

MOZART

NOVELLO'S ORIGINAL OCTAVO
EDITION

PURCELL

THE FAIRY QUEEN

LONDON: NOVELLO & CO. LTD.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE FAIRY QUEEN

AN OPERA

COMPOSED BY

HENRY PURCELL

EDITED BY J. S. SHEDLOCK.

13s. 0d.
(1951)

LONDON: NOVELLO AND COMPANY, LIMITED

MADE IN ENGLAND

PREFACE.

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

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

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

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

THE FAIRY QUEEN.

FIRST MUSIC.

PRELUDE.

Nº 1.

Henry Purcell.

PIANO.

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

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

The third system shows the continuation of the prelude, with the right hand's melody becoming more active and the left hand providing harmonic support.

The fourth system continues the prelude, featuring a mix of eighth and sixteenth notes in both hands.

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

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

The second system continues the piece with similar melodic and accompanimental textures. The upper staff has a flowing line of notes, while the lower staff provides harmonic support with chords and moving lines.

The third system shows a continuation of the musical themes. There are some fermatas and rests in the upper staff, and the lower staff continues with its accompaniment.

The fourth system includes a section marked with a capital letter 'A' above the upper staff. The music in this section appears to be a variation or a specific section of the piece.

The fifth system continues the musical development. The upper staff has some rests and the lower staff has a more active accompaniment.

The sixth system concludes the page with two first endings. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads to a final cadence, while the second ending provides an alternative conclusion.

HORNPIPE.

No 2.

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

The second system continues the piece with two staves. The upper staff shows the continuation of the melody, while the lower staff provides accompaniment. A fermata is placed over the final note of the first measure in the upper staff.

The third system features two staves. A repeat sign is present at the beginning of the second measure in both staves. The upper staff continues the melodic line, and the lower staff provides accompaniment.

The fourth system consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. A sharp sign appears above the final measure of the upper staff.

The fifth and final system on this page consists of two staves. The upper staff concludes the melody with a final cadence, and the lower staff provides accompaniment. A double bar line with repeat dots is at the end of the system.

SECOND MUSIC.

AIR.

No 3.

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

RONDEAU.

Nº 4.

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

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

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

The fourth system of musical notation is marked with a capital letter "A" above the first measure. It consists of two staves and continues the piece with similar chordal and melodic patterns.

The fifth system of musical notation is marked with a capital letter "B" above the first measure. It consists of two staves and continues the piece with similar chordal and melodic patterns.

The sixth system of musical notation is the final system on the page. It includes the instruction "Da Capo al Fine." written in the lower right corner of the system. The notation concludes the piece with a final cadence.

ACT I.
OVERTURE.

No 5.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 4/4. The first system begins with a treble clef and a bass clef. The second system continues the melodic and harmonic development. The third system features a section marked 'A' with a slur over the treble staff. The fourth system continues the piece with various rhythmic patterns. The fifth system concludes the piece with a final cadence in the bass staff.

The first system of music consists of five measures. The key signature is two sharps (F# and C#), and the time signature is 6/8. The melody in the right hand starts with a quarter note G4, followed by eighth notes A4-B4, C5, and D5. The bass line in the left hand begins with a whole note G3, followed by quarter notes A3, B3, and C4.

The second system contains five measures. The melody continues with eighth notes D5, E5, and F#5, followed by quarter notes G5 and A5. The bass line features a steady eighth-note accompaniment: G3-A3-B3-C4-D4-E4-F#4-G4.

The third system, marked with a 'B' above the first measure, contains five measures. The melody has a more complex rhythmic pattern with eighth and sixteenth notes. The bass line continues with the eighth-note accompaniment.

The fourth system, marked with a 'C' above the fifth measure, contains five measures. The melody features a prominent sixteenth-note figure. The bass line continues with the eighth-note accompaniment.

The fifth system contains five measures. The melody is primarily chordal, with the right hand playing chords and moving lines. The bass line continues with the eighth-note accompaniment.

