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*Howe*

THE  
FAIRIES  
AN  
OPERA.

The Words taken from  
SHAKESPEAR &c.

Set to Music by  
JOHN CHRISTOPHER  
M<sup>r</sup> SMITH.  
1712-1795.



*Vide Prologue.*

GARRICK.

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

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

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







A Table of the SONGS in the ENGLISH OPERA call'd the FAIRIES.

FIRST ACT

Overture	2
Pierce the air with sounds of Joy	7 G.
With mean disguise let others nature hide	11 G.
When that gay season did us lead	14 D.
O Hermia fair, O happy, happy fair	16 G.
Before the time I did Lyfander see	21 F.
Love looks not with the eyes but with the mind	24 A.
Where the bee sucks, there lurk I	26 D.
Symphony	29 Bb.
O'er the smooth enamell'd green	31 A.
Come, follow, follow me	34 C.

SECOND ACT

Love made the lovely Venus burn	37 F.
You spotted snakes with double tongue	41 Eb.
Not the silver doves that fly	44 G.
Say lovely dream where couldst thou find	50 Bb.
Sweet soothing hope, whose magic-art	53 A.
But you must not long delay	57 F.
Now until the break of day	59 D.

THIRD ACT

How calm's the sky, how undisturb'd the deep	63 A.
Flower of this purple dye	66 Bb.
Do not call it fin in me	67 D.
Since Hermia neglects me	70 Bb.
Come pride, love disdain	72 A.
Sigh no more, ladies, sigh no more	74 F.
Up and down, I will lead them up and down	77 G.
Orpheus with his lute made trees	78 Eb.
Symphony	82 F.
Hark, hark, how the hounds and horn	83 C.
Love's a tempest, life's the ocean	89 A.
Chorus	91 D.

Musick Compos'd by M<sup>r</sup> HANDEL. Printed for I. WALSH in Catharine Street in the Strand.

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Sufanna	10-6	Hercules	10-6	Acis and Galatea	10-6	Choice of Hercules	5-0
Alexander Balus	10-6	Belshazzar	10-6	Semele	10-6	Athalia	4-0
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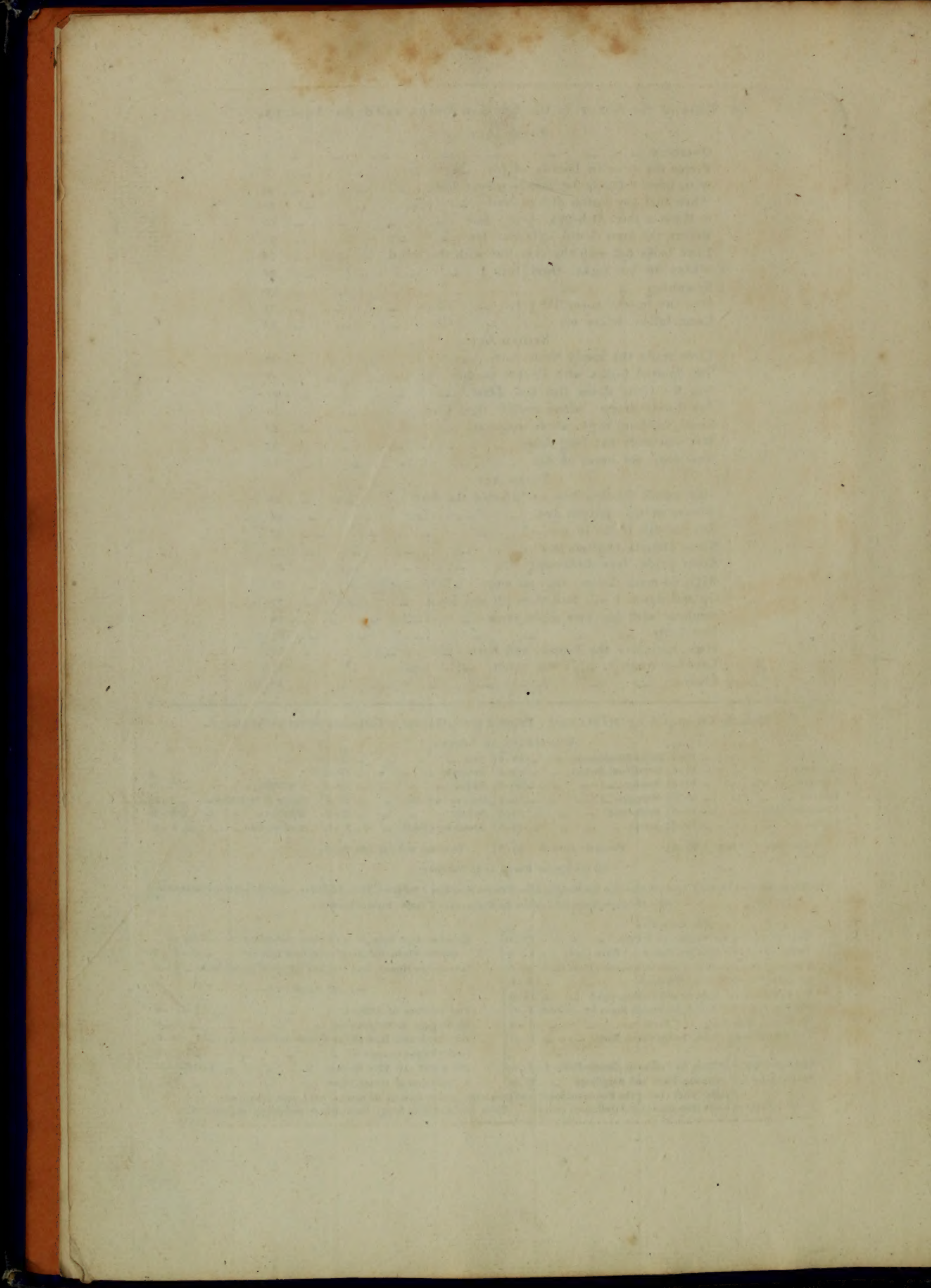
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OVERTURE

The image shows a page of handwritten musical notation, titled "OVERTURE". The notation is extremely faint and difficult to read, appearing as light grey or brownish marks on the aged, yellowish paper. It consists of approximately 15 staves of music, each with a five-line staff and various notes, rests, and bar lines. The handwriting is very light, and the ink has faded significantly over time. The paper shows signs of age, including discoloration and a prominent diagonal crease running from the upper right towards the lower left. The overall appearance is that of an old, well-preserved but heavily faded manuscript page.



