

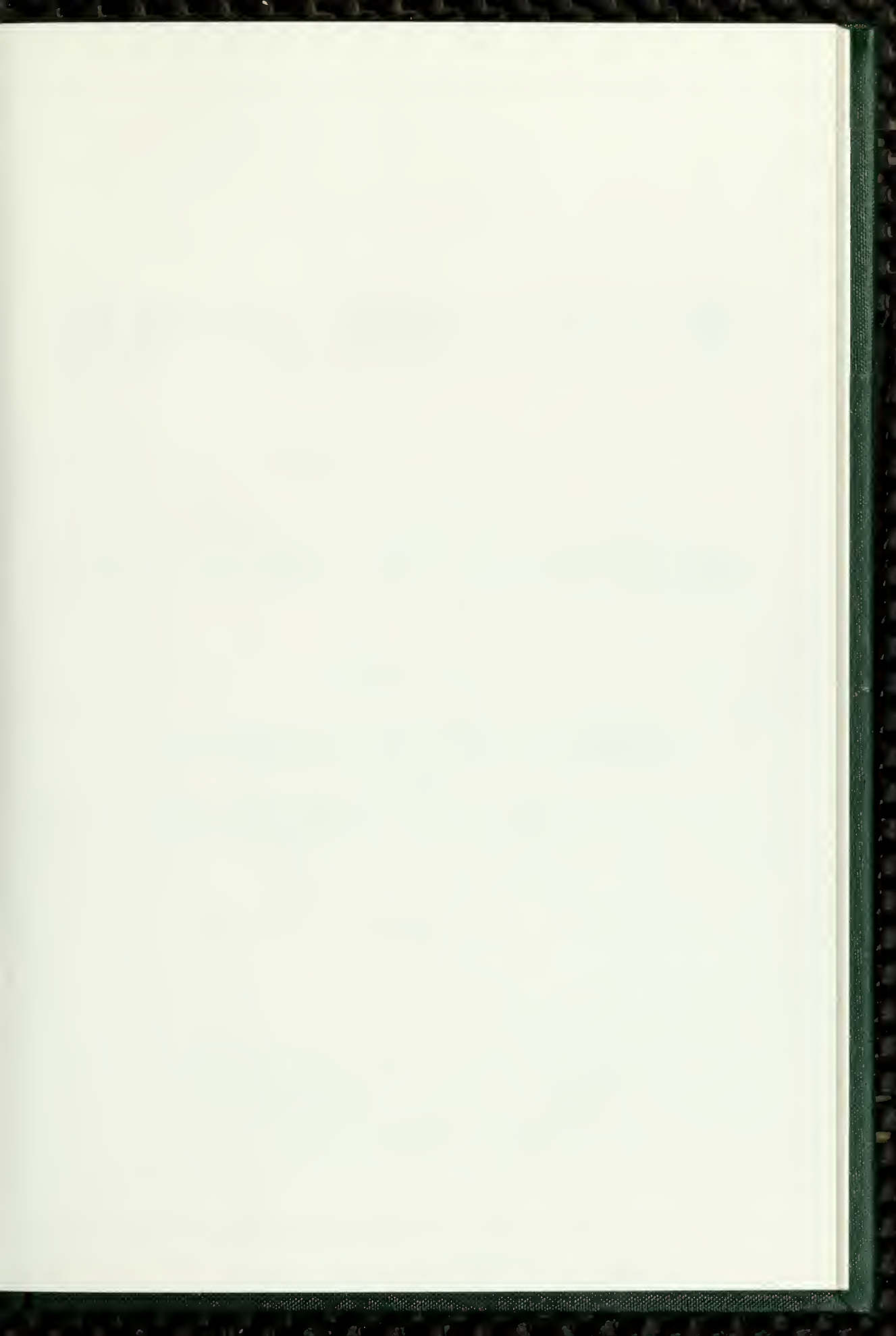
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The Music in
DRYDEN'S

KING ARTHUR

Composed by

HENRY PURCELL

Edited by

J. A. FULLER MAITLAND

for the

BIRMINGHAM FESTIVAL 1897

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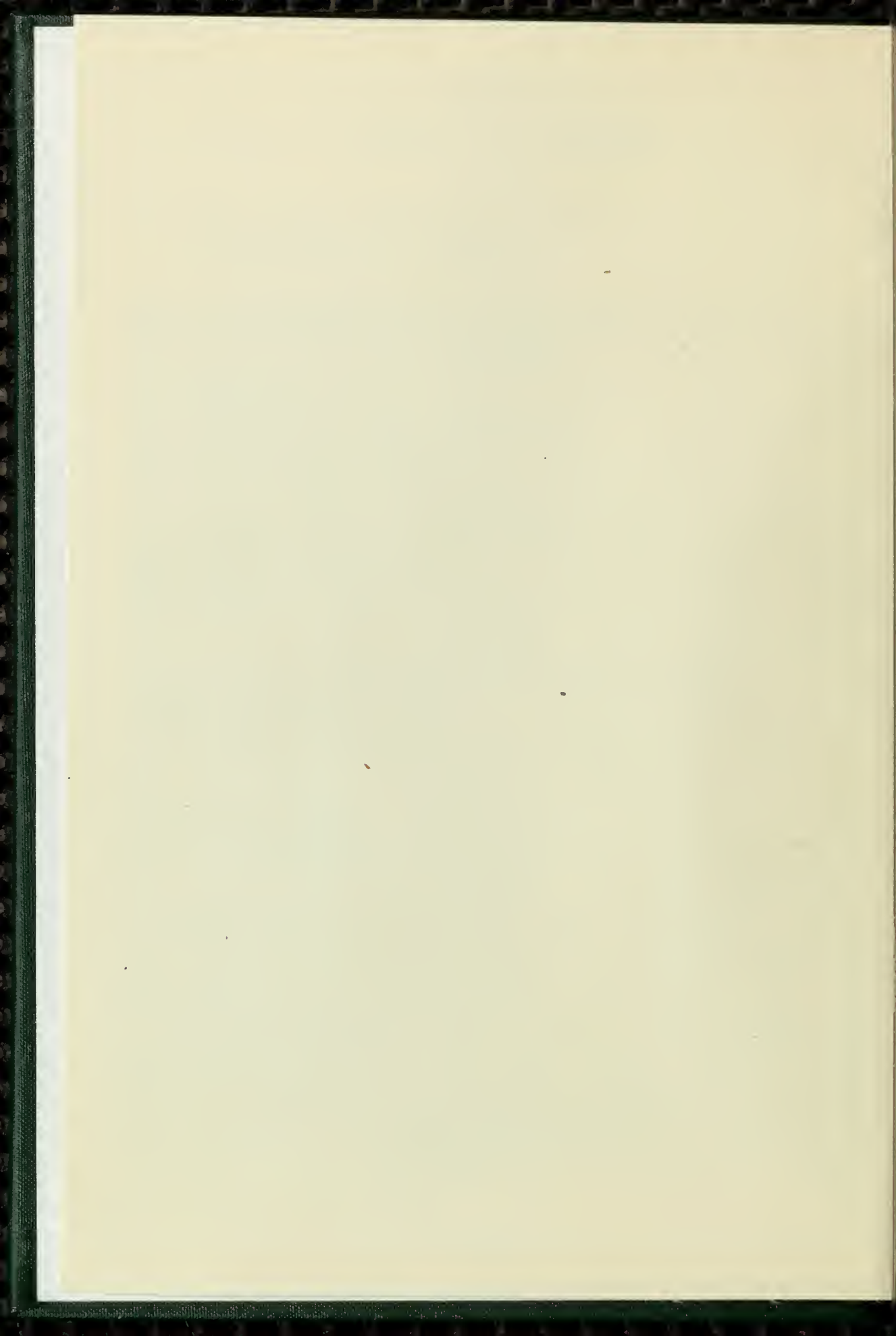
"KING ARTHUR."

Preface.

The success of Purcell's music to *Dioclesian* and to *Amphitryon* led to his being chosen by Dryden to supply the music for *King Arthur* which was brought out with great success in 1691. Although called at the time "a Dramatick Opera", the music has so little to do with the main action of the piece, that the title is some thing of a misnomer. The summary of the play incorporated with the words of the vocal portions will show how entirely the musical numbers are subsidiary to the plot.

Like the majority of Purcell's works, the music was not published in his lifetime, and even in the publications issued by his widow within the few years after the composer's death, only a certain proportion of the vocal numbers are to be found. The overture and entr'actes — act-tunes, as they were called — appeared in the Ayres for the Theatre, published in 1697. But a great deal of the music is only to be found in MS. scores, most of them of a comparatively late date, and of varying degrees of correctness. This edition, which I have prepared for the Birmingham Festival of 1897, is based upon a minute critical examination of all the existing MSS. and printed copies that are now to be found. Professor Edward Taylor edited a full score for the Musical Antiquarian Society in 1843 for which he used certain of the MS. authorities mentioned below; his edition did not include the song "Your hay it is mow'd", now printed in this form for the first time. It appears as a single song on a ballad-sheet in the British Museum, in a slightly different version (without Purcell's name), in a famous compilation of Tom d'Urfey's, and in the MS. score of the work in the library of Buckingham Palace, where although the chorus parts are not filled in, their presence is indicated by the arrangement of the written pages. These chorus parts I have ventured to supply conjecturally. Permission to examine the MS. was graciously given by her majesty the Queen. One number occurs in none of the older MSS. authorities that I have seen, viz. the song of Honour in act V. which I have inserted on the authority of Professor Taylor's edition, since from internal evidence it appears to be unquestionably by Purcell. The main authorities are 15 in number, reckoning the collection called "Orpheus Britannicus" and "Ayres for the Theatre" each as one. The thirteen MSS. may be classified as follows:

The earliest MS. score, a fragment containing the first act alone, together with another of the best authorities, is in the library of St. Michael's College, Tenbury; three eighteenth century scores are in the British Museum, an incomplete score is in the library of Christ Church Oxford, a MS. score in Croft's handwriting, in the Fitzwilliam Museum, Cambridge, another of later date is in the Royal College of Music, and the Buckingham Palace score has been already mentioned. For the loan of a score and parts belonging to Gresham College, I am indebted to the present Gresham Professor, Dr. J. F. Bridge, and my thanks are also due to Mr. W. H. Cummings, F. S. A. for the loan of his three MSS. scores.



KING ARTHUR.

The main action of Dryden's play deals with the conquest by King Arthur, "the British Worthy", as he is called in the title, of Oswald, king of Kent, upon St. George's day. The love interest is provided by Emmeline, the blind daughter of the duke of Cornwall, whose sight is restored by Merlin's magic power. The musical numbers are almost entirely incidental, that is, they seldom have anything to say to the main action of the play.



ACT I.

In the first scene Arthur and Emmeline appear, and the former goes off to fight the Saxons with Oswald at their head. The second scene represents a place of heathen worship, before the altars of Woden, Thor, and Freya. Oswald, by the advice of his magician, Osmond, and the latter's "trusty fiend", Grimbald, an "earthy spirit", prepares to sacrifice six Saxons.

SACRIFICE SCENE.

FIRST PRIEST.

Woden, first to thee,
A milk-white steed, in battle won,
We have sacrificed.

CHORUS.

We have sacrificed.

SECOND PRIEST.

Let our next oblation be
To Thor, thy thundering son,
Of such another.

CHORUS.

We have sacrificed.

THIRD PRIEST.

A third (of Friesland breed was he)
To Woden's wife, and to Thor's mother;
And now we have atoned all three.

CHORUS.

We have sacrificed.

TWO PRIESTS.

The white horse neigh'd aloud.
To Woden thanks we render,
To Woden we have vow'd.

CHORUS.

To Woden our defender.

THE ORACLE.

The lot is cast, and Tanfan pleas'd;
Of mortal cares you shall be eas'd.

CHORUS.

Brave souls, to be renown'd in story.
Honour prizing,
Death despising,
Fame acquiring
By expiring;
Die and reap the fruit of glory.

SOLO.

I call you all
To Woden's hall;
Your temples round
With ivy bound,
In goblets crown'd,
And plenteous bowls of burnish'd gold;

Where you shall laugh
 And dance and quaff
 The juice that makes the Britons bold.

(The Saxons are led off to be sacrificed, but notwithstanding the atonement made to their deities, they are defeated in the battle, which is supposed to be fought behind the scenes "with drums, trumpets, and military shouts and excursions; after which, the Britons, expressing their joy for the victory, sing this song of triumph.")