D

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

No 6.

PRELUDE.

A

Soprano.

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

Bass.

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

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

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

B

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

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

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

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

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

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

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

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

SCENE OF THE DRUNKEN POET.

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

No 7.

PRELUDE.

DRUNKEN POET.

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

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

1st FAIRY.

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

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

A

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

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

CHORUS.

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

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

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

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

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

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

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

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

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

2nd FAIRY.

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

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

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

D

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

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

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

he con-fess his crimes. E

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

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

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

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

E

CHORUS.

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics written below each staff. The piano accompaniment is in the right and left hands, providing harmonic support. The key signature has one flat, and the time signature is 4/4.

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

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

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

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

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are repeated and varied across the staves. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain consistent with the first system.

F

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

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

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

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

F

POET.

Hold, hold, hold,

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

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

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

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

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

pinch till he con-fess his crimes.

pinch till he con-fess his crimes.

pinch till he con-fess his crimes.

1st FAIRY. **G**

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

2nd FAIRY.

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

do, I do, I do con-fess.

G

what?

what?

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

This system contains the first vocal entry. It features two vocal staves, each starting with the word "what?". Below them is a piano accompaniment staff. The lyrics "I'm drunk, drunk, as I live, boys, as I live, boys, as I" are written under the piano staff.

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

This system continues the vocal line from the first system. The lyrics "live, boys, drunk, — I'm drunk, drunk, as I live, boys, as I" are written under the vocal staff. The piano accompaniment continues below.

2nd FAIRY. H

What

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

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

1st FAIRY.

What art thou? speak, speak, What art thou? speak, speak, speak,
 art thou? speak, speak, speak, speak! What art thou? speak, speak,

speak! What art thou? speak, speak, speak, speak!
 speak, speak! What art thou? speak, speak, speak!

POET.

If you will

know it, I am, I am a scu- scu- scu- scu- scur-vy, scur-vy, scur-vy

Po-et.

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

CHORUS.

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

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a soloist labeled 'Po-et.' and is followed by a four-part chorus. The lyrics are 'Pinch him, pinch him for his crimes, Pinch him, pinch him for his'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

hold! oh! oh!

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

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

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

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

The second system continues the musical score. It starts with the vocal line holding a note and then singing 'hold! oh! oh!'. This is followed by four vocal lines of the chorus, each with the lyrics 'crimes, His non - sense and his dog - rel - rhymes, Pinch, pinch, pinch, pinch,'. The piano accompaniment continues with the same right-hand melody and left-hand bass line.

1st FAIRY.

Con-fess, con-fess

2nd FAIRY.

Con-fess, con-fess, con-

oh! oh! oh!

pinch him, pinch him for his crimes.

pinch him, pinch him for his crimes.

pinch him, pinch him for his crimes.

pinch him, pinch him for his crimes.

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

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

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

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

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

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

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

K

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

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

CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

The first system of music consists of five staves. The top four staves are vocal lines in a single system, with lyrics written below each staff. The bottom two staves are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "hence, drive 'em, drive 'em hence, a-way, a-way, a-way, a - way, drive 'em" on the first staff; "drive 'em, drive 'em hence, a-way, a-way, a-way, a - way, drive 'em" on the second staff; "- way, drive 'em, drive 'em hence, a-way, a -" on the third staff; and "hence, a-way, a-way, a-way, a - way, a-way, a -" on the fourth staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

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

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

The second system of music consists of five staves. The top four staves are vocal lines in a single system, with lyrics written below each staff. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The lyrics are: "hence, a-way, a - way, drive 'em hence, a-way, a - way, drive 'em, drive 'em" on the first staff; "hence, a-way, a - way, drive 'em hence, drive 'em hence, a-way, a-way, a-way, a -" on the second staff; "- way, a-way, a-way, drive 'em hence, a-way, a-way, a-way, a -" on the third staff; and "- way, drive 'em hence, a-way, a-way, a-way, a - way, drive 'em, drive 'em" on the fourth staff. The piano accompaniment continues with a similar rhythmic pattern.