# OVERTURE

The musical score is arranged in four systems, each with three staves. The first system includes a treble clef staff with a C-clef and a common time signature, followed by two bass clef staves with a B-clef. The second system continues with the same three-staff structure. The third system features first and second endings, marked with "1st" and "2d" above the staves, and includes the instruction "Pia" in the middle staff. The fourth system begins with the tempo marking "Allegro" in the first staff, followed by three staves of music. The score is filled with various musical notations, including trills (tr), ornaments (\*), and detailed fingerings (e.g., 6, 5, 4, 3, 2, 1) throughout the piece.



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The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom staff features several sixteenth-note patterns and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music continues with similar rhythmic and melodic patterns as the first system. The bottom staff includes some sixteenth-note runs and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom staff features several sixteenth-note patterns and rests.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music concludes with various rhythmic and melodic patterns. The bottom staff includes some sixteenth-note runs and rests.



The first system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex melodic line in the upper staves and a highly technical bass line with numerous sixteenth-note patterns and fingerings. Fingerings are indicated by numbers 1-5 above the notes. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with intricate melodic and harmonic textures. The bass line is particularly demanding, featuring many sixteenth-note runs and specific fingerings. The system ends with a double bar line.

The third system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The melodic lines in the upper staves are more spacious, while the bass line remains technically active with sixteenth-note patterns. The system concludes with a double bar line.

The fourth system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system includes the marking "Adgº" (Adagio) in both the second and third staves. The music features a mix of melodic phrases and technical passages. The bass line includes complex sixteenth-note figures and fingerings. The system concludes with a double bar line.



Menuet

Pia

Andantino

The first system of the Minuet consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef, a sharp sign, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with several trills (tr) and slurs. The lower staff is in bass clef with the same key signature and time signature. It starts with a bass clef, a sharp sign, and a 3/4 time signature. The bass line includes several sixteenth-note patterns, some marked with a '6' (fingerings) and a '7'.

The second system continues the piece. The upper staff has a trill (tr) and a dynamic marking of 'For' (Forzando). The lower staff features a sequence of notes with fingerings '6 6 5 4 3' and another '6'.

The third system shows the upper staff with a trill (tr) and a dynamic marking of 'Pia' (Piano). The lower staff has several notes marked with an asterisk (\*).

The fourth system features dynamic markings of 'For' and 'Pia' in the upper staff. The lower staff continues with notes marked with asterisks (\*).

The fifth system includes dynamic markings of 'Pia' and 'For'. The lower staff concludes with a sequence of notes and fingerings '6 6 5 4 3'.



March

Tromba

Viol: e  
Hautb: 1<sup>o</sup>

Viol: e  
Hautb: 2<sup>o</sup>

Viola

Baffi



Sung by M<sup>r</sup> Beard

Tromba

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

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

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



po

bring Song and Dance and revel-ry. and re-

For

vel-ry and re-vel-ry. Pierce the air w<sup>th</sup> founds of

6 6\*  
5

Pia

Joy. Come Hy-MEN with the wing-ed Boy. bring Song and Dance and revelry.

6 7 7



bring Song and Dance & revelry, and re -

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

For

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



Musical score for the first system, featuring five staves. The notation includes treble and bass clefs, key signatures, and various musical symbols. Dynamic markings include *Pia* and *From this our*. There are also some numerical markings like '6 5' and '6 6'.

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: *great - solem - ni - ty, from this our great solem - ni - ty, drive care and sorrow far a -*. The notation includes various musical symbols and dynamic markings like *tr*.

Musical score for the third system, continuing the vocal and instrumental parts. The notation includes various musical symbols and dynamic markings like *tr* and *.s.*.

Musical score for the fourth system, concluding the page with lyrics and a *Dal Segno* instruction. The lyrics are: *way. let all be mirth and Holi - day, let all be mirth - and Ho - - - - liday.* The notation includes various musical symbols and dynamic markings like *tr* and *.s.*. There are also some numerical markings like '76', '6', '4', and '5'.



Sung by Sig<sup>na</sup> Passerini

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 5 3, 6 5, 4 3.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings: *Pia*, *piu for.*, *for*, *Pia*.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *With*. Figured bass notation: 6 5, 4 3, 6 5, 4 3.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*. Figured bass notation: 6 5, 4 3.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: *mean disguise let others nature hide, and mimick virtue with the paint of art. I scorn the cheat of*. The piano part includes dynamic marking: *tr*. Figured bass notation: 6 5, 4 3.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*. Figured bass notation: 6 5, 4 3.

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: *reason's foolish pride, and boast the graceful weakness of my heart, and boast the graceful weak-ness*. The piano part includes dynamic marking: *tr*. Figured bass notation: 6 5, 4 3.



For Fortifs? piu for pia Fortifs?

of my heart, y weaknes of my heart. With

For Pia

w mis

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

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

For Pia

w mis

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



*tr*  
 piu for for piu for pia piu for fortifiso

heart. *tr* weakness of my heart.

*tr*  
 Larghetto e pia piu for pia

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

*tr*  
 piu for pia piu for pia

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

*tr*  
 for

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

Da Capo



Sung by Sig.<sup>r</sup> Guadagnini

Larghetto

*piu pia* for

*Pia*

When that gay feason did us lead to the tann'd hay-cock in the mead, when the mer-ry

bells rung round . . . and the rebecks brisk did found, when young and old came forth to play.

on a sunshine ho-ly-day, on a

for *Pia*

sunshine holyday when that gay feason did us lead

for *piu* *piu* for

*ab:* to the tann'd hay-cock in the mead, when the merry bells rung round, rung round



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

on a sunshine holyday, on a

sunshine holyday, Let us wander far a-way.

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

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

shallow brooks and rivers wide. When that gay



Sung by Miss Poitier

Andante

First system of musical notation, including treble, alto, and bass staves. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 12/8. The bass line includes figured bass notation: 4 5 3, 4 2 5, 2 4 8, 6, 6 5 6, 4 5 5, 6 6 7.

Pia For Pia

O HERMIA fair, O happy, happy fair, your

Second system of musical notation, including treble, alto, and bass staves. Performance markings include 'Pia', 'For', and 'Pia'. The lyrics are 'O HERMIA fair, O happy, happy fair, your'. The bass line includes figured bass notation: 6 6 7, 6 6 4, 6 4 5 3, 6 5 3.

eyes are load-stars, and your tongue's sweet air, more tuneable than lark to shepherd's ear, than

Third system of musical notation, including treble, alto, and bass staves. The lyrics are 'eyes are load-stars, and your tongue's sweet air, more tuneable than lark to shepherd's ear, than'. The bass line includes figured bass notation: 4 5 4 6 8, 6 4 5 6, 7, 6 4, 7 5 4.