BATTLE SCENE.

SOLO AND CHORUS.

"Come if you dare", our trumpets sound;
 "Come if you dare", the foes rebound;
 "We come, we come, we come, we come,"
 Says the double, double, double beat of
 the thundering drum.

Now they charge on amain,
 Now they rally again;
 The gods from above the mad labour behold,
 And pity mankind that will perish for gold.
 The fainting Saxons quit their ground,
 Their trumpets languish in the sound;
 They fly, they fly, they fly, they fly,
 "Victoria, Victoria", the bold Britons cry.

Now the victory's won,
 To the plunder we run;
 We return to our lasses like fortunate traders,
 Triumphant with spoils of the vanquish'd
 invaders.

ACT II.

Philidel, an "airy spirit", formerly one of Osmond's familiars, has refused to decoy the Britons into a morass, and fearing the vengeance of Grimbald for this disobedience, he invokes the powerful magician, Merlin, who descending in a chariot drawn by dragons, charges Philidel to stand beside the "trembling bogs, that bear a greensward show", in order to warn the Britons away to firmer ground. The musical part of the scene represents the contradictory directions given by the spirits attached to Philidel and Grimbald respectively.

SPIRIT SCENE.

PHILIDEL.

Hither this way, this way bend,
 Trust not that malicious fiend;

Those are false deluding lights,
 Wafted far and near by sprites.
 Trust them not, for they'll deceive ye,
 And in bogs and marshes leave ye.

CHORUS.

Hither this way, this way bend.

PHILIDEL.

If you step, no danger thinking,
 Down you fall, a furlong sinking.
 'Tis a fiend who has annoyed ye,
 Name but heaven, and he'll avoid ye.

CHORUS.

Hither this way, this way bend.

PHILIDEL'S SPIRITS.

Trust not that malicious fiend.

GRIMBALD'S SPIRITS.

Trust me, I am no malicious fiend.*

GRIMBALD.

Let not a moon-born elf mislead ye
 From your prey, and from your glory;
 Too far, alas, he has betrayed ye;
 Follow the flames that wave before ye.
 Sometimes seven, and sometimes one;
 Hurry, hurry, hurry, hurry on.

See, see the footsteps plain appearing,
 That way Oswald chose for flying,
 Firm is the ground, and fit for bearing,
 Where yonder pearly dews are lying.
 Far he cannot hence be gone;
 Hurry, hurry, hurry, hurry on.

CHORUS.

Hither this way, this way bend.

(The Britons follow Philidel, and Grimbald "sinks with a flash".)

PHILIDEL AND SPIRITS

(Quintet & Chorus).

Come follow, follow, follow me.
 And me, and me, and me.
 And greensward all your way shall be.
 No goblin or elf shall dare to offend ye.

* This line is not set to music.

We brethren of air
You heroes will bear
To the kind and the fair that attend ye.

In the next scene, Emmeline, left alone with her confidante, is entertained with a pastoral song and dance.

PASTORAL SCENE.

Enter Shepherds and Shepherdesses.

SHEPHERD
(Tenor solo & Chorus).

How blest are shepherds, how happy their
lasses,

While drums and trumpets are sounding
alarms!

Over our lowly sheds all the storm passes;
And when we die, 'tis in each other's arms.
All the day on our herds and flocks employing;
All the night on our flutes and in enjoying.

Bright nymphs of Britain, with graces
attended,

Let not your days without pleasure
expire;

Honour's but empty, and when youth is
ended,

All men will praise you, but none will
desire.

Let not youth fly away without contenting;
Age will come time enough for your
repenting.

(Here the men offer their flutes to the women, which they refuse.)

TWO SHEPHERDESSES
(words altered from Dryden).

Shepherd, Shepherd, May invites you,
Tune your pipes this summer's day;
Say, what pastime e'er delights you,
Like our rustic holiday?

Singing, dancing, sporting, toying,
On this smooth and daisied plain;
No dull care our peace destroying
Love and friendship ever reign.

CHORUS.

Come shepherds, lead up a lively measure,
The cares of wedlock are cares of pleasure;

But whether marriage bring joy or sorrow.
Make sure of this day, and hang to-morrow.

(The dance after the song, and exeunt Shepherds and Shepherdesses.)

Oswald, now flying from the Britons, wanders into their camp, and happening to find Emmeline unguarded, carries her off, and in a subsequent scene with Arthur, refuses to restore her. Arthur attempts bribes and threats, but apparently in vain.

ACT III.

Oswald, by magic arts, has spread a panic through the British host, and obtained a victory over Arthur. In an enchanted wood, Philidel, seeking Emmeline, in order that her sight may be restored, is seized by Grimbald, and bound in a chain; but almost immediately frees himself by a spell, and succeeds in obtaining the magic vial from Merlin, and in anointing Emmeline's eyes with the contents; (the lyrical numbers with which the restoration of Emmeline's sight is accompanied, though probably set by Purcell, have not been discovered). Her sight is no sooner restored than she is assailed by the magician Osmond who enforces his suit by exhibiting an illustration of the force of love

"in countries caked with ice,
Where the proud god disdain'd winter's bounds
O'erleaps the fences of eternal snow,
And with his warmth supplies the distant sun."
"Osmond strikes the ground with his wand; the scene changes to a prospect of Winter in frozen countries.
Cupid descends."

FROST SCENE.

CUPID.

What ho, thou Genius of this clime, what ho!
Liest thou asleep beneath those hills of snow?
Stretch out thy lazy limbs; awake, awake!
And winter from thy furry mantle shake.

(Cold Genius arises.)

COLD GENIUS.

What power art thou, who from below
Hast made me rise unwillingly and slow
From beds of everlasting snow?
Seest thou not how stiff and wondrous old,
Far unfit to bear the bitter cold?
I can scarcely move or draw my breath;
Let me, let me freeze again to death.

CUPID.

Thou doting fool, forbear, forbear;
What? dost thou dream of freezing here?
At Love's appearing, all the sky clearing,
The stormy winds their fury spare;
Winter subduing, and spring renewing,
My beams create a more glorious year.

COLD GENIUS.

Great Love, I know thee now;
Eldest of the gods art thou;
Heaven and earth by thee were made.
Human nature
Is thy creature,
Everywhere thou art obeyed.

CUPID.

No part of my dominion shall be waste;
To spread my sway and sing my praise
E'en here I will a people raise
Of kind embracing lovers and embraced.

(“Cupid waves his wand, upon which the scene opens and discovers a prospect of ice and snow to the end of the stage. Singers, and dancers, men and women, appear.”)

CHORUS.

See, see, we assemble
Thy revels to hold,
Though quivering with cold;
We chatter and tremble.

CUPID.

'Tis I that have warm'd ye.
In spite of cold weather
I've brought ye together;
'Tis I that have arm'd ye.

CHORUS.

'Tis Love that has warm'd us;
In spite of cold weather
He brought us together;
'Tis Love that has arm'd us.

CUPID and GENIUS.

Sound a parley, ye fair, and surrender,
Set yourselves and your lovers at ease
He's a grateful offender
Who pleasure dare seize;
But the whining pretender
Is sure to displease.

Since the fruit of desire is possessing,
'Tis unmanly to sigh and complain:
When we kneel for redressing
We move your disdain;
Love was made for a blessing
And not for a pain.

ACT IV.

SYLVAN SCENE.

Osmond and Grimbald prepare a further series of enchantments in order to obtain possession of Arthur, who has undertaken to destroy the enchanted wood. Merlin cannot enter the magic grove, but gives his wand to Philidel, bidding him watch over the king in his course through the forest. As he passes over a golden bridge across a river, two sirens rise from the water, and sing; (the first song, “O pass not on, but stay”, is one of the lost numbers).

DUET.

Two daughters of this aged stream are we;
And both our sea-green locks have combed
for thee.

Come bathe with us an hour or two,
What danger from a naked foe?
Come bathe with us, come bathe, and share
What pleasures in the floods appear.
We'll beat the waters till they bound,
And circle round, around, around.

Resisting their allurements, Arthur proceeds on his adventure; the next incident is a dance of nymphs and sylvans with branches in their hands. The number is peculiarly interesting as music, for it is in the form of a passacaglia, with varied treatment of solo voices and chorus.

SOLOS and CHORUS.

How happy the lover,
How easy his chain,
How pleasing his pain!
How sweet to discover
He sighs not in vain!
For love every creature
Is formed by his nature,
No joys are above
The pleasures of love.

In vain are our graces,
In vain are your eyes,
If love you despise;

When age furrows faces
 'Tis time to be wise.
 Then use the short blessing
 That flies in possessing:
 No joys are above
 The pleasures of love.

Arthur now begins his work of hewing down the grove, but at the first stroke blood spouts from the tree, a shriek is heard, and the form of Emmeline appears, with her arm wounded; she represents herself as imprisoned in the tree by Osmond, and offers herself to his embraces. At this juncture, Philidel appears, touches her with the wand, and reveals Grimbald who has assumed her form. The evil spirit is now bound in his turn, and the destruction of the wood is accomplished with a few strokes.

ACT V.

The struggle between the opposing forces reaches its height in a personal encounter between Arthur and Oswald, each aided by his own magician. The former is of course victorious, and Emmeline is restored to Arthur. As a conclusion of the play, Merlin shews to the assembled characters a prophetic

VISION OF BRITAIN.

"Merlin waves his wand, the scene changes and discovers the British Ocean in a storm. Aeolus in a cloud above; four winds hanging, &c."

AEOLUS.

Ye blustering brethren of the skies,
 Whose breath has ruffled all the watery plain,
 Retire, and let Britannia rise,
 In triumph o'er the main.
 Serene and calm and void of fear,
 The queen of islands must appear.

(The remainder of this song was not set.)

"Aeolus ascends and the four winds fly off; the scene opens and discovers a calm sea to the end of the house. An island arises to a soft tune, Britannia seated in the island with fishermen at her feet, etc.; the tune changes, the fishermen come ashore and dance awhile, after which Pan and a Nereid come on the stage and sing."

DUET & CHORUS.

Round thy coasts, fair nymph of Britain,
 For thy guard our waters flow;
 Proteus all his herd admitting
 On thy greens to graze below.
 Foreign lands thy fishes tasting
 Learn from thee luxurious fasting.

TRIO.

For folded flocks on fruitful plains,
 The shepherd's and the farmer's gains,
 Fair Britain all the world outvies;
 And Pan as in Arcadia reigns,
 Where pleasure mixed with profit lies.

Though Jason's fleece was famed of old,
 The British wool is growing gold;
 No mines can more of wealth supply;
 It keeps the peasant from the cold,
 And takes for kings the Tyrian dye.

"Enter Comus with three peasants, who sing the following song in parts."

COMUS.

Your hay it is mow'd and your corn is reaped;
 Your barns will be full, and your hovels heaped;

Come, my boys, come:
 And merrily roar out harvest home.

Chorus, Harvest home, &c.

We'll toss off our ale till we cannot stand,
 And heigh for the honour of old England.

Chorus, Old England &c.

Enter Venus, who sings.

VENUS.

Fairest Isle, all isles excelling,
 Seat of pleasures and of loves,
 Venus here will choose her dwelling,
 And forsake her Cyprian groves.
 Cupid, from his favourite nation
 Care and envy will remove;
 Jealousy, that poisons passion,
 And despair that dies for love.

Gentle murmurs, sweet complaining,
 Sighs that blow the fire of love;
 Soft repulses, kind disdainng,
 Shall be all the pains you prove.
 Every swain shall pay his duty,
 Grateful every nymph shall prove;
 And as these excel in beauty,
 Those shall be renowned for love.

DIALOGUE, nymph and shepherd.

SHE.

You say 'tis love creates the pain
 Of which so sadly you complain;
 And yet would fain engage my heart
 In that uneasy cruel part.

But how, alas, think you that I
Can bear the wound of which you die?

HE.

'Tis not my passion makes my care,
But your indifference gives despair;
The lusty sun begets no spring,
Till gentle showers assistance bring;
So love, that scorches and destroys,
Till kindness aid, can cause no joys.

SHE.

Love has a thousand ways to please,
But more to rob us of our ease;
For wakeful nights and careful days
Some hours of pleasure he repays;
But absence soon, or jealous fears,
O'erflow the joys with floods of tears.

H.E.