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

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

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

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

Let 'em sleep — till break of day.

Let 'em sleep — till break — of day.

sleep — till break of day.

— till break — of day.

FIRST ACT TUNE.

JIG.

No 8.

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

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

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

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

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

ACT II.

No 9.

PRELUDE.

The musical score is written for piano in 4/4 time, featuring six systems of music. The key signature is one flat (B-flat). The first system is labeled 'PRELUDE.' and begins with a treble clef staff containing chords and a bass clef staff with a rhythmic accompaniment. The second system continues the piece with more complex textures. The third system features a treble staff with chords and a bass staff with a steady accompaniment. The fourth system is marked with a section letter 'A' and shows a change in the treble staff's texture. The fifth system continues with intricate piano textures. The sixth system concludes the piece with sustained chords in the treble and a final accompaniment in the bass.

Tener Solo.

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

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

- - - - - ble in this wood,

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

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

Wake and as -

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

in this wood:

C

But no ill - bo - - - ding

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

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

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

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

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

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

№ 10.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a series of eighth-note chords: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The lower staff is in bass clef and provides a simple accompaniment of quarter notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat.

The second system continues the piece. The upper staff features a melodic line with eighth-note chords and a half-note chord at the end of the system. The lower staff continues with the same accompaniment pattern of quarter notes.

The third system is marked with a large 'E' above the first measure. The upper staff has a more active melodic line with eighth-note chords. The lower staff continues with the accompaniment.

The fourth system shows the upper staff with a series of eighth-note chords. The lower staff continues with the accompaniment.

The fifth system is marked with a large 'F' above the first measure. The upper staff features a complex melodic line with eighth-note chords and a sixteenth-note run. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with eighth-note chords and a final half-note chord. The lower staff continues with the accompaniment.

CHORUS. MAY THE GOD OF WIT INSPIRE.

No 11.

CHORUS.

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

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

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

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

CHORUS.

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

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

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

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

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

G *f*

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

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

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

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

P *H* *f* *P*

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

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

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

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

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

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

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

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

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

- mote Re - peat each note,

- mote Re - peat each note,

- mote Re - peat each note,

- mote Re - peat each note,

p *pp* *f* *p*

re - peat each note.

re - peat each note.

re - peat each note.

re - peat each note.

pp *f* *p* *pp*

ECHO.

Nº 12.

First system of musical notation. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) features a series of chords and a melodic line with a trill. The second staff (bass clef) provides a simple harmonic accompaniment. Dynamic markings are *f* (forte) in the first measure, *p* (piano) in the fifth measure, and *pp* (pianissimo) in the sixth measure.

Second system of musical notation. The first staff continues with chords and a melodic line. The second staff continues with the accompaniment. Dynamic markings are *f* (forte) in the first measure, *p* (piano) in the second measure, *pp* (pianissimo) in the third measure, *f* (forte) in the fourth measure, and *p* (piano) in the fifth measure.

Third system of musical notation. The first staff features a melodic line with a trill and a fermata. The second staff continues with the accompaniment. Dynamic markings are *pp* (pianissimo) in the first measure, *f* (forte) in the second measure, *p* (piano) in the third measure, *pp* (pianissimo) in the fourth measure, *f* (forte) in the fifth measure, and *p* (piano) in the sixth measure.

Fourth system of musical notation. The first staff continues with chords and a melodic line. The second staff continues with the accompaniment. Dynamic markings are *pp* (pianissimo) in the first measure, *f* (forte) in the second measure, *p* (piano) in the third measure, *pp* (pianissimo) in the fourth measure, *f* (forte) in the fifth measure, and *p* (piano) in the sixth measure.