First system of musical notation, featuring a treble staff with a melodic line and a bass staff with a piano accompaniment. The music is in a minor key and includes various rhythmic patterns and ornaments.

Second system of musical notation with lyrics: "lark to shepherd's ear, when wheat is green, when hawthorn buds appear." The system includes a treble staff with the vocal line and a bass staff with the piano accompaniment. Fingerings are indicated below the bass staff.

Third system of musical notation with lyrics: "piu for for pia." The system includes a treble staff with the vocal line and a bass staff with the piano accompaniment. Trills are marked with "tr" above the notes.

Fourth system of musical notation with lyrics: "pear, when wheat is green, when hawthorn buds appear." The system includes a treble staff with the vocal line and a bass staff with the piano accompaniment. Fingerings are indicated below the bass staff.

Fifth system of musical notation, continuing the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a piano accompaniment.

Sixth system of musical notation with lyrics: "fair. O happy, happy fair, your eyes are load-stars, and your tongue's sweet air, more tuneable than." The system includes a treble staff with the vocal line and a bass staff with the piano accompaniment. Fingerings are indicated below the bass staff.



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

*Handwritten annotations: b3, b7, 5, 6, 4, 5, 3*

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

*Handwritten annotations: 6, 5, 2, 4, 3, 6, 7, 3, 5, 6*

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

*Handwritten annotations: 6, 4, 5, 3, 6, 6, 7, 6, 6, 7, 6*



tr tr  
piu for for

green when hawthorn buds appear.

tr tr tr  
Pia

O teach me how you look, and with what art, you

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

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

6 6 6 6 4 3 6 4 5

6 4 7 5 6 4 5



First system of musical notation, featuring treble and bass staves with various notes, rests, and trills (tr).

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

for

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

Fifth system of musical notation, featuring treble and bass staves with various notes and rests.

O Dal Segno



*Sung by Signora Passerini*

Andante

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

Athens like a pa.radise to me. a pa - - - re

radifetome, a pa.ra.di fe to me, seem'd A. . . then like a pa.radise to me.



be fore the time I did lyfander

8 7 5  
6 5 4

6 6 6 5 3

b7 6 6 7  
5 4 6 5

see, lyfan, der see, seemd Athens like a pa-ra-dise to me, seemd A - - - - - thens like a pa-

3 b 6 4 5 #

6 4 5 3

6 5 4 3

Piu For Pia

radise to me. a pa

6 5 b3 b7 5 4

6 4 5 3 7

radise to me, be-fore the time I did lyfander see, seemd Athens like a pa, radise to me, seemd A -

6

6 5 3  
4 3

5 3  
4 3



*Piu* *tr* *Fe*

thens like a pa- - - - - ra-dise to me, a pa-ra-di-se to me, - -

6 6 5 6 6 5  
4 3

87 5  
65 3

6 6 6 5 6 5  
4 3 4 3

*po*

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

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

*tr* *D.C.*

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

6 # # 6 5 # 6 6 6 4



*Sung by Miss Potter*

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



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

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

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

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

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







Senza H.

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

8 6 6 4 5\* 6 8 4\* 6 5\*

Senza H.

H. H.

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

6 4

For fenza for dini

there I couch when owls do cry.

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



Senza H

All<sup>o</sup> po Fe

Unis

On the bats back I do fly.. do Fly

4 5 6 5

po

after sunset merrily, merrily, merrily, shall I live now, under the blosom that hangs on the bough.

47

Fe

Da Capo

that hangs on the bough, that hangs on the bough, under the blosom that hangs on the bough.

6 5 6 5 6 4 3 6



# Sinfonia

29

Vio. 1<sup>mo</sup>

Vio. 2<sup>o</sup> *tr*

Hautb. 1<sup>mo</sup> & 2<sup>o</sup>

Viola. *Col Basso*

Basso.