By vain and senseless forms betrayed,
Harmless love's the offender made;
While we no other pains endure
Than those that we ourselves procure;]
But one soft moment makes amends
For all the torment that attends.

BOTH.

Let us love, and to happiness haste;
Age and wisdom come too fast;
Youth for loving was designed,

HE.

I'll be constant, you be kind

SHE.

You be constant, I'll be kind.

BOTH.

Heaven can give no greater blessing
Than faithful love and kind possessing.

"After the dialogue, a warlike concert; the scene opens, above, and discovers the order of the Garter. Enter Honour, attended by Heroes."

HONOUR.

Saint George, the patron of our isle,
A soldier and a saint,
On that auspicious order smile
Which love and arms will plant.

CHORUS.

Our natives not alone appear
To court this martial prize;
But foreign kings, adopted here,
Their crowns at home despise.

Our sovereign high, in awful state,
His honours shall bestow;
And see his sceptred subjects wait
On his commends below.

"A full chorus of the whole song, after which the grand dance."

THE END.



Please include full details of title, author, composer, arranger and publisher of this work on THE PERFORMING RIGHT SOCIETY'S returns whenever it is publicly performed.

KING ARTHUR.

OVERTURE.

HENRY PURCELL.

Allegro moderato.

Pianoforte.

First system of musical notation, starting with a piano (*p*) dynamic marking. The notation is in a grand staff with treble and bass clefs, a key signature of two sharps (D major), and a common time signature. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes.

Second system of musical notation, continuing the piece with similar chordal textures in the right hand and eighth-note patterns in the left hand.

Third system of musical notation, showing more complex rhythmic patterns in both hands, including sixteenth-note runs in the right hand.

Fourth system of musical notation, featuring intricate sixteenth-note passages in both the treble and bass staves.

Fifth system of musical notation, concluding the page with rapid sixteenth-note figures in the right hand and steady eighth-note accompaniment in the left hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Allegro.

Third system of musical notation, starting with the tempo marking **Allegro.** and a dynamic marking *mf*. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic themes.

Fifth system of musical notation, with a dynamic marking *f* appearing in the bass line.

Sixth system of musical notation, including a fermata over a note in the bass line and an asterisk (*) marking a specific measure.

Seventh system of musical notation, concluding the page with a fermata and an asterisk (*) marking a measure.

ACT I. SACRIFICE SCENE.

Maestoso.

First Priest. Bass.

Wo - den, first to thee a milk-white steed in bat - tle won, We have sa - crific'd:

CHORUS.

Soprano. *f*

We have sacrific'd, we have sacrific'd, we have, we have, we have sacrific'd.

Alto. *f*

We have sacrific'd, we have sacrific'd, we have, we have, we have sacrific'd.

Tenor. *see lower. f*

We have sacrific'd, we have sacrific'd, we have, we have, we have sacrific'd.

Bass. *f*

We have sacrific'd, we have sacrific'd, we have, we have, we have sacrific'd.

Second Priest. Tenor.

Let our next ob - la - tion

be to Thor, thy thun - - - - - d'ring son of such an-o-ther;

CHORUS.

f We have sa - crific'd, we have sa - crific'd, we have, we have,
f We have sa - crific'd, we have sa - crific'd, we have, we have,
f We have sa - crific'd, we have sa - crific'd, we have, we have,
f We have sa - crific'd, we have sa - crific'd, we have, we have,

we have sa - crific'd.
 we have sa - crific'd.
 we have sa - crific'd.
 we have sa - crific'd.

First Priest.

A third (of Friesland breed was he) to Woden's wife and to Thor's

p

mo-ther and now, now, now we have, we have a - toned all three.

CHORUS.

f We have sa-crific'd, we have sa-crific'd, we have, we have, we have sa-crific'd.

f We have sa-crific'd, we have sa-crific'd, we have, we have, we have sa-crific'd.

f We have sa-crific'd, we have sa-crific'd, we have, we have, we have sa-crific'd.

f We have sa-crific'd, we have sa-crific'd, we have, we have, we have sa-crific'd.

f

Third Priest. Alto.

Allegro.

To Wo-den thanks we ren-der, to
The white horse neigh'd a - loud, a - loud: To Wo-den thanks we

Woden thanks we render, to Wo-den we have vow'd, to Wo-den, to Wo-den we have
render to Woden thanks we ren-der, to Wo-den we have vow'd. to Wo-den we have

vow'd thanks, thanks, thanks; to Woden thanks we render, to Wo-den our de-
vow'd, to Woden thanks we render, thanks, thanks to Wo-den our de-

fender. Thanks, thanks, thanks, thanks to Woden thanks we render, Thanks,
fender. To Woden thanks we ren-der, to Woden thanks we ren-der, to Woden thanks we

thanks, thanks to Wo-den our de-feu-der, thanks, thanks to Wo-den our de-

ren-der. Thanks to Wo-den our de-fen-der, thanks to Wo-den our de-

fender, to Woden our de-fender.

fender, to Woden our de-fender.

CHORUS.

To Wo-den thanks we ren-der, to Wo-den thanks we

To Woden thanks we ren-der, to

To Woden thanks we ren-der, to

To Wo-den thanks we ren-der, to Wo-den thanks we

ren-der, thanks, thanks, thanks, thanks we

Wo-den, to Wo-den thanks we ren-der, to Wo-den our de-

Wo-den, thanks we ren-der, to Wo-den thanks we ren-der, thanks we

ren-der thanks we ren-der, to Wo-den thanks we

ren-der, thanks, thanks, thanks, thanks we

Wo-den, to Wo-den thanks we ren-der, to Wo-den our de-

Wo-den, thanks we ren-der, to Wo-den thanks we ren-der, thanks we

ren-der thanks we ren-der, to Wo-den thanks we

ren - der, to Wo - den our de - fen - der, To Wo - den thanks we
 fen - der, to Wo - den our de - fen - der, To Wo - den thanks we
 ren - der, to Wo - den our de - fen - der, thanks, thanks,
 ren - der, to Wo - den our de - fen - der, thanks, thanks,

ren - der, thanks, thanks to Wo - den our de - fen - der, thanks, thanks,
 ren - der, thanks, thanks to Wo - den our de - fen - der, thanks, thanks, thanks,
 thanks, thanks to Wo - den our de - fen - der, thanks, thanks, thanks,
 thanks, thanks to Wo - den our de - fen - der, thanks, thanks,

thanks, thanks to Wo - den our de - fen - der, to Wo - den our de - fen - der.
 thanks to Wo - den our de - fen - der, to Wo - den our de - fen - der.
 thanks to Wo - den our de - fen - der, to Wo - den our de - fen - der.
 thanks, thanks to Wo - den our de - fen - der, to Wo - den our de - fen - der.

No. 2. Recit. and Chorus.

The Oracle. Soprano.

The lot is cast, and Tan - fan pleas'd: Of mortal cares you shall, you shall be

eas'd, of mor-tal cares — you shall be eas'd.

Moderato.

p

CHORUS.

p

Brave

Souls, to be renown'd in

Brave

Souls, to be renown'd in sto - ry, to be renown'd in

Brave Souls, to be renown'd in sto - ry, to be renown'd in sto - - ry, to

Brave

Moderato.

p

sto - ry, Brave Souls, to be renown'd in sto - ry, Brave

sto - - - - ry, Brave Souls, to be renown'd in sto - ry, to

be re - nown'd, re-nown'd in sto - - - - ry, to be renown'd, re-

Souls, to be renown'd in sto - ry, Brave Souls, to be renown'd in

Souls, to be renown'd in sto - ry, to be renown'd in sto - ry, to be re -

be re - nown'd in sto - ry, to be re - nown'd, re - nown'd

nown'd in sto - ry, Brave Souls, to be renown'd in sto - ry, to

sto - ry, Brave Souls, to be - renown'd in sto - ry, to be re -

nown'd, re - nown'd in story.

in story.

be re - nown'd in story.

nown'd, re - nown'd in story.

mf
 Brave Souls, to be renown'd in
mf
 Brave

sto - ry, to be re - - nown'd in
 Souls, to be renown'd in sto - ry, to be renown'd, re-nown'd in
mf
 Brave Souls, to be renown'd in sto - ry, to be renown'd in
mf
 Brave Souls, to be renown'd in

f
 sto - ry, Brave Souls, Brave Souls, to be renown'd in
 sto - ry, Brave Souls, Brave Souls, to be
 sto - ry, to be renown'd in sto - - - ry, to be renown'd in sto - ry, re -
 sto - ry, to be renown'd in sto - ry, re-nown'd in sto - - - ry, to be re -

sto - ry to be re - nown'd, re - nown'd in sto - ry.
 re - nown'd, re - nown'd in sto - ry.
 nown'd, re - nown'd, re - nown'd in sto - ry.
 nown'd, re - nown'd, re - nown'd in sto - ry.

f Slow.

Ho - nour prizing, Death de - spis - ing,
 Ho - nour prizing, Death de - spis - ing,
 Ho - nour prizing, Death de - spis - ing,
 Ho - nour prizing, Death de - spis - ing,
 Slow.

Fame ac - quir - ing by ex - pir - ing.
 Fame ac - quir - ing by ex - pir - ing.
 Fame ac - quir - ing by ex - pir - ing.
 Fame ac - quir - ing by ex - pir - ing.

p Die and reap the fruit of glo-ry, die

p Die and reap the fruit, the fruit of glo - ry,

p Die and reap the fruit of glo - -

Die and reap the fruit of glo - ry, die and

mf and reap, die and reap the fruit. and reap the fruit of

die, die and reap and reap the fruit of

- ry, die and reap the fruit of glo - ry, and reap the fruit of

reap the fruit of glo - - - ry, die and reap the fruit of

mf

mf

mf

mf

glory.

glory.

glory.

glory.

p

No. 3. Alto Solo and Chorus.

Allegro.

I call, I call, I call — you all to Woden's hall. Your temples round —

with I - vy bound in gob - lets crowned, And plen - teous, plen - teous

bowls, and plen - teous, plenteous bowls of burn - ished gold. Where ye shall laugh and

dance and quaff. Where ye shall laugh and dance and quaff The juice that makes the

Bri - tons bold, — the juice that makes the Bri - tons bold. —

Where ye shall laugh and dance, where ye shall laugh and dance and

soft
quaff, the juice that makes, the juice that makes the Bri-tons bold, the juice that

makes, the juice that makes the Bri-tons bold. _____

f
To Woden's hall all, all to Woden's hall all, all, all, all to Woden's hall
To Woden's hall all, all to Woden's hall all, all, all, all to Woden's hall
To Woden's hall all, all to Woden's hall all, all, all, all to Woden's hall
To Woden's hall all, all to Woden's hall all, all, all, all to Woden's hall

all, all where in plen-teous, plen-teous bowls of burn-ished gold,—
 all, all where in plen-teous, plen-teous bowls of burnished gold, We shall
 all, all where in plen-teous, plen-teous bowls of burn-ished gold, We shall
 all, all where in plen-teous, plen-teous bowls of burnished gold,—

We shall laugh and dance and quaff, We shall laugh and dance and
 laugh and dance and quaff, We shall laugh and dance, shall laugh and dance and
 laugh and dance, and dance and quaff, We shall laugh and dance, We shall
 We shall laugh and dance and quaff, the juice that makes, that makes the Bri-tons

quaff, We shall laugh and dance and quaff, the juice that makes the Bri-tons
 quaff, We shall laugh and quaff, shall laugh and quaff,
 laugh and dance and quaff, We shall laugh and dance and
 bold, We shall laugh and

bold, We shall laugh and dance, shall We shall laugh and quaff the juice, that makes the Bri - tons
 quaff the juice, that makes the juice, that makes the Bri - tons bold,
 dance and quaff the juice, that makes, that makes the Bri - tons bold, We shall
 laugh and dance, shall laugh and dance, and quaff the juice that makes, the juice that
 bold, the juice that makes, that makes, that
 We shall laugh and dance and quaff the juice, that makes, the juice that
 laugh and dance, and quaff and dance and quaff the juice, that makes, the juice that
 makes the Bri-tons bold, the juice that makes, the juice that makes the Britons bold.
 makes the Bri-tons bold, the juice that makes, the juice that makes the Britons bold.
 makes the Bri-tons bold, the juice that makes, the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes, the juice that makes the Britons bold.

BATTLE SCENE.

No. 4. Tenor Solo and Chorus.