Fifth system of musical notation. The first staff includes a *L* (Lento) marking above the first measure. The second staff continues with the accompaniment. Dynamic markings are *pp* (pianissimo) in the first measure, *f* (forte) in the second measure, *p* (piano) in the third measure, *pp* (pianissimo) in the fourth measure, *f* (forte) in the fifth measure, and *p* (piano) in the sixth measure.

Sixth system of musical notation. The first staff includes a *M* (Moderato) marking above the fifth measure. The second staff continues with the accompaniment. Dynamic markings are *pp* (pianissimo) in the first measure, *f* (forte) in the second measure, *p* (piano) in the third measure, *pp* (pianissimo) in the fourth measure, and *f* (forte) in the fifth measure.

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

No 13.

CHORUS.

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

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

Tenor.
- - - - -

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

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

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

Now join your war - - - - -

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

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

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

segue subito

Soprano Solo.

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

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

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

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

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

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

CHORUS.

Soprano.
Sing, sing while we trip it, trip, trip it, trip, trip it up-on the green;

Alto.
Sing, sing while we trip it, trip, trip it, trip, trip it up-on the green;

Tenor.
Sing, sing while we trip it, trip, trip it, trip, trip it up-on the green;

Bass.
Sing, sing while we trip it, trip, trip it, trip, trip it up-on the green;

green; But no ill va - pours rise or fall, But no ill va - pours
green; But no ill va - pours rise or fall, But no ill va - pours
green; But no ill va - pours rise or fall, But no ill va - pours
green; But no ill va - pours rise or fall, But no ill va - pours

rise — or — fall, No, no-thing, no, no-thing of - fend, — No, no-thing of -

rise or fall, No, no-thing, no, no-thing of - fend, — No, no-thing of -

rise or fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

rise — or — fall, No, no-thing, no, no-thing of - fend, No, no-thing of -

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

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

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

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

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

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

THIS CHORUS AGAIN FOR A DANCE OF FAIRIES.

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

Nº 14.

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

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

A NIGHT.

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

B

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

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

C

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

D

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

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

E

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

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

F

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

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

G

nothing, nothing stay to give of - fence.

No 15.

MYSTERY.

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

can - not last. Love, like coun-sels of the wise, Must be hid from

vul - gar eyes. 'Tis ho - ly, 'tis ho - ly and we must, we

must con-ceal it; They pro-fane it, they pro - fane it who re-veal it,

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

№ 16.

First system of musical notation for 'SECRETY.', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'SECRETY.', continuing the melody and accompaniment from the first system.

SECRETY.

Third system of musical notation for 'SECRETY.', including the vocal line and piano accompaniment. The lyrics are: "One charm-ing night gives more — de-light Than a hun-dred, than a

Fourth system of musical notation for 'SECRETY.', including the vocal line and piano accompaniment. The lyrics are: "hun-dred, a hun-dred luck-y days. Night and I im -

Fifth system of musical notation for 'SECRETY.', including the vocal line and piano accompaniment. The lyrics are: "- prove — the taste, Make the plea - sure long - er

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

K

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

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

L

ways.

SLEEP.

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

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

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

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

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

The third system begins with a dynamic marking 'M' (Moderato). The lyrics are 'clos'd her eyes, Soft as fea-ther'd snow does fall!'. The piano accompaniment continues with chords and a steady bass line.

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

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

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are 'sleep - ing sense, No noise, no noise dis-turb her sleep - ing sense.'. The piano accompaniment continues with similar rhythmic patterns.

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

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

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

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

CHORUS.

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

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

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

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

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

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

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

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

N

DANCE FOR THE FOLLOWERS OF NIGHT.

Nº 18.

Canon four in two.

The image displays a musical score for a piece titled "Dance for the Followers of Night" (Canon four in two). The score is written for piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present in the third system, indicating a repeat section. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

SECOND ACT TUNE.

AIR.

No. 19.