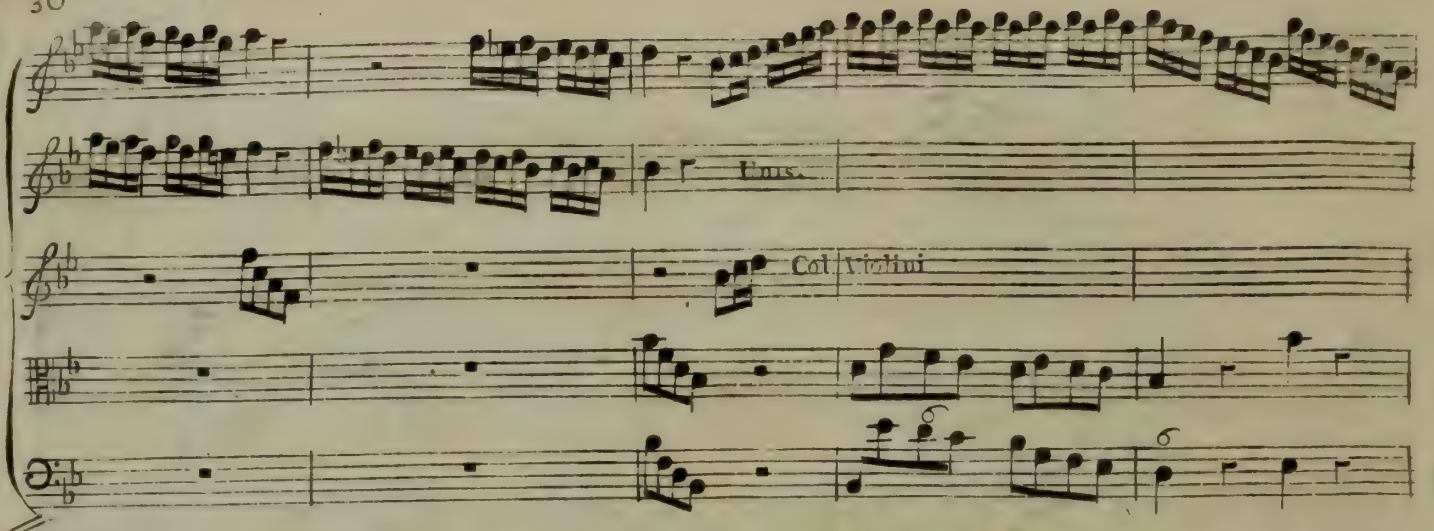
*p<sup>o</sup>* *f<sup>o</sup>*

*tr* *tr*

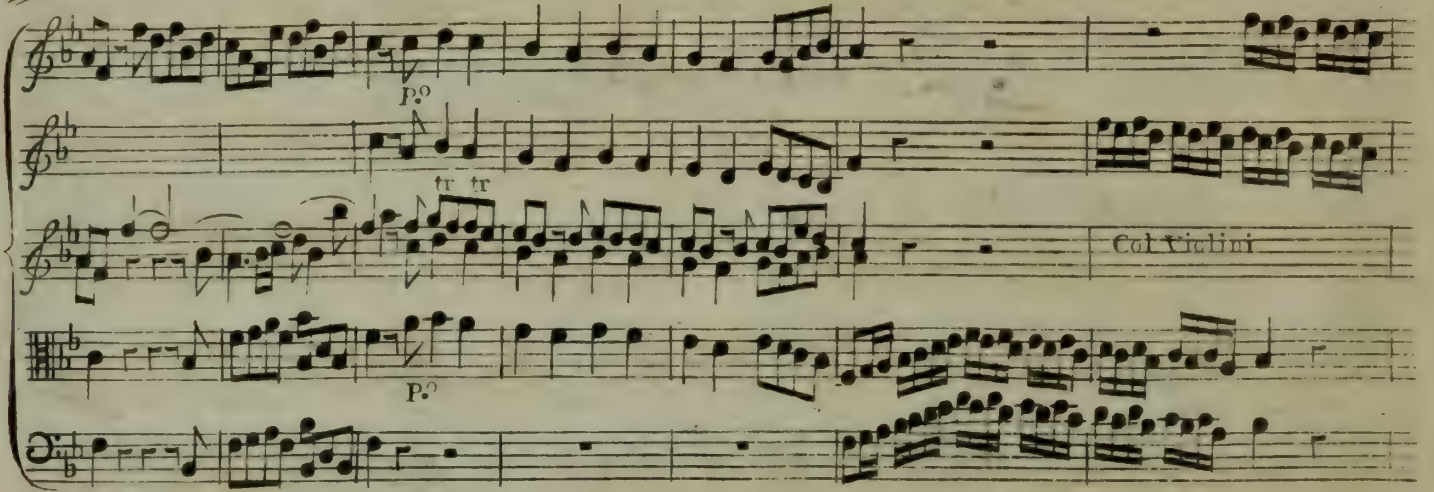
*tr* *tr*

*p<sup>o</sup>* *f<sup>o</sup>*

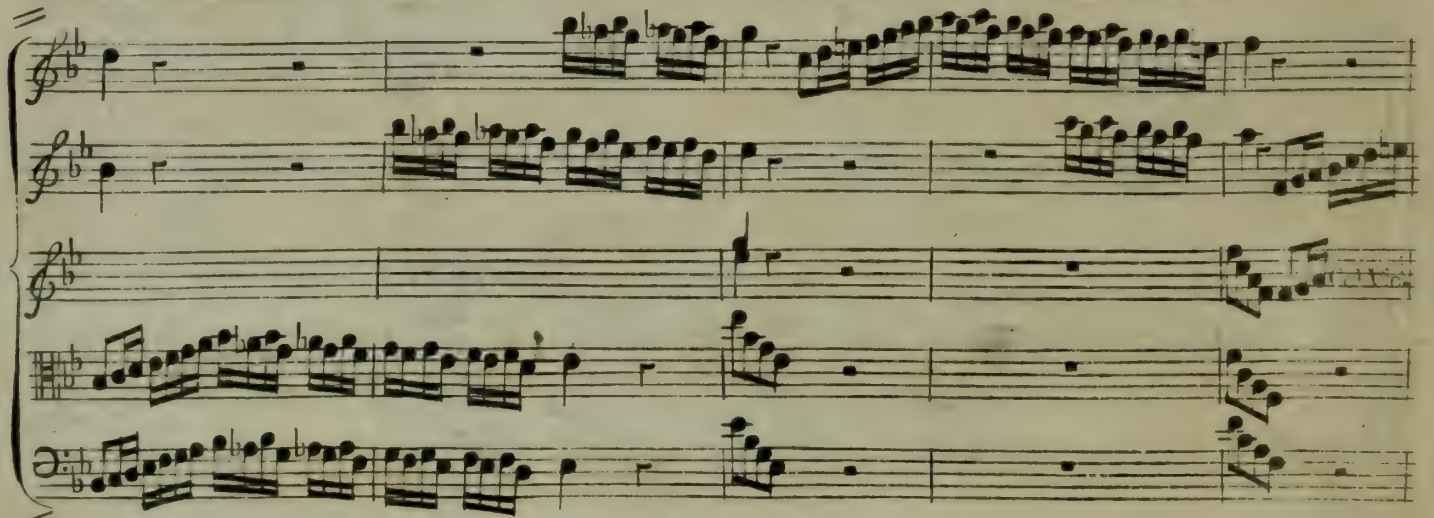




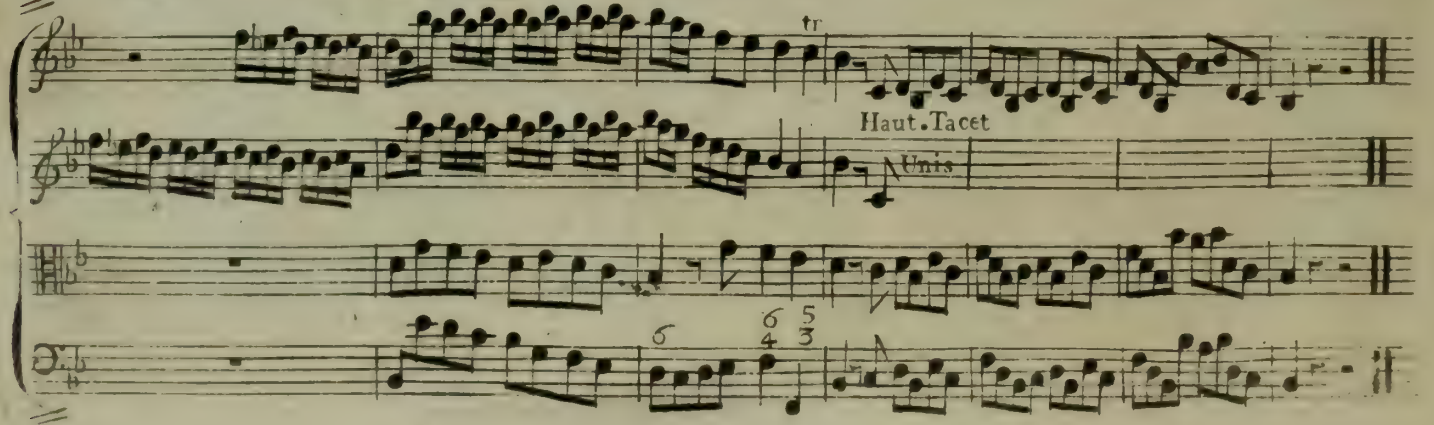
First system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music consists of dense, rapid sixteenth-note passages. The second staff includes the instruction "Unis." and the third staff includes "Col Violini".



