'. The music is in 4/4 time, key of B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for the first system, continuing the melody and accompaniment from the introduction.

CHINESE WOMAN.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in a soprano range, and the piano accompaniment continues the established pattern.

Thus hap - py and free, Thus treat - ed are we With

Vocal and piano accompaniment for the second line of lyrics.

Na - ture's chief - est de - lights; We nev - er cloy, But re -

Vocal and piano accompaniment for the third line of lyrics.

- new our joy, And one bliss an - o - ther, and one bliss an - o - ther in - vites.

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 labour and trade, Which fools on each other impose, on each other im - pose.

We were not made For labour and trade, Which fools on each other impose, on each other im - pose.

We were not made For labour and trade, Which fools on each other impose, on each other im - pose.

We were not made For labour and trade, Which fools on each other impose, on each other im - pose.

SONG (*Tenor*). YES, XANSI.

No 48.

CHINESE MAN.

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

1. ——— your eyes have made. Yes, made. She that in love makes

2.

least defence Wounds ——— ev - er with the sur - est dart,

Beau - ty may cap - - - ti - vate the sense, But kind - ness, but —

1. kind - - ness on - ly gains the heart. She heart.

2.

MONKEYS' DANCE.

Nº 49.

The musical score for 'MONKEYS' DANCE' (Nº 49) is presented in six systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The first system shows a lively melody in the right hand and a steady bass line in the left. The second system includes a repeat sign and a dynamic marking of *mf*. The third system features a more complex melodic line with a dynamic marking of *f*. The fourth system is characterized by a steady, rhythmic accompaniment. The fifth system includes a dynamic marking of *M* (mezzo-forte) and a change in the bass line. The sixth system concludes the piece with a final cadence and a repeat sign.

SONG (Soprano) HARK HOW ALL THINGS.

Nº 50.

First system of piano accompaniment. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment, continuing the introduction with similar harmonic and rhythmic patterns.

Third system of piano accompaniment, marked with a 'N' above the staff, indicating a new section or measure.

First system of the vocal entry. The vocal line begins with a whole note 'O' followed by the lyrics 'Hark! hark how'. The piano accompaniment continues with the same rhythmic accompaniment.

Second system of the vocal entry. The vocal line continues with the lyrics 'all things with one sound' and ends with a long note 're'. The piano accompaniment continues.

- joice, re - joice, re - joice, re - joice, P

1. re - joice, Hark! hark how - joice, 2.

And the world seems to_ have one voice, the world seems to_

have one voice,

to have one

voice. **R** Hark! hark how all things with one sound

re-joice, re-joice, re-

- joice, **S** re-joice,

re-

- joice, re - joice,

re - joice.

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

Nº 51.

(Tr. Solo.)

2nd WOMAN.

Hark! hark! the

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

tri - - - - - umphsings, a tri -

- umph, a tri -

- umph, tri - umph sings, a tri -

- umph, tri - umph sings, Hark! hark! the

ech-ing air a tri - - - - - umphsings, hark! the ech-ing air a

V

tri - - - - - umphsings, 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 claptheirwings,clap,clap,clap, claptheirwings, pleas'd

W

Cu-pids clap their wings, and all a-round, and all a-

- round pleas'd Cu-pids clap, clap, clap, clap, clap their wings, clap, clap,

clap, clap, clap, clap, clap their wings, pleas'd Cu-pids clap their

1. 2.

wings, And all a- wings.

Soprano.

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

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

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

CHORUS.

1. 2. (Tr. Solo.)

SOLOS (Soprano I and II and Bass) and CHORUS. SURE THE DULL GOD.

No 52.

2nd WOMAN.

Sure the dull God of

1st 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 musical score is arranged in four systems. The first system shows the 2nd Woman's vocal line and piano accompaniment. The second system shows the 1st Woman's vocal line and piano accompaniment. The third system continues the 1st Woman's vocal line and piano accompaniment. The fourth system shows the chorus's vocal line and piano accompaniment. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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

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

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

CHORUS.

A Soprano. Hy - men, ap - pear, ap-pear, ap-pear, ap -

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

Tenor. Hy - men, Hy - - - men, ap -

Bass. Hy - men, Hy - - - men, ap -

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

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

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

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

1st WOMAN. B

Our Queen of

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

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

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

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

B

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

2nd WOMAN.

Our Queen of Night com - mands thee not to

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

-pear, ap - pear, ap - pear, ap - pear, ap - pear! Our Queen of
 -pear, ap - pear, ap - pear, ap - pear, ap - pear! Our Queen of

Night com-mands thee not to— stay. C
 Night com-mands thee not to stay.
 Soprano.
 Alto. Our Queen of Night commands thee not to—
 Tenor. Our Queen of
 Bass. Our Queen of Night commands thee not to
 Our Queen of Night commands thee not to C

CHORUS.

stay, our Queen of Night com - mands thee not to
 Night com - mands thee not to — stay, com - mands thee not to
 stay, our Queen of
 stay, our Queen of Night

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

PRELUDE.

No 53.

SOLO (*Bass*). SEE, I OBEY. DUET (*Soprano I and II*). TURN THINE EYES.SOLO (*Bass*). MY TORCH INDEED.TRIO (*Soprano I and II and Bass*) and CHORUS. THEY SHALL BE AS HAPPY.

HYMEN.

See, I o - bey, See, see, — I o - bey, See, see, I o - bey. My torch has

long, long been out, has 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

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

E

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,

F

no, no, no, no, no, no, no, no, no, no, they yield my torch no light.

1st WOMAN.

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

2nd WOMAN.