Allegro.

First system of piano introduction. Treble clef, 3/4 time. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble clef, 3/4 time. Dynamics: *f* (forte).

Third system of piano introduction. Treble clef, 3/4 time. Dynamics: *p* (piano) and *f* (forte).

Tenor Solo. *p*

First system of tenor solo and piano accompaniment. Tenor line: "Come if you dare," our trum - pets sound, *tr*. Piano accompaniment. Dynamics: *p* (piano).

Second system of tenor solo and piano accompaniment. Tenor line: "Come if you dare," the foes re - - - bound, "We come, we come, we come, we *f*. Piano accompaniment. Dynamics: *pp* (pianissimo) and *p* (piano).

Third system of tenor solo and piano accompaniment. Tenor line: come" says the dou-ble, dou-ble, dou-ble beat of the thund' - ring drum: Piano accompaniment.

CHORUS.

“Come if you dare,” our trum-pets sound, “Come if you
 “Come if you dare,” our trum - pets sound, “Come if you
 “Come if you dare,” our trum-pets sound, “Come if you
 “Come if you dare,” our trum-pets sound, “Come if you

dare,” the foes re - - - bound, “We come, we come, we come, we
 dare,” the foes re - - - bound, “We come, we come, we come, we
 dare,” the foes re - - - bound, “We come, we come, we come, we
 dare,” the foes re - - - bound, “We come, we come, we come, we

come,” says the dou-ble, dou-ble, dou-ble beat of the thund' - ring drum.
 come,” says the dou-ble, dou-ble, dou-ble beat of the thund' - ring drum.
 come,” says the dou-ble, dou-ble, dou-ble beat of the thund' - ring drum.
 come,” says the dou-ble, dou-ble, dou-ble beat of the thund' - ring drum.

Tenor Solo.

Now they charge on a - - main, now they ral - ly a - -

gain, The gods from a - - bove the mad la - bour be - -

hold, And pi - ty man - kind that will per - ish for

gold, And pi - ty man - kind that will per - ish for

CHORUS.

Now they charge on a - - main, now they ral - ly a - -
 Now they charge on a - - main, now they ral - ly a - -
 gold. Now they charge on a - - main, now they ral - ly a - -
 Now they charge on a - - main, now they ral - ly a - -

gain, The gods from a - - bove the mad la - - bour be - -

gain, The gods from a - - bove the mad la - - bour be - -

gain, The gods from a - - bove the mad la - - bour be - -

gain, The gods from a - - bove the mad la - - bour be - -

hold, And pi - ty man - kind that will per - ish for

hold, And pi - ty man - kind that will per - ish for

hold, And pi - ty man - kind that will per - ish for

hold, And pi - ty man - kind that will per - ish for

gold, And pi - ty man - kind that will per - ish for gold.

gold, And pi - ty man - kind that will per - ish for gold.

gold, And pi - ty man - kind that will per - ish for gold.

gold, And pi - ty man - kind that will per - ish for gold.

marcato

Tenor Solo. *f*

The faint - ing

p

Sax - ons quit their ground, Their trum - pets lan - guish

f

in the sound, They fly, they fly, they fly, they fly, "Vic - to - ria, Vic -

CHORUS.

f

The faint - ing Sax - ons

The faint - - ing Sax - ons

to - ria; the bold Bri - tons cry. The faint - ing Sax - ons

The faint - - ing Sax - ons

p *f*

quit their ground, Their trum - pets lan - guish in the sound, They

quit their ground, Their trum - pets lan - guish in the sound, They

quit their ground, Their trum - pets lan - guish in the sound, They

quit their ground, Their trum - pets lan - guish in the sound, They

fly, they fly, they fly, they fly "Vic - to - ria Vic - to - ria," the bold Bri - - tons

fly, they fly, they fly, they fly "Vic - to - ria Vic - to - ria," the bold Bri - tons

fly, they fly, they fly, they fly "Vic - to - ria Vic - to - ria," the bold Bri - - tons

fly, they fly, they fly, they fly "Vic - to - ria Vic - to - ria," the bold Bri - - tons

cry.

cry.

cry. Now the Vic - to - ry's won, to the plunder we run, We re - turn to our

cry.

las - ses like for - tu - nate tra - ders Tri - umphant with spoil of the

vanquished in - va - ders, Tri - umphant with spoil of the vanquished in -

CHORUS.

Now the Vic - to - ry's won, to the plunder we run, We re - turn to our

Now the Vic - to - ry's won, to the plunder we run, We re - turn to our

vaders Now the Vic - to - ry's won, to the plunder we run, We re - turn to our

Now the Vic - to - ry's won, to the plunder we run, We re - turn to our

las - ses like for - - tu - nate tra - ders Tri - umphant with spoils of the

las - ses like for - - tu - nate tra - ders Tri - umphant with spoils of the

las - ses like for - tu - nate tra - ders Tri - umphant with spoils of the

las - ses like for - tu - nate tra - ders Tri - umphant with spoils of the

ff vanquished in - vaders. Tri - umphant with spoils of the vanquished in - va - ders.

ff vanquished in - vaders. Tri - umphant with spoils of the vanquished in - va - ders.

ff vanquished in - vaders. Tri - umphant with spoils of the van - quished in - va - ders.

ff vanquished in - vaders. Tri - umphant with spoils of the vanquished in - va - ders.

ACT II.
SPIRIT SCENE.
No 5.

Allegro maestoso.

f

Allegretto.

No 6.

p

No. 7. Solo and Chorus.

Philidel.
Soprano Solo.

Allegretto.

p

Hith-er this way,

p

Hither this way this way bend. Trust not, trust not,

Trust not, that ma-li - cious

fiend trust not that ma - li - cious fiend. Hither this way,

hith-er this way, this way

bend, this way hither this way, this way bend.

p

Those are false delu-ding

p

lights Waft - ed far and near by sprites, Trust them not for they'll de -

ceive ye trust them not for they'll de - ceive ye, and in bogs and marsh - es

leave ye, and in bogs and marsh - es leave ye.

f Hith - er
f Hith - er this way, this way
f Hith - er this way, this way

this way, this way bend, *p* this way *p* this way, *f* hith - er
 #bend, this, this way bend, *p* this way, *p* this way, *f* hith - er
 bend, *f* this way, *f* this way hith - er
 hith - er this way, this way, this way, this way hith - er

p this way, this way bend, this way *f* hith - er this way, this way
p this way, this way bend, this way *f* hith - er this way, this way
f this way, this way bend, hith - er this way, hith - er this way
f this way, this way bend, hith - er this way, hith - er this way

Solo.
 bend. If you step no danger thinking Down _____ you
 bend.
 bend.
 bend.

fall a fur long sinking.

'Tis a fiend who has an - noy'd ye, Name but heav'n, name but heav'n and he'lla - void ye, Hither

CHORUS.

f this way. *f* Hith - er *p* this way, this way bend, *p* this way,
f Hith - er this way, this way *p* bend, this, this way bend, *p* this way,
f Hith - er this way, this way bend,
f Hith - er this way, this way,

f this way, *f* hith - er this way, this way bend, trust not, trust not, trust not
f this way, *f* hith - er this way, this way bend, trust not, trust not, trust not
f this way *p* hith - er this way, this way this way bend, trust not, trust not, trust not
f this way *p* hith - er this way, this way this way bend, trust not, trust not, trust not

that ma - li - cious fiend, trust not that ma - li - cious fiend,
 that ma - li - cious fiend, trust not that ma - li - cious fiend, hith-er
 that ma - li - cious fiend, trust not that ma - li - cious fiend, hith-er
 that ma - li - cious fiend, trust not that ma - li - cious fiend,
 hith-er this way, this way bend, *p* this way, this way,
 this way, this way *p* bend, this, this way bend, *f* this way, this way,
 this way, this way bend, *f* this way,
 hith-er this way, this way, this way,
 hith-er this way, this way bend, this way, *p* hith-er this way, this way bend.
 hith-er this way this way bend, this way, *p* hith-er this way, this way bend.
 this way hith-er this way, this way bend, *p* this way, hith-er this way, this way bend.
 this way hith-er this way, this way bend, *p* this way, hith-er this way, this way bend.

No. 8.

Grimbald. Bass Solo.
Animato.

Let not a moon-born elf mis-lead ye From your prey and from your
 glo - - ry, Too far, a - las! he has be - trayed ye, Follow the flames that
 wave — be-fore ye; Sometimes seven and sometimes one. *f* Hurry, hurry, hurry
 hurry, hurry, hurry, hurry, hurry on. *f*

The musical score is written for a Bass Solo in a 3/4 time signature with a key signature of two sharps (F# and C#). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets, and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The vocal line includes lyrics and is marked with *f* and *ff* dynamics. The score is divided into several systems, each with a vocal staff and a piano grand staff.

See, see the foot-steps plain ap - pearing, That way Os-wald chose for

fly - - ing Firm is the turf and fit for bearing, Whereyonder pearl-y

dews — are ly-ing. Far he can - not hence be gone. *f* Hurry, hurry, hurry,

f hurry, hurry, hurry, hurry, hurry, hurry on.

No 9. Chorus.

Tempo Primo.

The musical score is arranged in three systems, each with a vocal line (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Hith-er this way, hith-er this way, this way bend, this, this way this way, this way, this way bend, hith-er this way, this way bend, this way, this way, hith-er this way, this way this way, this way, this way, hith-er this way, this way bend, trust not, trust not, trust not that ma-li-cious bend, trust not, trust not, trust not that ma-li-cious". Dynamic markings include *mf*, *p*, and *f*. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

fiend, trust not that ma - li - cious fiend, hi - ther
 fiend, trust not that ma - li - cious fiend, hi - ther this way. this way
 fiend, trust not that ma - li - cious fiend, hi - ther this way, this way
 fiend, trust not that ma - li - cious fiend,

this way, this way bend, *p* this way, *f* this way, *f* hi - ther
 #this way, this way bend, *p* this way, *f* this way, *f* hi - ther
 bend, *f* this way, *f* this way, hi - ther
 hi - ther this way, this way, *f* this way, *f* this way, hi - ther

this way, this way bend, *p* this way, *ff* hi - ther this way, this way bend.
 this way, this way bend, *p* this way, *ff* hi - ther this way, this way bend.
 this way, this way bend, *f* this way, *ff* hi - ther this way, this way bend.
 this way, this way bend, *f* this way, *ff* hi - ther this way, this way bend.

Nº10. Quintet and Chorus.

Philidel's Spirits.

Allegretto.

1st Sopr. Solo.

Come fol-low me, come follow me, come fol-low, follow, fol-low me,

2nd Sopr. Solo. *p*

Come fol-low me, come follow me, come fol-low, fol-low, fol-low

Alto Solo. *p*

And me, and me, and

Tenor Solo. *p*

And me, and

Bass Solo. *p*

And me,

Allegretto.

p

and me, and me, and me, and me, and me, and me, and

me, and me, and me, and me, and me, and me, and

me, come fol-low me, come fol-low me, come fol-low me, come fol-low, fol-low

me, come fol-low me, come fol-low me, come fol-low, fol-low, fol-low

come fol-low me, come fol-low me, come fol-low me, come fol-low, fol-low

OPERA TURKISH

me. And
me. And
me.
me.

1st Sopr.
Come fol-low, fol-low, fol-low me, come fol-low, fol-low, fol-low me.—
2nd Sopr.
CHORUS. Come fol-low, fol-low, fol-low me.—
Alto.
Come fol-low, fol-low, fol-low me, ——— come fol-low, fol-low me.—
Tenor.
Come fol-low me, come fol-low, fol-low me.—
Bass.
Come fol-low, fol-low, fol-low, fol-low, fol-low me.—

1st Sopr. Solo.
greensward all your way shall be, and greensward all your way shall be, all, all your way shall
2nd Sopr. Solo.
greensward all your way shall be, and greensward all your way shall be, all, all your way shall

be.
be.
Bass Solo. *mf*
No

Come fol-low, fol-low, fol-low me, come fol-low, fol-low, fol-low me.
Come fol-low, fol-low, fol-low, fol-low me.
Come fol-low, fol-low, fol-low me, _____ come fol-low, fol-low me.
Come fol-low, fol-low me.
Come fol-low, fol-low, fol-low, fol-low, fol-low me.