This musical score is for a piano piece in 4/4 time, titled "SECOND ACT TUNE. AIR. No. 19." The score is written in G major and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a treble clef and a 4/4 time signature. The second system continues the melody and accompaniment. The third system features a first ending bracket labeled "1." and ends with a double bar line. The fourth system begins with a second ending bracket labeled "2." and continues the piece. The fifth system continues the melodic and harmonic development. The sixth system concludes with two endings: a first ending labeled "1." and a second ending labeled "2.", both leading to a final cadence. The notation includes various rhythmic values, accidentals, and phrasing slurs.

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

PRELUDE.

The first system of the piano prelude consists of four measures. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the prelude with measures 5 through 8. The melodic development in the right hand becomes more active, incorporating some sixteenth-note patterns, while the left hand maintains its accompaniment.

The third system covers measures 9 to 12. The right hand's melody continues with a mix of eighth and sixteenth notes, and the left hand's accompaniment remains consistent.

The fourth system concludes the prelude with measures 13 to 16. The right hand features a more complex melodic line with some grace notes, and the left hand provides a final accompaniment.

Soprano I.

The vocal line begins with the lyrics: "If love's a sweet pas-sion, why does it tor - ment? If a". The melody is in 3/4 time with a key signature of two flats. The piano accompaniment is shown below the vocal line, matching the prelude's style.

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

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

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

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

Segue Coro.

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

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

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

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

CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

B

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

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

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

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

SYMPHONY WHILE THE SWANS COME FORWARD.

Nº 21.

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

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

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

The fourth system concludes with a double bar line. The upper staff has a melodic line that ends with a sharp sign. The lower staff has a bass line that ends with a sharp sign. Below the double bar line, there are two markings: "I?" and "II?".

The fifth system continues the piece with a melodic line in the upper staff and a bass line in the lower staff. The key signature remains two flats, and the time signature is 4/4. The music features a melodic line with some chromaticism and a bass line with some syncopation.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. A common time signature 'C' is placed above the treble staff. The notation includes various chordal textures and melodic fragments.

Third system of musical notation, showing more complex harmonic structures with some chromaticism and longer note values in the bass line.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff with a long slur, and a more active bass line.

Fifth system of musical notation, the final system on the page, ending with a double bar line and the word 'Fine' written vertically at the bottom right.

DANCE FOR THE FAIRIES.

N^o 22.

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

DANCE FOR THE GREEN MEN.

Nº 23.

The musical score is written for piano in G major and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The first system shows the beginning of the piece with a rhythmic accompaniment in the bass and a melody in the treble. The second system continues the melody and accompaniment. The third system features a first ending (marked '1.') and a second ending (marked '2.'). The fourth system includes a double bar line and continues the piece. The fifth system has a 'D' marking above the treble staff, indicating a dynamic change. The sixth system concludes the piece with a double bar line and the instruction 'fine' at the bottom right.

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

Nº 24.

Soprano
Solo.

Ye gen - - - - - tie

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

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

- pare,

pre - pare, pre - pare

and join your ten - - - der voi - ces

F
here, appear, appear, appear, appear, pre - pare,

pre - pare, pre - pare

and join your ten - - - der voi - ces here.

Catch, catch and re -

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

-peat the trem - - - - - bling

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

- bling sounds a - new,

H
Slow.

Soft, soft, soft as her

sighs and sweet _____ as pear - ly dew, and

sweet _____ as pear - ly dew.

Run, _____ run

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

L

such mea - sure keep, As when you lull, you lull the God of

Love a - sleep, as when you

lull, you lull the God of Love a - sleep.

Da Capo.

DIALOGUE BETWEEN CORIDON AND MOPSA.

(Alto and Bass.)

No 25.

PRELUDE.

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

Second system of the prelude, continuing the musical themes established in the first system.

CORIDON.

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

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

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

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

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

N MOPSA.

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

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

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

0
ne - ver kiss no men — No, no, no, no, no, no kiss - ing at all; No,

no, no, no, no; no kiss - ing at all; — I'll not kiss till I kiss you for good and

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

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

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

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

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

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

R MOPSA.