Second system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with rapid sixteenth-note passages. The second staff includes the instruction "P<sup>o</sup>" and "tr tr". The third staff includes "Col Violini". The fourth staff includes "P<sup>o</sup>".



Third system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with rapid sixteenth-note passages.



Fourth system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music concludes with rapid sixteenth-note passages. The second staff includes the instruction "Haut. Tacet" and "Unis". The bottom staff includes the numbers "6", "4", and "5" above notes.



Sung by Miss Young

Andantino

O'er the smooth enamell'd green enamell'd green

where no print of Step hath been of

Step hath been

Follow me

as I Sing

and touch the

war-ble'd String

and

touch the war-ble'd String



*p<sup>o</sup>*

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

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

o'er the smooth enamell'd green where no print of Step hath been follow me as I Sing

Unise

Or

Detailed description: This is a page of handwritten musical notation, page 32. It features a vocal line and a piano accompaniment. The key signature is G major (one sharp). The music includes various ornaments (trills, mordents) and fingerings (e.g., 4 3, 6, 6 6, 4 4, 7 5 tr, 5 5, 6, 6 4 5). The lyrics are: "O'er the smooth enamell'd green enamell'd green where no print of Step hath been where no print of Step hath been Follow me as I Sing and touch the war- - bled String o'er the smooth enamell'd green where no print of Step hath been follow me as I Sing". There are some markings like "Unise" and "Or" at the bottom.



First system of musical notation, featuring treble and bass staves with various notes, rests, and trills (tr). A dynamic marking of *F<sup>e</sup>* is present.

Second system of musical notation with lyrics: "and touch and touch the war - - bled string and touch the war - - - bled string". Includes dynamic markings *F<sup>e</sup>* and *P<sup>o</sup>*.

Third system of musical notation with lyrics: "Un - - der the". Includes a tempo marking *P. Allegro* and dynamic markings *P<sup>o</sup>*.

Fourth system of musical notation with lyrics: "Shady roof of bran - - ching Elm Star proof of branching Elm Star proof". Includes dynamic markings *F<sup>e</sup>* and *P<sup>o</sup>*.

Fifth system of musical notation with lyrics: "Fol - low follow me follow follow me Da Capo.". Includes dynamic markings *P<sup>o</sup>* and *F<sup>e</sup>*.

Sixth system of musical notation with lyrics: "Fol - low follow me follow follow me Da Capo.". Includes dynamic markings *P<sup>o</sup>* and *F<sup>e</sup>*.



*Sung by Master Reinhold*

The first system consists of four staves. The top two staves are in treble clef with a 6/8 time signature. The bottom two staves are in bass clef with a 6/8 time signature. The music features a complex melodic line with many sixteenth and thirty-second notes, and a bass line with some rests and simple rhythmic patterns.

The second system continues the musical notation. It includes the lyrics "po Fe Unis" under the first staff. The second staff has the lyrics "Unis Unis". The third staff has the lyrics "Come, fol.low, follow, follow me, ye fai-ry elves that be." The fourth staff contains musical notation with some rests and notes.

The third system continues the musical notation. It includes the lyrics "o'er tops of dewy grafs, so nimb.ly we do pass." The notation includes various musical symbols like asterisks and rests, and continues with complex melodic and bass lines.



Musical score for a piece, likely a lullaby or a whimsical song. The score is written for a piano and includes a vocal line with lyrics. The music is in a major key with a treble clef and a common time signature. The lyrics are:

- - - do - nafs, the young and tender, ten - der, stalk, netter bends where we do walk, netter  
 Fe po  
 Unis  
 bends where we do walk. come,  
 Unis Unis  
 follow, follow, follow me, ye fairy, fairy, elves that be. o'er tops of dewy grafs.

The score features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamic markings include *fe* (f) and *po* (p). The piece concludes with a final cadence.



so nimb-ly we do pass, we do pass: so nimbly so nimbly we pass the  
 young and tender, tender, stalk ne'er bends where we do walk, ne'er bends where we do walk,  
 yet in the morning may be seen, where we y<sup>e</sup> night before have  
 been, where we the night before have been, the night be-fore have been the night before have been

*tr* D.C.

Musical notation includes treble and bass clefs, a common time signature (C), and various ornaments such as mordents and trills. Fingerings are indicated by numbers 1-5, and dynamics like *po* (piano) and *fe* (forte) are present. The score concludes with a double bar line and the instruction *tr* D.C.



Sung by Miss Poitier

po Fe

Uis

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

S.

Love made the lov-ly venus burn, in vain, in-

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

Piu Fe po Piu Fe po

vain, in vain, in vain, and for the cold youth mourn, a youth - as

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

Uis Uis

Col Parte

cold, as cold, as you but he at least pursu'd no other she, pur-su'd pur-su'd no other she, but he at

7 6 7 6 4 5 7 6 6 5 4

7 6 7 6 4 5 7 6 6 5 4



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

Love made the lovely

lovely venus burn in vain, and for the cold youth mourn, a youth as cold as

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

The musical score consists of ten systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics like 'Piu Fe' and 'Po' are present. The piece concludes with a double bar line and repeat signs.



First system of musical notation. The vocal line (treble clef) features a melodic line with trills (tr) and slurs. The piano accompaniment (treble clef) provides harmonic support with similar melodic motifs. The bass line (bass clef) is partially obscured by the piano part.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "she, pursued pursued no other she, but he at least pursued no other she, pur-sued pur-". The piano accompaniment (treble and bass clefs) includes fingerings such as 5 7 6 6 5 4 3 and 5 7 6.

Third system of musical notation. The vocal line (treble clef) includes the lyrics: "po-se re". The piano accompaniment (treble and bass clefs) continues with complex rhythmic patterns and trills (tr).

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: "...sued no other she, pursued no other she,". The piano accompaniment (treble and bass clefs) includes fingerings such as 6 6 5 5 4 3, 6 6, 6 5 4 3, and 6 5 3.