Bass Solo.
gob-lln or elf shall dare, shall dare to of-fend ye. *mf*
mf No, no, no, no,
No, no, no, no, no, No
mf
No,
mf
No,

No gob - lin or elf shall dare, shall dare to of -
 gob - lin or elf _____ shall dare, shall dare to of - fend ye,
 No, no, no, no, no, no,
 no, no, no, No
 no, no, no, no, no, No gob - lin or elf shall

fend ye, No gob - lin or elf shall dare, shall dare to of - fend ye.
 shall dare to of - fend ye, shall dare _____ to of - fend ye.
 No gob - lin or elf shall dare, shall dare, shall dare to of - fend ye, No
 gob - lin or elf, No gob - lin or elf shall dare to of - fend ye, No
 dare to of - fend ye, No gob - lin or elf shall dare to of - fend ye, No

No, no, no, no, No gob-lin or elf shall
No, no, no, no, no, no, no, No gob-lin or elf shall
no, no, no, no, no, no, no, no, no, no, No gob-lin or elf shall
no, no, no, no, no, no, No gob-lin or elf shall
no, no, no, no, no, no, no, no, no, No gob-lin or elf shall

dare, shall dare to of-fend ye.
dare, shall dare to of-fend ye.
dare, shall dare to of-fend ye.
dare, shall dare to of-fend ye.
dare, shall dare to of-fend ye.

1st Sopr. Solo.

2nd Sopr. Solo. We breth-ren of air you he-roes will bear, We brethren of air you

Alto Solo. We breth-ren of air you he-roes will bear, We brethren of air you

We breth-ren of air you he-roes will bear, We brethren of air you

he-roes will bear, To the kind and the fair, the kind and the fair that at - tend ye.

he-roes will bear, To the kind and the fair, the kind and the fair that at - tend ye.

he-roes will bear, To the kind and the fair, the kind and the fair that at - tend ye.

1st and 2nd Sopr.

Alto.

CHORUS.

Tenor.

Bass.

We

We

We

We

breth-ren of air you he - roes will bear, We breth-ren of air you
 breth-ren of air you he - roes will bear, We breth-ren of air you
 breth-ren of air you he - roes will bear, We breth-ren of air you
 breth-ren of air you he - roes will bear, We breth-ren of air you

he - roes will bear, To the kind and the fair, the kind and the fair that at -
 he - roes will bear, To the kind and the fair, the kind and the fair that at -
 he - roes will bear, To the kind and the fair, the kind and the fair that at -
 he - roes will bear, To the kind and the fair, the kind and the fair that at -

tend ye.
 tend ye.
 tend ye.
 tend ye.

We brethren of air you
 We brethren of air you
 We brethren of air you
 We brethren of air you

he-roes will bear, We brethren of air you he-roes will bear To the kind and the fair, the
 he-roes will bear, We brethren of air you he-roes will bear To the kind and the fair, the
 he-roes will bear, We brethren of air you he-roes will bear To the kind and the fair, the
 he-roes will bear, We brethren of air you he-roes will bear To the kind and the fair, the

kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.
 kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.
 kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.
 kind and the fair that at-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

PASTORAL SCENE.

NO 11. (TENOR SOLO and CHORUS.)

Allegro.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music begins with a piano (*p*) dynamic. The bass line consists of chords and single notes, while the treble line features a more active melody.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

Third system of piano introduction, showing further progression of the piano accompaniment.

Fourth system of piano introduction, leading towards the vocal entry.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "How blest are shep-herds, how hap-py their las-ses,". The piano accompaniment provides harmonic support with chords and a steady bass line.

Continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "While drums and trum-pets are sound-ing a-larms:". The piano accompaniment continues to support the vocal melody.

How blest are shepherds, how hap-py their las-ses, While drums and trum-pets are

How blest are shepherds, how hap-py their las-ses, While drums and trum-pets are

How blest are shepherds, how hap-py their las-ses, While drums and trum-pets are

How blest are shepherds, how hap-py their las-ses, While drums and trum-pets are

sound-ing a-larms.

sound-ing a-larms. SOLO.

sound-ing a-larms. O-ver our low-ly sheds all the storm pas-ses,

sound-ing a-larms.

And when we die 'tis in each oth-er's arms. All the day on our herds

and flocks em-ploy-ing, All the night on our flutes and in-en-joy-ing.

O-ver our low-ly sheds all the storm pas-ses, And when we die 'tis in
 O-ver our low-ly sheds all the storm pas-ses, And when we die 'tis in
 O-ver our low-ly sheds all the storm pas-ses, And when we die 'tis in
 O-ver our low-ly sheds all the storm pas-ses, And when we die 'tis in

each oth-er's arms. All the day on our herds and flocks em-ploy-ing,
 each oth-er's arms. All the day on our herds and flocks em-ploy-ing,
 each oth-er's arms. All the day on our herds and flocks em-ploy-ing,
 each oth-er's arms. All the day on our herds and flocks em-ploy-ing,

All the night on our flutes and in en-joy-ing.
 All the night on our flutes and in en-joy-ing. SOLO.
 All the night on our flutes and in en-joy-ing. Bright Nymphs of Bri-tain with
 All the night on our flutes and in en-joy-ing.

gra-ces at-ten-ded, Let not your days with-out pleas-ure ex-pire.

Bright Nymphs of Bri-tain with gra-ces at - ten - ded, Let not your days without

Bright Nymphs of Bri-tain with gra-ces at - ten - ded, Let not your days without

Bright Nymphs of Bri-tain with gra-ces at - ten - ded, Let not your days without

Bright Nymphs of Bri-tain with gra-ces at - ten - ded, Let not your days without

pleas-ure ex - pire.

pleas-ure ex - pire. SOLO.

pleas-ure ex - pire. Ho-nour's but emp - ty and when youth is end - ded,

pleas-ure ex - pire.

All men will praise you but none will de - sire. Let not youth fly a - way

with-out con - tent - ing Age will come, time e-nough for your re - pent - ing.

Ho-nour's but emp - ty and when youth is end - ed All men will

Ho-nour's but emp - ty and when youth is end - ed All men will

Ho-nour's but emp - ty and when youth is end - ed All men will

Ho-nour's but emp - ty and when youth is end - ed All men will

praise you but none will de - - sire. Let not youth fly a - way with-out con -

praise you but none will de - - sire. Let not youth fly a - way with-out con -

praise you but none will de - - sire. Let not youth fly a - way with-out con -

praise you but none will de - - sire. Let not youth fly a - way with-out con -

tent - ing, Age will come time e - nough for your re - pent - ing.

tent - ing, Age will come time e - nough for your re - pent - ing.

tent - ing, Age will come time e - nough for your re - pent - ing.

tent - ing, Age will come time e - nough for your re - pent - ing.

Nº 12. Duet. (2 SOPRANOS.)

Allegro.

The musical score is written for two sopranos and piano accompaniment. It consists of six systems of music. Each system has a grand staff with a treble clef for the right hand and a bass clef for the left hand. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal lines.

1st. SOPRANO.

Shepherd, Shep-herd, May in - vites you, Tune your pipes this sun - mer's day,

2nd. SOPRANO.

Shepherd, Shep-herd, May in - vites you, Tune your pipes this sum - mer's day,

Say what pastime e'er de - lights you Like our rus - tic ho - li - day?

Say what pastime e'er de - lights you Like our rus - tic ho - li - day?

Shepherd, Shep-herd, May in - vites you, Tune your pipes this sum - mer's day,

Shepherd, Shep-herd, May in - vites you, Tune your pipes this sun - mer's day,

Say what pastime e'er de - lights you Like our rus - tic ho - li - day?

Say what pastime e'er de - lights you Like our rus - tic ho - li - day?

Sing - ing, danc - ing, sport - ing, toy - ing, On this smooth and
 Sing - ing, danc - ing, sport - ing, toy - ing, On this smooth and

dai - sies plain; No dull care our peace de - stroy - ing, Love and friend - ship
 dai - sies plain; No dull care our peace de - stroy - ing, Love and friend - ship

e - ver reign, Love and friend - ship, love and friend - ship,
 e - ver reign, Love and friend - ship, love and friend - ship,

love and friend - ship love and friend - ship e - ver reign.
 love and friend - ship love and friend - ship e - ver reign.

attacca.

No 13. Chorus.

Vivace.

p Come shep - herds, lead up a live - ly
 Come shepherds, lead up a live - ly mea - sure, come shepherds,

p Come shepherds lead up a live-ly mea-sure, come shepherds lead up a lively
 measure. Come shepherds lead up a live-ly mea-sure, come shepherds lead up a lively
 lead up a live-ly measure, a live-ly mea-sure, come shepherds lead up a lively
 Come shepherds lead up a lively

measure, The cares of wed-lock are cares of pleasure. But whether marriage bring joy or
 measure, The cares of wed-lock are cares of pleasure. But whether marriage bring joy or
 measure, The cares of wed-lock are cares of pleasure. But whether marriage bring joy or
 measure, The cares of wed-lock are cares of pleasure. But whether marriage bring joy or

sor - row, Make sure of this day and hang to - mor - row, But whe - ther
 sor - row, Make sure of this day and hang to - mor - row, But whe - ther
 sor - row, Make sure of this day and hang to - mor - row, But whe - ther
 sor - row, Make sure of this day and hang to - mor - row, But whe - ther
 mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.
 mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.
 mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.
 mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.

allaccon

Nº 14. Hornpipe.

Musical score for Hornpipe, N° 14, in 6/4 time. The score is written for piano and includes a dynamic marking of *f* (forte) at the beginning. The piece consists of several measures of music, primarily using chords and a steady bass line.

ACT III.
FROST SCENE.

No. 15. Recit. and Solos. (Soprano and Bass.)

Maestoso.

Recit.
Cupid (Soprano Solo.)

What ho! what ho! thou ge-nius of the

clime, what ho! what ho! what ho!

p

Liest thou a - sleep, be - neath those hills of snow, What ho! what ho! what

p

ho! Stretch out thy la - zy limbs, A - wake, a - wake, a - wake, and Winter from thy

fur - ry man - tle shake, A - wake, a - wake, and Winter from thy fur - ry mantle shake.

Adagio.

p

Cold Genius. (Bass Solo.)

tremolando

What Pow'r art thou who from be - low Hast made me rise un-wil-ling-ly, and

The first system of musical notation for the bass solo. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The vocal line begins with a tremolando marking and contains the lyrics: "What Pow'r art thou who from be - low Hast made me rise un-wil-ling-ly, and".

slow? From beds of ev - er - last - - ing snow?

The second system of musical notation. The vocal line continues with the lyrics: "slow? From beds of ev - er - last - - ing snow?". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

Seest thou not how stiff, how stiff and wond-rous

The third system of musical notation. The vocal line contains the lyrics: "Seest thou not how stiff, how stiff and wond-rous". The piano accompaniment has a dynamic marking of *p* (piano) in the left hand.

old, far far un - fit to bear the bit - ter cold?

The fourth system of musical notation. The vocal line contains the lyrics: "old, far far un - fit to bear the bit - ter cold?". The piano accompaniment has a dynamic marking of *f* (forte) in the right hand.

I can scarce-ly move or draw my breath, can scarcely move or draw my

The fifth system of musical notation. The vocal line contains the lyrics: "I can scarce-ly move or draw my breath, can scarcely move or draw my". The piano accompaniment has a dynamic marking of *p* (piano) in the left hand.

breath: Let me, let me let me, freeze a - gain, let me, let me freeze a - gain to

death, let me, let me, let me freeze a - gain to death.

rall.

pp

Vivace. Cupid.

Thou doat-ing fool for - bear, for - bear! What, dost thou dream of

freezing here? At Love's ap - pear-ing, All the sky clear-ing, The stor-my

winds their fu - ry spare; Thou doat-ing fool for - bear, for - bear!

What, dost thou dream of freez-ing here? Win-ter sub-du-ing.

And spring re-new-ing My beams cre-ate a more glo-rious

year, Thou doat-ing fool, for-bear, for-bear! What, dost thou

Maestoso.

dream of freezing here? Cold Genius.
Great Love! I know thee

now, El-dest of the gods art thou.

p.

Heav'n and earth by thee were made, Heav'n and earth by thee were

p.

made, Hu - man na - ture is thy creature, Hu - man na - ture is thy

cresc.

crea-ture, Ev' - ry - where, ev' - ry - where, ev' - ry - where thou art, thou

cresc.

p

art o - bey'd. Ev' - ry - where, ev' - ry - where, ev' - ry - where thou

p

f.

art, thou art o - bey'd, ev' - ry - where thou art o - bey'd.

f.