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

give you an inch you'd soon, you'd soon take an ell. Then lord-like you rule, and

laugh, then lord-like you rule, and laugh at the

S

fool. No, no, no, no, no, no kiss-ing at all, No, no, no, no, no, no

T

kiss-ing at all, I'll not kiss till I kiss you for good and all. —

CORIDON.

T

So

small a re - quest you must not, you can-not, you shall not de - ny, — Nor

will I ad - mit of an - o - ther, an - o - ther re - ply. — You

MOPSA.

Nay,

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

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

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

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

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

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

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

U

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

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

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

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

No 26.

A NYMPH.

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

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

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

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

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

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

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

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

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

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

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

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

DANCE FOR THE HAYMAKERS.

No 27.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole note chord of G2, B1, and D2, followed by a half note G2, and then quarter notes A2, B2, and C3.

The second system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff has a whole note G2, followed by a half note G2, and then quarter notes A2, B2, and C3. A sharp sign (#) is placed above the second measure of the lower staff.

The third system shows a change in the upper staff's melody. It begins with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff has a whole note G2, followed by a half note G2, and then quarter notes A2, B2, and C3. A double bar line with repeat dots is present at the end of the system.

The fourth system continues with a more active upper staff. It features eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff has a whole note G2, followed by a half note G2, and then quarter notes A2, B2, and C3.

The fifth system concludes the piece. The upper staff features eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff has a whole note G2, followed by a half note G2, and then quarter notes A2, B2, and C3. The system ends with a double bar line and repeat dots.

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

No 28.

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

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

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

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

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

er be known so kind, No life so blest as ours, no

life so blest as ours, so blest as ours, so blest as ours, as ours, as ours, no life so

blest, so blest as ours, so blest as ours, so blest as ours, as

ours, as ours, no life so blest, so blest as ours, so blest as ours, so blest as ours.

CHORUS.

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

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

Tenor.
A

Bass.

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

en - ter - tain the hours: A thou - sand, thou - sand, thou - sand, thou - sand ways we'll

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

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

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

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

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

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

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

life so blest as ours, No life so blest as ours, so blest as ours, so blest as ours, as
 life so blest as ours, No life so blest as ours, as ours, as ours, so blest as
 life so blest as ours, No life so blest as ours, so blest as ours, so blest as ours, as
 life so blest as ours, No life so blest as ours, as ours, as ours, so blest as

ours, as ours, No life so blest, so blest as ours, so blest as ours, so blest as ours, as
 ours, as ours, so blest as ours, as ours, so blest as ours, as ours, No life so
 ours, so blest as ours, as ours, so blest as ours, as ours, as ours, as ours, as
 ours, so blest as ours, as ours, as ours, as ours, as ours, as ours, No life so

ours, as ours, No life so blest as ours, as ours, so blest as ours, so blest as ours.
 blest as ours, so blest as ours, as ours, so blest as ours, as ours.
 ours, No life so blest as ours, so blest as ours, as ours, as ours.
 blest, so blest as ours, as ours, as ours, as ours, as ours.

THIRD ACT TUNE. HORNPIPE.

No 29.

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots. The first system begins with a treble clef and a key signature of one flat, while the subsequent systems use a bass clef.

ACT IV.
SYMPHONY.

№ 30.

The image displays a musical score for a piano accompaniment, consisting of four systems of music. Each system is written in a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a whole rest in the treble clef, while the bass clef starts with a rhythmic pattern of eighth notes. The second system features a more active treble line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The third system includes a section marked with a capital letter 'A' above the treble staff, where the treble clef has a dense, block-like texture of chords. The fourth system continues with complex textures in both staves, including sixteenth-note runs in the bass and dense chordal structures in the treble.

CANZONA.