Fifth system of musical notation. This system is primarily for the piano accompaniment, featuring dense sixteenth-note passages in both the treble and bass clefs. A section for the "Cot Basso" (Cello/Bass) is indicated in the bass clef.

Sixth system of musical notation. The vocal line (treble clef) contains the lyrics: "so have I seen the lost Clouds". The piano accompaniment (treble and bass clefs) includes fingerings such as 6 4 3, 6, 6, 6, b3 \*3, and 6.



Fe

pour in . . . to the

fes, a uf . . . eless shower and the vex'd sailors, curse the rain, for

which poor shap . . . herds pray'd in vain,

*Dal feño s.*



*Sung by Miss Young.*

Andante pia  
Viol: unis

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

Traver:  
V. 1<sup>o</sup> for  
V. 2<sup>o</sup> for

come, come not near the Fairy Queen.

pia

Philomel with me-lo-dy, sing in your sweet lulla-by, lulla, lulla, lulla-by, sing in your sweet lullaby.



unis pia

V. 1<sup>o</sup>  
pia

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

for pia pianiss<sup>o</sup>

*Allegro*

weaving spiders come not here; hence, you long leggd

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

6 4 3 6



Trav:

Cel Basso

Philomel with melody, sing in your sweet lullaby. lulla, lulla. lulla - by.

for

sing in your sweet lullaby. never harm, nor spell nor charm, come the Fairy's pillow nigh, so good night w<sup>th</sup> lulla.

pia for pia pianiss<sup>o</sup>

by.



44 Duello . Sung by Sig<sup>ra</sup> Pafserini & Sig<sup>r</sup> Guadagni

The musical score is arranged in systems. Each system consists of a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as dynamics (p, f, tr), articulation (accents), and fingerings. The lyrics are in Italian and French.

*Sig<sup>ra</sup> Pafserini*  
 Not the fil - ver

*Sig<sup>r</sup> Guadagni*  
 doves the doves that fly, yoak'd in cy - the - reas car, Not the fil - ver doves the

are fo beaux  
 doves that fly, yoak'd in cy - the - re - as car, are fo beaux to the.



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

eye the eye are fo choice . . . ly match'd.

7 # 6 5 # 6 # 9 8 7 # 6 5

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

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

# # # #

po fe po fe

are fo choicely match'd by far

are fo choicely match'd by far

# 5 5 4 # #



40

not the fil-ver doves the doves that fly yoe'kd in cy-the-reas car

not the fil-ver doves the doves that fly yoe'kd in

97 6 5 #

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

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

7 5 5 3 1 9 8 5

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

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

6 6 3 5 4 9 8 7 6



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

ly match'd by far are so beauteous to the eye are so

5 6

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

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

7 5 6 6 5 4 5 4

choice - - - ly



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

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

This system contains two systems of vocal staves and two systems of piano accompaniment. The vocal staves have lyrics: "match'd . . . are fo choice . . . ly match'd by far". The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like "p".

pe

tr

tr

This system consists of four systems of piano accompaniment. It features intricate keyboard textures with many sixteenth and thirty-second notes. There are trills marked "tr" and a dynamic marking "pe".

Sig<sup>o</sup> Guadagni

Not the wings that bear that bear a loft the gay sportive god of love.

This system contains two systems of vocal staves and two systems of piano accompaniment. The vocal staves have lyrics: "Not the wings that bear that bear a loft the gay sportive god of love." The piano accompaniment includes a section marked "Sig<sup>o</sup> Guadagni" and various musical notations like slurs, ties, and dynamic markings.



Soprano Sereni

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

the gay sportive god of love

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

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

or with more... consent do move,

or with more... consent do move,

Dal Segno



Sung by Sig. Guadagni

Andte  
p<sup>o</sup>

Say lovely dream where couldst thou find shades to counterfeit that face, co.ours

of this glo. rious kind. come not from any mortal

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



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

This system contains the first two systems of music. The first system has two staves (treble and bass clef). The second system has three staves: a vocal line with lyrics, and two piano accompaniment staves. The lyrics are "shades to counterfeit that face that face, colours of this glo". There are trills (tr) and fingerings (7, 6) indicated.

rious kind come not from any mortal

This system contains the third and fourth systems of music. The third system has three staves: a vocal line with lyrics, and two piano accompaniment staves. The lyrics are "rious kind come not from any mortal". There are trills (tr) and fingerings (6, 5, 3, 5, 3, 6, 4, 5, 3) indicated.

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

This system contains the fifth and sixth systems of music. The fifth system has three staves: a vocal line with lyrics, and two piano accompaniment staves. The lyrics are "place, come not from any mortal place from any mortal place,". There are trills (tr) and fingerings (6, 4, 5, 3, 6, 4, 5, 5, 5, 5) indicated.



tr  
p<sup>o</sup>  
tr  
p<sup>o</sup>  
In

heaven it self thou sure wert drest, with that angellike disguise, thus de . luded am I

blest and see my joy with clo . . fed eyes and see my joy with clos ed

tr  
re  
tr

eyes my joy with closed eyes.

D.C.







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

for pia for  
- liv'ning ray. dis-

*Viola e Cl. Basso*

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

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



heart with thy en - liv - ning ray -

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

piu for for  
liv - ning ray with thy en liv - ning ray

Viola col Basso  
pia  
Thus when the fky with



noxious steams, has been obscur'd a-while, the Sun darts forth his piercing

6 4/5 6 6 \* 6 4 5 \*

beams, and makes all na-ture smile

tr 4 \*

and makes all nature, all na-ture

6 4 5 \*

for. pia. smile. Sweet Dal Segno .S.

6 5 4 3







piu for                      for                      pia

Knotty legs and plants of clay

for                      pia                      for                      pia

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

piu for                      for

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



Sung by Master Reinhold

The musical score is arranged in two systems of four staves each. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are: "break of day thro' this Wood each Fairy fray each Fairy fray and your night sports Celebrate evry Fairy take his gait evry Fairy take his gait - - - Trip away make no stay meet me". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). It also features dynamic markings like *p<sup>o</sup>* and *f<sup>e</sup>*, and performance instructions like *tr's* and *now until the*. Fingerings (6, 7, 3, 5) and articulation marks (accents) are present throughout the piece.



Musical notation for the first system, including treble and bass staves. The treble staff contains the melody with dynamics *F<sup>e</sup>* and *P<sup>o</sup>*. The bass staff contains the accompaniment with lyrics "all by break of day" and "Now until the".