No 16. Recitative.

Cupid.

No part of my Do-mi-nion shall be waste To spread

The first system of music features a vocal line in treble clef with a common time signature. The lyrics are "No part of my Do-mi-nion shall be waste To spread". The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a recitative style, characterized by a steady, unchanging rhythm.

my sway and sing my praise, E'en

The second system continues the vocal line with the lyrics "my sway and sing my praise, E'en". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

here, e'en here I will a people raise Of kind em-bracing lovers and embrac'd. E'en

The third system continues the vocal line with the lyrics "here, e'en here I will a people raise Of kind em-bracing lovers and embrac'd. E'en". The piano accompaniment continues to support the vocal melody.

here, e'en here I will a people raise Of kind em-bracing lovers and em-brac'd.

The fourth system concludes the vocal line with the lyrics "here, e'en here I will a people raise Of kind em-bracing lovers and em-brac'd.". The piano accompaniment ends with a final chord and a double bar line.

Prelude.
Maestoso.

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 music begins with a forte (*f*) dynamic. The upper staff features a series of chords and dyads, while the lower staff provides a steady accompaniment with eighth and sixteenth notes.

The second system continues the musical piece. The upper staff shows a progression of chords, including some with accidentals. The lower staff continues with a rhythmic accompaniment.

The third system of musical notation shows further development of the harmonic and rhythmic material. The upper staff has dense chordal textures, and the lower staff maintains the accompaniment.

The fourth system continues the piece. The upper staff features a mix of chords and melodic fragments. The lower staff accompaniment remains consistent.

The fifth system of musical notation includes a piano (*p*) dynamic marking. The upper staff shows a change in chordal structure, and the lower staff accompaniment continues.

The sixth and final system of musical notation on this page includes a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The upper staff features a more active melodic line. The lower staff accompaniment concludes the piece. The system ends with a double bar line and a key signature change to two flats.

CHORUS.

Sopr.
See, see, see, see, see we as - semble thy re - vels to hold, See,

Alt.
See, see, see, see, see we as - semble thy re - vels to hold, See,

Ten.
See, see, see, see, see we as - semble thy re - vels to hold, See,

Bass.
See, see, see, see, see we as - semble thy re - vels to hold, See,

see, see, see we as - semble thy re - vels to hold, Tho' quivering with cold, tho'

see, see, see we as - semble thy re - vels to hold, Tho' quivering with cold, tho'

see, see, see we as - semble thy re - vels to hold, Tho' quivering with cold, tho'

see, see, see we as - semble thy re - vels to hold, Tho' quivering with cold, tho'

quivering with cold, We chatter chatter chatter, we chat - ter chatter chat - ter, we

quivering with cold, We chatter chatter chatter, we chat - ter chatter chat - ter, we

quivering with cold, We chatter chatter chatter, we chat - ter chatter chat - ter, we

quivering with cold, We chatter chatter chatter, we chat - ter chatter chat - ter, we

chatter chatter chat - ter and trem - ble, See, see we as - semble thy re - vels to

chatter chatter chat - ter and trem - ble, See, see we as - semble thy re - vels to

chatter chatter chat - ter and trem - ble, See, see we as - semble thy re - vels to

chatter chatter chat - ter and trem - ble, See, see we as - semble thy re - vels to

hold tho' quiv'ring with cold, tho' quiv'ring with cold. We chatter chatter

hold tho' quiv'ring with cold, tho' quiv'ring with cold. We chatter chatter

hold tho' quiv'ring with cold, tho' quiv'ring with cold. We chatter chatter

hold tho' quiv'ring with cold, tho' quiv'ring with cold. We chatter chatter

chatter, We chatter chatter chat - ter and trem - ble, See, see, see, see we as -

chatter, We chatter chatter chat - ter and trem - ble, See, see, see, see we as -

chatter, We chatter chatter chat - ter and trem - ble, See, see, see, see we as -

chatter, We chatter chatter chat - ter and trem - ble, See, see, see, see we as -

sem - ble, see, see we as - sem - ble thy re - vels to hold.

sem - ble, see, see we as - sem - ble thy re - vels to hold.

sem - ble, see, see we as - sem - ble thy re - vels to hold.

sem - ble, see, see we as - sem - ble thy re - vels to hold.

Vivace.
Cupid.

'Tis I, tis I, 'tis

p

p

I that have warm'd ye. 'Tis I, 'tis I, 'tis I that have

warm'd ye. In spite of cold weather, I've brought ye to - gether. 'Tis

I, 'tis I, 'tis I that have arm'd ye. 'Tis I, 'tis

I, 'tis I that have arm'd ye.

CHORUS.

Sopr. *f*
'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Alt. *f*
'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Ten. *f*
'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Bass. *f*
'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Love, 'tis Love that has warm'd us.

Love, 'tis Love that has warm'd us.

Love, 'tis Love that has warm'd us.

Love, 'tis Love that has warm'd us.

CHORUS.

Sopr.

'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Alto.

'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Ten.

'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Bass.

'Tis Love, 'tis Love, 'tis Love that has warm'd us, 'Tis Love, 'tis

Love, 'tis Love that has warm'd us. In spite of cold weath-er, he

Love, 'tis Love that has warm'd us. In spite of co'd weath-er, he

Love, 'tis Love that has warm'd us. In spite of cold weath-er, he

Love, 'tis Love that has warm'd us. In spite of cold weath-er, he

brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis Love that has

brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis Love that has

brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis Love that has

brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis Love that has

arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

In spite of cold weather he brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis

In spite of cold weather he brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis

In spite of cold weather he brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis

In spite of cold weather he brought us to - ge-ther, 'Tis Love, 'tis Love, 'tis

ff
Love that has arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

ff
Love that has arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

ff
Love that has arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

ff
Love that has arm'd us, 'Tis Love, 'tis Love, 'tis Love that has arm'd us.

ff

No 17. Duet.

Animato.

Piano introduction for the duet, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Cupid. (Soprano Solo.)
Sound a par - ley ye fair, and sur - ren - - der,
Cold Genius. (Bass Solo.)
Sound, sound, sound, sound a par - ley ye

Vocal and piano accompaniment for the first system of the duet.

Sound, sound, sound, sound a par - ley ye fair. Sound,
fair and sur - ren - - der Sound a par - ley ye fair, sound a

Vocal and piano accompaniment for the second system of the duet.

a par - ley ye fair, and sur - ren - der, Set yourselves and your
par - - - ley ye fair, and sur - - ren - der, Set yourselves and your

Vocal and piano accompaniment for the third system of the duet.

lo - vers at ease. *p* Sound a par - ley ye fair and sur -

lo - vers at ease. *p* Sound, sound, sound, sound, a

ren - - der, Sound, sound, sound, sound a par - ley ye fair, Sound

par - ley ye fair and sur - ren - - der, Sound a par - ley ye

a par - ley ye fair, and sur - ren - der, set your -

fair, sound a par - - - ley ye fair, and sur - ren - der, set your -

selves and your lo - vers at ease.

selves and your lo - vers at ease.

He's a grate-ful, a grate-ful of - fen - der, who
 He's a grate - ful, a grate-ful of - fen - der, who plea - sure, who

plea - - - - - sure dare seize.
 plea - - - - - sure dare seize.

But the whi - ning pre - ten - der, the whi - ning pre -
 But the whi - ning, the whi - ning pre -

ten - der is sure to dis - please. Sound a par - ley ye fair and sur -
 ten - der is sure to dis - please. Sound, sound, sound, sound a

ren - - der, Sound, sound, sound, sound a par - ley ye fair, Sound
par - ley ye fair and sur - ren - - der, Sound a par - ley ye

a par - ley ye fair and sur - ren - der.
fair, sound a par - - - - ley ye fair and sur - ren - der.

mf
Since the fruit of de - sire is pos - ses - sing 'tis un -
mf
Since the fruit of de - sire is pos - ses - sing 'tis un -

man - ly to sigh, 'tis un - man - ly to sigh and com - plain.
man - ly to sigh, 'tis un - man - ly to sigh and com - plain.

When we kneel for re - dres-sing, when we kneel for re - -
 When we kneel for re - - dres-sing, when we

dres-sing, we move your dis-dain.
 kneel for re - dres - sing, we move your dis-dain.

Love was made, love was made for a bles - - sing, love was
 Love was made, love was made, love was made for a

made, love was made for a bles
 bles - - sing, Love was made for a bles-sing, was made for a

- - sing and not for a pain, love was made for a bles - - -
 bles-sing and not for a pain. Love was made, love was

- - - - - sing and not for a pain.
 made for a bles - - - - sing and not for a pain.

Andantino.

No 18. Hornpipe.

mf
 Tr.

ACT IV.
No 19. Overture.

Maestoso.

The first four systems of the musical score are marked *Maestoso*. Each system consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a variety of dynamics, including *f* (forte) and *p* (piano). The first system begins with a *f* dynamic in the bass and a *p* dynamic in the treble. The second system continues with alternating *f* and *p* dynamics. The third system shows a more complex texture with multiple *f* and *p* markings. The fourth system concludes with a *f* dynamic in the bass and a *p* dynamic in the treble.

Allegro.

The last two systems of the musical score are marked *Allegro*. The first system of this section begins with a *mf* (mezzo-forte) dynamic. The music is characterized by a more active and rhythmic feel compared to the *Maestoso* section. The second system concludes with a *f* (forte) dynamic in the bass.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with one sharp (F#) and a common time signature. It features a complex, rhythmic melody in the upper staff and a more active bass line in the lower staff.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with a steady rhythm.

Third system of musical notation. The upper staff continues with intricate melodic patterns, and the lower staff has a more melodic bass line.

Fourth system of musical notation. The upper staff features a dense texture of chords and moving lines, while the lower staff has a more active bass line.

Fifth system of musical notation. The upper staff has a melodic line with some grace notes, and the lower staff has a more active bass line. A dynamic marking *p* is present in the lower staff.

Sixth system of musical notation. The upper staff has a melodic line with some grace notes, and the lower staff has a more active bass line. A dynamic marking *f* is present in the lower staff. The text "L.H." is written above the lower staff.

Seventh system of musical notation, the final system on the page. The upper staff has a melodic line with some grace notes, and the lower staff has a more active bass line. A dynamic marking *f* is present in the lower staff.

SYLVAN SCENE

No. 20. Duet.

Andantino.

mf Two daughters of this a-ged stream are

mf Two daughters of this a-ged stream are we Two

we Two daugh-ters of this a-ged stream—

daughters of this a-ged stream are we. Two daughters of this

are we, And both our sea-green locks have combed, And both our

a-ged stream are we, And both our sea-green locks have combed for

sea - green locks have combed, have combed for thee. Come, come, come, come,
 thee, And both our sea-green locks have combed for thee. Come, come,

bathe with us a hour or two. Come, come, come, come,
 bathe with us a hour or two. Come, come, come, come,

bathe with us an hour or two. What dan-ger, What dan-ger
 bathe with us an hour or two. What dan-ger from

from a na - ked foe? Come, come, bathe with us.
 a na - ked foe? Come, come, come, come, bathe with us,

Come, come, bathe and share what plea - - - sures in the floods ap -

Come, come, bathe and share what plea - - - sures in the floods ap -

pear. We'll beat the waters till they bound, we'll beat the

pear. We'll beat the wa-ters till they bound, we'll beat the wa-ters

wa-ters till they bound And cir - - - cle round

till they bound And cir - - - cle round And

And cir - - - cle round and cir - cle round.

cir - - - cle round and cir - cle round.

No 21. Passacaglia. (Solos and Chorus.)

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of eight systems of two staves each. The notation includes various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo), as well as articulation marks like accents and slurs. The piece is characterized by its rhythmic complexity and chromatic movement, typical of a Passacaglia. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score concludes with a final cadence in the right hand.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). The music features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats. The melody continues with grace notes and slurs.

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats. The music concludes the introduction with a final chord.

Alto Solo. mf

Vocal entry. Treble clef, key signature of two flats. The melody begins with the lyrics "How hap-py the lo-ver, how ea-sy his chain, How". The piano accompaniment starts with a *p* dynamic.