The first system of the musical score for 'CANZONA.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It begins with a series of eighth and sixteenth notes, followed by a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of eighth and sixteenth notes.

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

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has several slurs and accents, and the lower staff maintains the rhythmic accompaniment.

B

The fourth system is marked with a 'B' above the first measure. The upper staff features a series of chords and a melodic line, while the lower staff has a more active accompaniment with eighth and sixteenth notes.

The fifth system concludes the piece. The upper staff has a dense texture with many chords and a melodic line, while the lower staff has a steady accompaniment of eighth and sixteenth notes.

The first system of music consists of two staves. The treble staff begins with a series of chords, primarily triads and dyads, moving in a descending sequence. The bass staff provides a simple harmonic accompaniment with a few notes per measure.

The second system continues the piece. A 'C' time signature change is indicated above the treble staff. The treble staff features more complex rhythmic patterns, including eighth and sixteenth notes, while the bass staff continues with a steady accompaniment.

The third system shows further development of the melodic and harmonic material. The treble staff has more active lines with various note values, and the bass staff provides a consistent accompaniment.

The fourth system contains dense chordal textures in both staves. The treble staff has many beamed notes, and the bass staff has a similar density of notes, creating a rich harmonic sound.

The fifth system concludes the page. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The word 'segue' is written at the bottom right of the system.

Largo.

The first system of the Largo section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music is characterized by wide intervals and a slow, spacious feel. The upper staff features a series of chords and single notes, while the lower staff provides a harmonic foundation with sustained notes and some movement.

The second system continues the Largo section. It maintains the same key signature and tempo. The upper staff shows a progression of chords and melodic fragments, with some notes tied across measures. The lower staff continues with a steady accompaniment of notes and rests.

The third system of the Largo section includes a dynamic marking 'D' above the first measure of the upper staff. The music continues with its characteristic slow pace and wide intervals. The upper staff has a melodic line with some grace notes, and the lower staff provides a consistent accompaniment.

The fourth system of the Largo section concludes the section. It features a final cadence in the upper staff, with a double bar line and repeat signs. The lower staff ends with a few final notes and rests.

Allegro.

The first system of the Allegro section is marked with a tempo change. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The music is much more rhythmic and active, featuring a series of chords and melodic lines in the upper staff, and a steady accompaniment of eighth notes in the lower staff.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. An 'E' chord marking is present above the right hand staff in measure 7. The musical texture continues with similar rhythmic patterns in both hands.

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

Fourth system of musical notation, measures 13-16. The right hand continues its melodic development, and the left hand accompaniment remains consistent.

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

Adagio.

Dal Segno & *al Fine.*

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

No 31.

ATTENDANT.

Now the

night is chas'd a-way, All sa-lute, all sa-lute the ris-

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

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

CHORUS.