Musical notation for the second system, including treble and bass staves. The treble staff contains the melody with dynamics *F<sup>e</sup>* and *P<sup>o</sup>*. The bass staff contains the accompaniment with lyrics "break of day thro' this Wood each Fairy stray thro' this Wood each Fairy stray trip away trip a way make no stay".

Musical notation for the third system, including treble and bass staves. The treble staff contains the melody with dynamics *F<sup>e</sup>* and *P<sup>o</sup>*. The bass staff contains the accompaniment with lyrics "meet me by break of day" and "Now until the break of day thro' this".

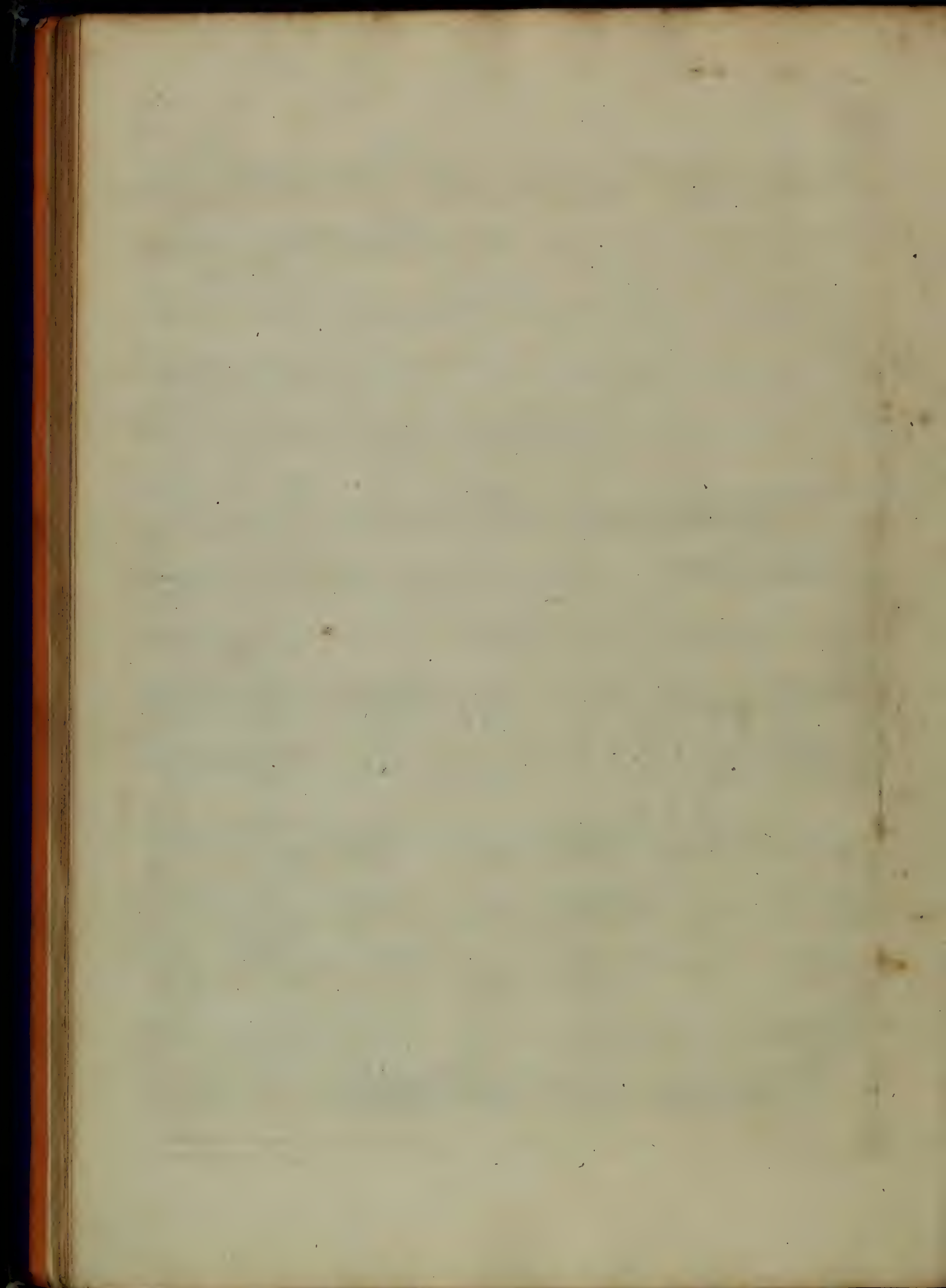


Wood each Fairy stray each Fairy stray and your night sports Celebrate ev'ry Fairy

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

1.<sup>o</sup>







Sung by Sig.<sup>ra</sup> Passerini

*Largo Andante*

Col. Basso

How calms the Sky how undisturb'd

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

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

The score consists of multiple systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a prominent bassoon line (labeled 'Col. Basso'). The tempo is marked 'Largo Andante'. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (p<sup>o</sup>, F<sup>o</sup>), articulation (tr), and phrasing slurs. The lyrics are written below the vocal line in several systems.



tr  
F<sup>e</sup>      p<sup>o</sup>      Pianiss

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

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

drow - fy winds breath gently thro' the Trees and fi - lent on the Beach - - repose the Seas repose -

the Seas the drowfy winds breath gently thro' the Trees and fi - lent on the Beach - - repose the Seas repose

6 5 4 3 2 1



tr  
F<sup>e</sup> P<sup>o</sup>

Coll. Bass.

the Seas

Allegro p<sup>o</sup>

Love only makes the storm that tears

Viol. cl. B<sup>b</sup>

F<sup>e</sup> P<sup>o</sup> F<sup>e</sup>

tears my Breast for ever rages and distracts distracts my rest

O Love re-lent-less Love Tyrant accurst Tyrant accurst ac-



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

*Dal Segno*

*Sung by Master Reinhold*

*Largo*

Flower of this Purple dye hit with  
Cupids Archery Sink in Apple of his Eye when his Love he doth espy  
let her shine as gloriously as the VE-NUS of the Sky when thou wilt if She be by beg of  
her for remedy for reme-ly beg of her for remedy



Sung by Sig. Guadagni

Con for dini

Largo

Do not call it sin in me,

that I am forsworn for thee, that I am for-

sworn for thee;

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked 'Largo' and the performance instruction is 'Con for dini'. The lyrics are: 'Do not call it sin in me, that I am forsworn for thee, that I am forsworn for thee;'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.