How hap-py the lo-ver, how ea-sy his chain, How

Second system of the vocal entry. Treble clef, key signature of two flats. The melody continues with the lyrics "hap-py the lo-ver, how ea-sy his chain, How sweet, how".

hap-py the lo-ver, how ea-sy his chain, How sweet, how

Third system of the vocal entry. Treble clef, key signature of two flats. The melody concludes with the lyrics "sweet to dis-co-ver he sighs not in vain. How".

sweet to dis-co-ver he sighs not in vain. How

sweet to dis-co-ver he sighs not in vain.

mf How happy the lo-ver, how ea-sy his chain, How

CHORUS. *mf* How happy the lo-ver, how ea-sy his chain, How

How happy the lo-ver, how ea-sy his chain, How

How happy the lo-ver, how ea-sy his chain, How

mf happy the lo-ver, how ea-sy his chain, how sweet, how sweet to dis-co-ver he

mf happy the lo-ver, how ea-sy his chain, how sweet, how sweet to dis-cover he

mf happy the lo-ver, how ea-sy his chain, how sweet, how sweet to dis-cover he

mf happy the lo-ver, how ea-sy his chain, how sweet, how sweet to dis-cover he

p sighs not in vain. How sweet to dis-co-ver he sighs not in vain.

p sighs not in vain. How sweet to dis-co-ver he sighs not in vain.

p sighs not in vain. How sweet to dis-co-ver he sighs not in vain.

p sighs not in vain. How sweet to dis-co-ver he sighs not in vain.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a piano (*p*) dynamic marking.

Second system of musical notation, featuring a treble and bass clef. The music includes a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation, featuring a treble and bass clef. The music includes piano (*p*) and forte (*f*) dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a mezzo-forte (*mf*) dynamic marking.

Seventh system of musical notation, featuring a treble and bass clef. The music includes a forte (*f*) dynamic marking.

div. *p*

Duet.
Soprano.

For love ev²-ry creature is formed, for

Bass.
For love ev²-ry creature is formed by his nature, for love ev²-ry creature is

love ev²-ry creature, for love ev²-ry crea - ture is formed by his nature. No

formed, for love ev²-ry creature is formed by his nature, his na-ture.

joys ————— are a - bove the plea - - - -

No, no, no, no joys — are a - bove the plea - - - -

- - - - - sures of love. No joys are a - bove the
 - - - - - sures of love. No joys are a - bove the

plea-sures of love. No joys are a -
 plea-sures of love. No no no no no no no

bove no no no no no joys are a - bove, no no no no
 joys are a - bove no no no no no

no no joys are a - bove, the plea-sures, the pleasures, the plea-sures of
 no no joys are a - bove, the plea-sures, the pleasures, the plea-sures of

love.

love.

No joys are a - bove the pleasure of love, no no no no no no

No joys are a - bove the pleasure of love, no no no no no no no

No joys are a - bove the pleasure of love, no no no no no no

No joys are a - bove the pleasure of love, no no no no no no

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with the word "love." The bottom three staves are for piano accompaniment. The first vocal line has lyrics: "No joys are a - bove the pleasure of love, no no no no no no". The second vocal line has lyrics: "No joys are a - bove the pleasure of love, no no no no no no no". The third vocal line has lyrics: "No joys are a - bove the pleasure of love, no no no no no no". The fourth vocal line has lyrics: "No joys are a - bove the pleasure of love, no no no no no no". The piano accompaniment includes dynamic markings of *f* and *p*.

joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no no

joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no

joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no

joys are a - bove the pleasures, the pleasures, the pleasures, of love, no no no, no no

The second system of the musical score consists of five staves. The top two staves are vocal lines. The bottom three staves are for piano accompaniment. The first vocal line has lyrics: "joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no no". The second vocal line has lyrics: "joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no". The third vocal line has lyrics: "joys are a - bove the pleasures, the pleasures, the pleasures of love, no no no no no". The fourth vocal line has lyrics: "joys are a - bove the pleasures, the pleasures, the pleasures, of love, no no no, no no". The piano accompaniment includes dynamic markings of *f* and *p*.

Soprano 1. Solo. *mf* In

Soprano 2. Solo. *mf* In

Alto 1. Solo. *mf* In

joys are a - bove the pleasures, the pleasures, the pleasures of love.

joys are a - bove the pleasures, the pleasures, the pleasures of love.

joys are a - bove the pleasures, the pleasures, the pleasures of love.

joys are a - bove the pleasures, the pleasures, the pleasures of love.

vain are our gra-ces, in vain are your eyes. In vain are our graces, if

vain are our gra-ces, in vain are your eyes. In vain are our graces, if

vain are our gra-ces, in vain are your eyes. In vain are our graces, if

love you de-spise. When Age furrows fa - ces, 'tis time to be wise, 'tis time, 'tis

love you de-spise. When Age furrows fa - ces, 'tis time to be wise, 'tis time, 'tis

love you de-spise. When Age furrows fa - ces, 'tis time to be wise, 'tis time, 'tis

Animato.

time, 'tis time to be wise.

time, 'tis time to be wise.

time, 'tis time to be wise.

Alto 2. Solo. *Animato.*

Then use the short blessing, then use the short

Ten. Solo.

Then use the short blessing, then use the short

Bass Solo.

Then use the short blessing, then use the short

blessing that flies - in pos - ses-sing, no joys, no, no joys are a - bove the

blessing that flies in pos - ses-sing, no joys, no, no joys are a - bove the

blessing that flies in pos - ses-sing, no joys, no, no joys are a - bove the

S. 1. No, no no no no no joys are a -

S. 2. No, no no no no no joys are a -

A. 1. No, no no no no no joys are a -

A. 2. pleasures of love, the pleasures of love.

T. pleasures of love, the pleasures of love.

B. pleasures of love, the pleasures of love.

S. 1.
bove the pleasures, the pleasures, the pleasures of love.

S. 2.
bove the pleasures, the pleasures, the pleasures of love.

A. 1.
bove the pleasures, the pleasures, the pleasures of love.

p
No no no no

p
No no no

p
No no no no

p
No no no

no no joys are a - bove the pleasures, the pleasures, the pleasures of love.

no no joys are a - bove the pleasures, the pleasures, the pleasures of love.

no no joys are a - bove the pleasures, the pleasures, the pleasures of love.

no no joys are a - bove the pleasures, the pleasures, the pleasures of love.

ACT V.

THE VISION OF BRITAIN. Nº 22. Trumpet Tune.

Allegretto.

Musical score for 'Trumpet Tune' in 3/4 time. The score consists of two systems of piano accompaniment. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *p* (piano) and includes a *f* marking later in the piece. The music features a mix of chords and melodic lines in both hands.

Nº 23. Air.

Allegro.

Musical score for 'Air' in common time (C). The score consists of six systems of piano accompaniment. It begins with a dynamic marking of *f* (forte). The piece features a continuous, rhythmic melody in the right hand, often with a steady accompaniment in the left hand. A *ff* (fortissimo) marking appears in the fifth system, and a *dim.* (diminuendo) marking appears in the sixth system. The score concludes with a double bar line and a repeat sign.

Aeolus.

Ye blust' -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata and then enters with the lyrics 'Ye blust' -'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal line with the lyrics '- ring breth - - ren of the'. The piano accompaniment continues with the same rhythmic pattern, now including some chromatic movement in the bass line.

The third system continues the vocal line with the lyrics 'skies, Whose breath has ruf - - fled'. The piano accompaniment continues with the same rhythmic pattern, now including some chromatic movement in the bass line.

The fourth system continues the vocal line with the lyrics 'all the wat' - ry plain, Re - tire, re -'. The piano accompaniment continues with the same rhythmic pattern, now including some chromatic movement in the bass line.

The fifth system continues the vocal line with the lyrics 'tire, retire, re - tire and let Bri - tannia rise, Re - tire, retire and let Bri - tannia'. The piano accompaniment continues with the same rhythmic pattern, now including some chromatic movement in the bass line.

The sixth system continues the vocal line with the lyrics 'rise, In tri - - umph o'er the main.'. The piano accompaniment continues with the same rhythmic pattern, now including some chromatic movement in the bass line.

Andante.

Se-rene and calm _____ and void _____ of

fear, _____ Se-rene _____ and calm _____

_____ and void _____ of fear. The Queen of Islands, the Queen of Is-lands must ap-

pear, _____ Se-rene and calm _____ and void of

fear, _____ the Queen of Islands, the Queen of Is-lands must ap-pear.

Serene and calm and void of fear.

The Queen of Islands, the Queen of Islands must appear.

This block contains two systems of musical notation. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The music is in a key with two flats and a common time signature.

No 24. Symphony.

Andante.

mf *f* *mf*

This block contains four systems of piano music. The first system is marked 'Andante' and begins with a dynamic of 'mf'. The subsequent systems show various rhythmic patterns and dynamics, including 'f' and 'mf'. The music is in a key with one sharp and a common time signature.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes. The bass clef contains a simple accompaniment of quarter notes. A slur is placed under the first two measures of the bass line.

Second system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes a dynamic marking of *p* (piano) in the second measure. A slur is placed under the first two measures of the bass line.

Third system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes a dynamic marking of *p* (piano) in the second measure. A slur is placed under the first two measures of the bass line.

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes a dynamic marking of *p* (piano) in the second measure. A slur is placed under the first two measures of the bass line.

Fifth system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes a dynamic marking of *f* (forte) in the first measure. A slur is placed under the first two measures of the bass line.

Sixth system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes dynamic markings of *p* (piano) in the first measure, *cresc.* (crescendo) in the third measure, and *f* (forte) in the fourth measure. A slur is placed under the first two measures of the bass line.

Seventh system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment includes a dynamic marking of *ff* (fortissimo) in the third measure. A slur is placed under the first two measures of the bass line.

BRIGHAM YOUNG UNIVERSITY

No 25. Symphony ERA WORKSHOP

Moderato.

N^o 26. Duet and Chorus.

Nereid. Soprano Solo.

Round thy coasts, fair nymph of Bri-tain, For thy guard our
waters flow; Pro-teus all his herd ad-mit-ting

Round thy coasts, fair nymph of Bri-tain, For thy guard our
waters flow; Pro-teus all his herd ad-mit-ting

On thy greensto graze be-low; Foreign lands thy fish-es tast-ing,
On thy greens to graze be-low; Foreign landsthy fish-es tast-ing,

Learn from thee lux - ur - ious fast-ing, Fo-reign lands thy fish - es tast-ing

Learn from thee lux - ur - ious fast-ing, Fo-reign lands thy fish - es tast-ing

Learn from thee lux - - - ur - ious fast - ing.

Chorus.

Round thy coasts, fair

Round thy coasts, fair

Round thy coasts, fair

Learn from thee lux - - - ur - ious fast - ing. Round thy coasts, fair

nymph of Bri - tain, For thy guard our wa - ters flow;

nymph of Bri - tain, For thy guard our wa - ters flow;

nymph of Bri - tain, For thy guard our wa - ters flow;

nymph of Bri - tain, For thy guard our wa - ters flow;

Pro - teus all his herd ad-mit - ting, On thy green to graze be - - low:
 Pro - teus all his herd ad - mit - ting, On thy green to graze be - - low:
 Pro - teus all his herd ad-mit - ting, On thy green to graze be - - low:
 Pro - teus all his herd ad-mit - ting, On thy green to graze be - - low:

Fo - reign lands thy fish - es tast - ing Learn from thee lux - u - rious fasting
 Fo - reign lands thy fish - es tast - ing Learn from thee lux - u - rious fasting
 Fo - reign lands thy fish - es tast - ing Learn from thee lux - u - rious fasting
 Fo - reign lands thy fish - es tast - ing Learn from thee lux - u - rious fasting

Foreign lands thy fish - - es tast - ing, Learn from thee lux - - u - rious fasting.
 Foreign lands thy fish - es tast - ing, Learn from thee lux - - u - rious fasting.
 Foreign lands thy fish - - es tast - ing, Learn from thee lux - - u - rious fasting.
 Foreign lands thy fish - es tast - ing, Learn from thee lux - - u - rious fasting.

No 27. Trio.

Andante.

Alto.

Tenor.