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

eyes, turn,— turn — then— thine eyes Up - on those glo - - -

eyes, turn,— turn — then— thine eyes Up - on those

- ries there up - on those glo - - - ries there,

glo - - - ries there those glo - - - ries there,

And catch-ing, catch-ing flames, _____
 And catch-ing, catch-ing, catch-ing, catch-ing flames, _____

catch-ing, catch-ing flames _____ will on, will on thy torch ap-
 catch-ing, catch-ing flames _____ will on, will on thy torch ap-

^G
 -pear, And catching, catching flames, And catching, catching flames, _____
 -pear, And catching, catching, catching, catching flames, _____

catching, catch-ing flames _____ will on thy torch ap - pear, will on thy torch ap-
 catching, catch-ing flames _____ will on thy torch ap - pear, will

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

1. 2.
 -pear, will on thy torch ap - pear. -pear. -pear.
 -pear, will on thy torch ap - pear. -pear. -pear.
 HYMEN.
 My torch in - deed will from such bright -

1. 2.

- - - - -ness shine: Love ne'er had yet such al - tars, so di -

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

neer had yet such al - - - - - tars, so di - vine.

K 1st WOMAN.

They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,

2nd WOMAN.

They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,

HYMEN.

They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,

K

1. all the pla - ces of care; care; And ev' - ry time the sun shall dis - play His
2. L

1. all the pla - ces of care; care; And ev' - ry time the sun shall dis - play
2. L

1. all the pla - ces of care; care; And ev' - ry time the sun shall dis - play His
2. L

K

ris - - - - ing light, It shall be to them a new
 His ris - - - - ing light, It shall be to them a new
 ris - - ing, his ris - ing, ris - ing light, It shall be to them a new

wed-ding-day, And when he sets, and when he sets, a new, a new nup-tial night.
 wed-ding-day, And when he sets, and when he sets, a new, a new nup-tial night.
 wed-ding-day, And when he sets, and when he sets, a new, a new nup-tial night.

M

CHORUS.

Soprano.
 They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,
 Alto.
 Tenor.
 They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,
 Bass.
 They shall be as hap-py, hap-py as they're fair; Love, love shall fill all, all,

M

1. 2. N
 all the pla - ces of care; care; And ev' - ry time the sun shall dis - play His
 all the pla - ces of care; care; And ev' - ry time the sun shall dis - play His
 all - the pla - ces of care; care; And ev' - ry time the sun shall dis - play His
 all the pla - ces of care; care; And ev' - ry time the sun shall dis - play —

1. 2. N

ris - - - ing light, It shall be to them a new
 ris - - - ing, ris - ing light, It shall be to them a new
 ris - - - ing, ris - ing light, It shall be to them a new
 His ris - - - ing, ris - ing light, It shall be to them a new

wedding - day; And when he sets, and when he sets, a new, a new nup - tial night.
 wed - ding - day; And when he sets, and when he sets, a new, a new nup - tial night.
 wedding - day; And when he sets, and when he sets, a new, a new nup - tial night.
 wedding - day; And when he sets, and when he sets, a new, a new nup - tial night.

CHACONNE.

Nº 54.

The first system of musical notation for Chaconne No. 54. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

The second system of musical notation. It continues the piece with similar chordal textures. A dynamic marking of *o* (piano) is placed above the first measure of the right hand. The bass line remains consistent with the first system.

The third system of musical notation. A dynamic marking of *P* (piano) is placed above the first measure of the right hand. The right hand part shows more complex chordal patterns, while the left hand continues with the eighth-note bass line.

The fourth system of musical notation. The right hand part features a more active melodic line with eighth-note patterns. The left hand continues with the eighth-note bass line.

The fifth system of musical notation. A dynamic marking of *o* (piano) is placed above the first measure of the right hand. The right hand part continues with complex chordal textures, and the left hand maintains the eighth-note bass line.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic melody with many beamed notes and rests. The left hand (bass clef) provides a steady accompaniment with eighth notes. A fermata is placed over the first measure of the right hand. A dynamic marking 'R' is positioned above the second measure of the right hand.

Second system of musical notation. The right hand continues with a similar complex melody. The left hand accompaniment remains consistent with eighth notes. A fermata is placed over the first measure of the right hand.

Third system of musical notation. The right hand features a simpler melody with fewer notes and rests. The left hand accompaniment continues with eighth notes. A dynamic marking 'S' is positioned above the first measure of the right hand.

Fourth system of musical notation. The right hand has a melody with some rests. The left hand accompaniment includes a section with a treble clef and eighth notes. A dynamic marking 'T' is positioned above the second measure of the right hand.

Fifth system of musical notation. The right hand has a melody with some rests. The left hand accompaniment continues with eighth notes. A dynamic marking 'U' is positioned above the fifth measure of the right hand.

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains chords and some melodic fragments, while the lower staff contains a rhythmic accompaniment of eighth and sixteenth notes.

Second system of musical notation, featuring a dynamic marking 'v' (vibrato) above the first measure of the upper staff. The notation continues with chords and rhythmic accompaniment.

Third system of musical notation, featuring a dynamic marking 'w' (ritardando) above the upper staff. The notation continues with chords and rhythmic accompaniment.

Fourth system of musical notation, featuring a dynamic marking 'x' (sforzando) above the upper staff. The notation continues with chords and rhythmic accompaniment.

Fifth system of musical notation, continuing the piece with chords and rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth notes and a chordal accompaniment. A letter 'Y' is positioned above the treble staff in the second measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the treble and bass staves.

Third system of musical notation, featuring a letter 'Z' above the treble staff in the second measure. The bass clef part shows a steady eighth-note accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic themes.

Fifth system of musical notation, featuring a letter 'ZZ' above the treble staff in the first measure. The piece continues with intricate melodic patterns.

Sixth system of musical notation, concluding the page with a final melodic flourish and a sustained chord in the bass.