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

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

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

5 3 4 7 5 5 3 4 7

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

5 3 4 5 3

*Senza Sordini*



tr  
P<sup>o</sup> Fe P<sup>o</sup> And<sup>te</sup> P<sup>o</sup>

4 3 4 3

tr  
4 3 4 3

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

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

tr  
5 6 5 4 2 6 6 6 4 5 # + #

thou for whom ev'n Jove would

swear JUNO but an Æthiophe were and deny him self for Jove, turning mortal for thy love, turning

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



Sung by Miss Poitier

.S.  
Pia  
Since HERMIA ne-

Colla Parte  
glects me, and He thus rejects me, my pride with my heart shall contend. I'll quit love for e-ver, our

Colla Parte  
friendship diffe-ver, adieu to my Lo-ver, adieu to my friend, a-dieu - to my love, a-dieu -

for pia for pia  
to my friend. Since HERMIA neglects me, and

for pia piu for pia  
He thus rejects me, my pride with my heart shall con - - tend . . . . . I'll quit love for



piu for pia for  
 ever our friendship disfever, a-dieu to my Lo-ver, adieu to my friend, a-dieu - to my love, adieu

for pia  
 - - to my friend, my Lover and my friend. My ea-

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

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

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



Sung by Signora Passerini

Come pride love disdaining hence sighs and complaining affection is banishd my heart.  
 by nature tho tender to rage I surrender that heart. . . . which soft passion possess.  
 soft passion possess.  
 Come pride love disdain hence sighs and complaining. Come pride love disdain hence



*Piu For* *Po*

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

render that heart which soft passion pos-sess that heart which soft pas-sion po-

... selt. ... soft pas-sion posselt which soft pas-sion po... selt

*Po*

Fury re-

*Fe* *Po*

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

*Po*

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











Unis

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

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

Unis

ever figh no more ditties of

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

Unis

dumps fo dull and hea- vy of dumps. fo dull and hea- vy the frauds of men were ever were ever

b7 9 4 8 7 5b 9 5 3 6 4 6 4

Unis

Dal Segno

fo fince fummer firft was leafy, fince fummer firft was leafy.

5b 6 5 6 5b 6 6 5 3 b7 7# 4



Sung by Master Moore

Viol: colla Parte  
Up and down, up and down, I will

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

colla Parte  
Sym  
for  
up & down, up & down, up & down, up & down, up & down, I will

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

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

piu for  
for  
I will lead them up & down.



*Sung by Miss Young*

Hautboy Solo  
Andante

Viol: 1<sup>o</sup>  
pia

Viol: 2<sup>o</sup>  
*w* *um* *is*

Viola

for

*w* *um* *is*

pia

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

bow themselves when he did sing.

bow themselves when he did sing



Musical score for the first system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat). The vocal line includes the lyrics "piu for" and "for". The piano accompaniment includes the instruction "pianissimo" (written as *pp*).

Musical score for the second system. The vocal line continues with the lyrics "bow themselves when he did sing - - - - when he did sing,". The piano accompaniment includes the instruction "piano" (*p*) and the lyrics "To his music, plants and flow'rs, ever spring as sun and show'rs, ever spring as".

Musical score for the third system. The vocal line includes the lyrics "sun and show'rs". The piano accompaniment continues with the lyrics "ers".







for *Larghetto e pia*

*W. U. U. S.*

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

6 4 5 3 6 4 3 6

*Senza Hauff:*

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

9 4 2 6 6 7 6 5b 4 7 5 6

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

4 2 6 7 4 \*



# SINFONIA

Andante

Fl. 1<sup>mo</sup>  
Fl. 2<sup>do</sup>  
Viol. 1<sup>mo</sup>  
Viol. 2<sup>do</sup>  
Viola  
tutti Basso

6 7 7 9



*Tung by Mr Beard*

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

Haut 1<sup>o</sup>

Haut 2<sup>o</sup>

Vio 1<sup>o</sup>

Vio 2<sup>o</sup>

Viola

Basso

The musical score is written on ten staves. The first seven staves are for instruments: Corno 1<sup>o</sup>, Corno 2<sup>o</sup>, Haut 1<sup>o</sup>, Haut 2<sup>o</sup>, Vio 1<sup>o</sup>, Vio 2<sup>o</sup>, and Viola. The eighth staff is for the Bassoon (Basso). The ninth and tenth staves are for a vocal line. The music is in common time (C) and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. The key signature has one flat (B-flat). The vocal line includes the lyrics "Hark Hark how the" at the end of the piece. There are several repeat signs (:S:) throughout the score, indicating repeated rhythmic or melodic figures.



Hounds and Horn Hark how the Hounds and Horn chearly roufe the flumbring flumbring Morn Hark

Hark hark how the Hounds and Horn chearly roufe the flumbring



Morn the flumbring Morn

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



rouse the slum-bring morn chearly rouse the slum-bring morn hark hark how the hounds and horn hark how

hounds and horn chearly rouse the slum-bring morn the slum-bring



The first system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation is dense, with many sixteenth and thirty-second notes, and various rests. The lyrics "morn the slumbring morn" are written below the bottom staff.

The second system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar notation to the first system. The lyrics "From the side of yon hoar Hill thro' the high Wood echoing shrill" are written below the bottom staff. Performance markings "p<sup>o</sup>" and "Unis" are present in the middle of the system.



From the side of yon hoar Hill thro' the high Wood ecchoing shrill ecchoing shrill

7 \* 5 6 \* 6 5

thro' the high Wood ecchoing shrill

tr 6 5 4 5 6 5 4 5 Dal Segno

6 5 \* 6 6 5 \* 6 5



Sung by Miss Poitier

tr  
Pia

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

Passion crost the deep deform, rude and ra--ging, tho' the motion, Virtue.fearless,

for  
braves the storm - braves the storm, Love's a tempest, life's the ocean, Pas-sion

Viol: 1<sup>o</sup> colla Parte  
v: 2<sup>o</sup>  
crost the deep de-form, Passion crost the deep deform, Love's a tempest, life's the ocean.







# Chorus

Trumpet  
Haut.  
Vio.  
Viola.  
Solo  
Tutti  
Hail to Love and wel - come Joy Hail hail to the delicious Boy Hail to Love and wel - come Joy Hail  
Hail to Love and wel - come Joy Hail

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



Loves returning Love the flame in<sup>ch</sup> he's burning hail hail to Love the soft est pleasure Love and beauty reign f<sup>r</sup> ever

to

Loves returning Love the flame in<sup>ch</sup> he's burning hail to Love the softest pleasure Love and beauty reign f<sup>r</sup> ever

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

for

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

*Handwritten notes and scribbles at the bottom of the page.*