Bass. *mf*

Andante

mf

For fold-ed flocks, on fruit-ful plains, The

For fold-ed flocks, on fruit-ful plains, The shepherd's and the farmer's

f
Fair Bri-tain all,

shepherd's and the farmer's gains, The shepherd's and the farmer's gains. Fair Bri-tain all,

gains, The shepherd's and the far - - - mer's gains. Fair Bri-tain

all, all, all, all, all, all the world out - vies; For fold - ed

all, all, all, all, all, all the world out - vies;

all, all, all, all, all all the world out - vies; Fair Britain

flocks, on fruit-ful plains. The shepherd's and the farmer's gains, Fair Bri-tain
 Fair Britain all, all, all, all, all, all, all, all, all, all, the world out-
 all, all, all, all, all, all, all, all, all, all, the world out-

all, all, all, all all, the world out - vies; And Pan as in Ar-ca-dia
 vies all, all, all, all the world out - vies; And Pan as in Ar-ca-dia
 vies all, all, all, all, the world out - vies; And Pan as in Ar-ca-dia

reigns, And Pan as in Ar-ca-dia reigns, Where pleasure mixed with pro - fit
 reigns, And Pan as in Ar-ca-dia reigns, Where pleasure mixed with pro - fit
 reigns, And Pan as in Ar-ca-dia reigns, Where pleasure mixed with pro - fit

mf
 lies Tho' Ja - son's fleece was famed, ——— was famed of
 lies Tho' Ja - son's fleece was famed. ——— was famed of
 lies Tho' Ja - son's fleece was famed, ——— was famed of

old. The Brit-ish wool, the Brit-ish wool is grow - ing, grow - ing
 old, The Brit-ish wool, ——— the Brit-ish wool ——— is grow - ing, grow - ing
 old. The Brit-ish wool, the Brit-ish wool is grow - ing, grow - ing

gold; No mines can more, no, no, no, no, no, no, no,
 gold; No, no, no, no, no, no, no, no, no,
 gold; No, no, no, no, no, no, no, no, no,

no, no, no, no, no mines can more of wealth sup - ply. It keeps, it

no, no, no, no, no mines can more of wealth sup - ply. It keeps, it

no, no, no, no mines can more of wealth sup - ply. It keeps, it

keeps the peasant from the cold, And takes, and takes for kings the Tyr - ian dye.

keeps the peasant from the cold, And takes, and takes for kings the Tyr - ian dye.

keeps the peasant from the cold, And takes, and takes for kings the Tyr - ian dye.

No 28. Song.

Baritone or Tenor.

Allegretto.

Your hay it is mow'd and your corn is reap'd: Your

barns will be full, and your ho - vels heaped. Come, boys, come.

come, boys, come, And mer - ri - ly roar out our har - - vest home.

CHORUS.

Ten. 1.

Har - vest home, har - vest home, And mer - ri - ly roar out our

Ten. 2.

Har - vest home, har - vest home, And mer - ri - ly roar out our

Bass 1.

Har - vest home, har - vest home, And mer - ri - ly roar out

Bass 2.

Har - vest home, har - vest home. And mer - ri - ly roar out our

Har - vest Home, And mer - ri - ly roar out our har - vest home.

Har - vest Home, And mer - ri - ly roar out our har - vest home.

Har - vest Home, And mer - ri - ly roar out our har - vest home.

Har - vest Home, And mer - ri - ly roar out our har - vest home.

We'll toss off our ale till we can-not stand; And heigh for the ho-nour of

Old England! Old England, Old Eng-land. And heigh for the honour of Old England.

Chorus.

Ten. 1.
Old Eng-land, Old Eng-land, And heigh for the ho-nour of

Ten. 2.
Old Eng-land, Old Eng-land, And heigh for the ho-nour of

Bass 1.
Old Eng-land, — Old Eng-land, And heigh for the ho-nour of

Bass 2.
Old Eng-land, — Old Eng-land, And heigh for the ho-nour of

ff Old Eng-land, And heigh for the ho-nour of Old Eng-land.

ff Old Eng-land, And heigh for the ho-nour of Old Eng-land.

ff Old Eng-land, And heigh for the ho-nour of Old Eng-land.

ff Old Eng-land, And heigh for the ho-nour of Old Eng-land.

No 29. Song.

Allegretto.

Venus. Sop.I.

1. Fair-est Isle, all isles ex - cel - ling, Seat of plea - sures and of loves,

Ve-nus here will choose her dwelling, And for - sake her Cy - - prian groves.

Cu-pid from his fav'rite na-tion Care and en - vy will re - move.

Jea-lou - sy that poi - sons pas - sion, And de - spair that dies for love.

p

Gen - tle mur - murs, sweet com - plain - ing Sighs that blow the

p

fire of love. Soft re - pul - ses kind — dis - dain - ing Shall be

f

all the pains you prove. Ev'-ry swain shall pay his du - ty

f

p

Grate - ful ev' - ry nymph shall prove. And as these ex -

p

f

cel in beau - ty Those shall be re - nowned for love.

f

No 30. Dialogue.

Nymph. Sop. 2.

p
You say 'tis love — creates the pain of which so sad —

— ly you complain, And yet would fain engage my heart In that un-

mf
ea-sy cru - - el, cru - - el part; But how, a - las! — how a - las, think you that

p
I Can bear the wound — of which you die? How a - las!

How a - las think you that I can bear the wound — of which you die?

Andantino.
Shepherd. Bass.

mf *p*

'Tis not my pas - - sion makes my care But your in diff - rence

mf *f*

gives de - spair, The lust - y sun, the lust - y sun be -

p

gets no spring, Till gen - tle showers, Till gen - tle showers as -

f *p*

sis - tance bring; So love that scor - ches and de - -stroys, Till

kind - ness aid till kind - ness aid can cause no joys.

Nymph.

Love has a thou - sand, thou - sand, thou - sand, thou - sand ways to

please: — Love has a thou - sand, thou - sand, thou - sand,

thou - sand ways to please. But more more more more more more more more to

rob us of our ease; But more more more more more more more more, — to

rob us of our ease; For wake - ful nights and care - ful

days. Some hours of plea - - - - - sures he re -

pays: But ab - - - - - sence soon, or jea - - - - - lous fears. O'er - flow — the

joys. o'er - flow — the joys with floods of tears. But ab - - - - - sence

soon, or jea - - - - - lous fears. O'er - flow — the joys, o'er - flow — the

Shepherd. *p*
joys — with floods of tears. — But one soft

moment makes a - mends For all the tor - - - ment that at - tends

one soft moment makes a - mends for all the tor - - - ment that at -

Allegretto. mf
Let us love. let us love and to hap - pi - ness haste, — haste, —
mf
tends. Let us love, let us love and to hap - pi - ness haste, — haste, —

Allegretto.

haste, — haste, — haste. — Let us love, let us love and to hap - pi - ness
p
haste, — haste, — haste. — Let us love, let us love and to hap - pi - ness

haste, — haste, — haste, — haste, — haste Age and wis - dom come too

haste, — haste, — haste, — haste, — haste Age and wis - dom come too

fast. Youth for lov - ing was de - signed, Youth for lov - ing, youth for

fast. Youth for lov - ing was de - signed. Youth for lov - ing.

lov - - ing was — de - - signed You be con - stant.

lov - - ing was de - - signed. I'll be con - stant, you be kind,

I'll be kind. I'll be kind, I'll be kind, kind, I'll, I'll be

I'll be constant, I'll be constant, I'll be con - stant, You be

kind, Heaven can give no grea - - - - - ter

kind, Heaven can give no grea - - - - - ter bles - - sing no

bles - - sing. Than faith-ful love and kind, and kind pos - ses - - sing. Than

grea - - - ter bles - - sing. Than faith-ful love and kind, and kind pos -

faith-ful love, than faith-ful love — and kind and kind pos - ses-sing. And

ses - - sing Than faith-ful love — and kind and kind pos - ses-sing. And

kind, and kind, and kind pos - - ses - sing.

kind, and kind, and kind pos - - ses - sing.

SCENE. The Order of the Garter.

N^o 31. Trumpet Tune.

Allegro.

Musical score for 'Trumpet Tune' (No. 31), marked Allegro. The score consists of four systems of piano accompaniment, each with a treble and bass clef staff. The music is in 4/4 time and features a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include 'f' and 'p'.

Allegretto.

N^o 32. Song.

Honour. Sopr. 1.

Musical score for 'Song' (No. 32), marked Allegretto. The score consists of two systems of vocal and piano accompaniment. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line and piano accompaniment.

Saint George, — Saint George, Saint George, —

the Pa - tron of — our isle!

Saint George. — Saint George, Saint

George. the pa - - tron of — our isle, Saint George, a

sol - dier and — a Saint; On this, this au - spi - cious or - der

smile, On this, this au - spi - cious or - der

smile, Which love — and arms will plant

Saint George, Saint George!

Saint George, Saint George. _____ the

pa - - tron of _____ our isle On this, this au - spicious or - der

smile _____ Which love and arms will plant, On this, this, au -

spicious or - der smile _____ Which love and arms _____

will plant. On this, this au - spicious or - der

smile Which love and arms

will plant.

N^o 33. Chorus.

Con spirito.

Soprano.

Our na - tives not a - lone ap - pear, To court this mar - tial

Our na - tives not a - lone ap - pear, To court this mar - tial

Our na - tives not a - lone ap - pear, To court this mar - tial

Our na - tives not a - lone ap - pear, To court this mar - tial

Our na - tives not a - lone ap - pear, To court this mar - tial

Con spirito.

prize, But fo - reign kings ad - op - ted here Their crowns at home de - spise:

prize, But fo - reign kings ad - op - ted here Their crowns at home de - spise:

prize, But fo - reign kings ad - op - ted here Their crowns at home de - spise:

prize, But fo - reign kings ad - op - ted here Their crowns at home de - spise:

prize, But fo - reign kings ad - op - ted here Their crowns at home de - spise:

Our Sov²-reign high, Our Sov²-reign high in —

Our Sov²-reign high, Our Sov²-reign high in

Our Sov²-reign high, Our Sov²-reign high in

Our Sov²-reign high, Our Sov²-reign high in

Our Sov²-reign high, Our Sov²-reign high in

aw - ful state His ho - nours shall be - stow; And see his scep - tred
 aw - ful state His ho - nours shall be - stow; And
 aw - ful state His ho - nours shall be - stow; And see his scep - tred sub - jects
 aw - ful state His ho - nours shall be stow;

sub - jects wait On his com - mands be - low, And see, and
 see his scep - tred sub - jects wait On his com - mands, and
 wait On his com - mands be - low On his com - mands, and
 And see his scep - tred sub - jects wait, and

see his scep - tred sub - jects wait On his com - mands be - low.
 see his scep - tred sub - jects wait On his com - mands be - low.
 see his scep - tred sub - jects wait On his com - mands be - low.
 see his scep - tred sub - jects wait On his com - mands be low.

N^o 34. The Grand Dance. (Chaconne.)

Allegretto.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various dynamic markings: *f* (forte) at the beginning, *p* (piano) in the second system, *pp* (pianissimo) in the third system, *mf* (mezzo-forte) and *p* in the fourth system, and *cresc.* (crescendo) in the fifth system. The piece concludes with a repeat sign at the end of the sixth system.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a fermata over the final measure.

Second system of musical notation, featuring a treble and bass clef. The music includes a fortissimo (*ff*) dynamic marking.

Third system of musical notation, featuring a treble and bass clef. The music includes a fermata over the final measure.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings for *din.* and *mf*.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking.

Seventh system of musical notation, featuring a treble and bass clef. The music includes a fermata over the final measure.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B-flat). The dynamic marking *pp* (pianissimo) is present. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand features a melodic line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The left hand continues with a consistent accompaniment.

Third system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand accompaniment remains steady.

Fourth system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand accompaniment remains steady.

Fifth system of musical notation. The right hand has a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand accompaniment remains steady.

Sixth system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand accompaniment remains steady.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Second system of musical notation, including a *mf* dynamic marking. The treble clef part features a melodic line with eighth notes, while the bass clef part provides a steady accompaniment.

Third system of musical notation, showing a continuation of the piece with various chordal textures in both hands.

Fourth system of musical notation, marked with *cresc.* (crescendo). The treble clef part has a more active, flowing line, while the bass clef part maintains a consistent rhythmic pattern.

Fifth system of musical notation, marked with *ff* (fortissimo). The music reaches a point of high intensity, with dense chordal structures in both hands.

Sixth and final system of musical notation on the page, concluding the piece with a final cadence in both hands.

VOCAL ALBUMS

- * **BOOSEY'S COMMUNITY SONG BOOK.** English, Scotch, Welsh, Irish Songs, Rounds, etc.
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