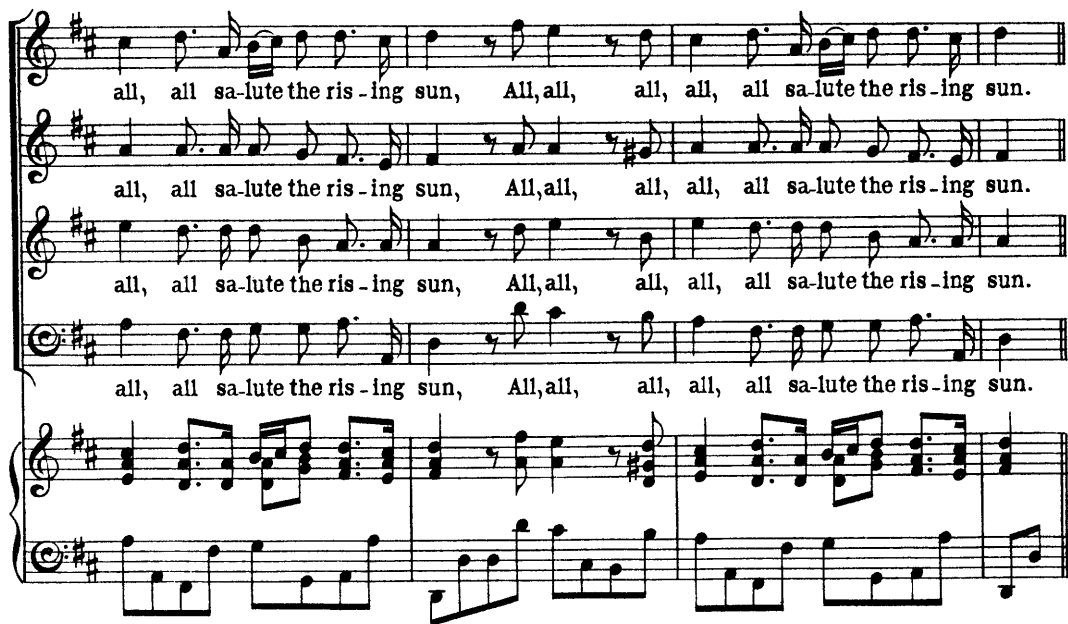
Soprano. All, all, all,

Alto. All, all, all,

Tenor. All, all, all,

Bass. All, all, all,

All, all, all.



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

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

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

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



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



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



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

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

CHORUS.

'Tis that happy, happy

'Tis that happy, happy day,

'Tis that happy, happy day,

'Tis that happy, happy

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

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

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

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

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

'Tis that hap-py, hap-py

'Tis that hap-py, hap-py

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

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "'Tis that hap-py, hap-py day,". The piano accompaniment provides a rhythmic and harmonic foundation.

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

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

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

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

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated and expanded to include "The birth-day of King".

M

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

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

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

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

M

9/4

3/4

Detailed description: This is a musical score for a piece titled "O-ber-on, the birth-day of King O-ber-on." The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. A dynamic marking of "M" (Moderato) is present at the beginning and in the middle of the piece. The score concludes with a 9/4 time signature change and a final cadence.

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

Nº 32.

Alto I.

Alto II.

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

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

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

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

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

re - sound, — the
 re - sound, — the

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

the arch of high_ hea-ven the clan-gor re - sound.
 the arch of high_ hea-ven the clan-gor re - sound.

ENTRY OF PHŒBUS.

N^o 33.

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

N^o 34.

PRELUDE.

0

PHŒBUS. *p*

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

na-ture im-pris-on'd seeks in vain to be free, And na-ture im-pris-on'd seeks

in vain to be free; I dart forth my beams to give

all things a birth, Making Spring for the plants, ev'ry flow'r and each tree, I

2.

tree. 'Tis I who give life, _____ warmth and

vi - gour to_ all, Ev'n Love who rules all things in Earth, Air_ and

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

1. 2.

world to_ its Cha - os would re - turn_ but for_ me, me.

Nº 35.

CHORUS.

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

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

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

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

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

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

— great pa - rent of us all, Light and

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

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

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

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

Q

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano introduction with similar rhythmic patterns in both hands, leading to a double bar line at the end of the system.

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

This section contains four systems of music. The first three systems are vocal staves with lyrics, and the fourth system is a piano accompaniment. The music is in 4/4 time with a key signature of two sharps. The vocal lines feature a simple melody with a steady rhythm, while the piano accompaniment provides harmonic support with chords and moving lines.

The piano accompaniment for the 'Hail!' section continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, mirroring the introduction.

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

This section contains four systems of music. The first three systems are vocal staves with lyrics, and the fourth system is a piano accompaniment. The music is in 4/4 time with a key signature of two sharps. The vocal lines feature a simple melody with a steady rhythm, while the piano accompaniment provides harmonic support with chords and moving lines.

The piano accompaniment for the 'of us all' section continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, mirroring the introduction.

R

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

R

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

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

SONG (*Soprano*). THUS THE EVER GRATEFUL SPRING.N^o 36.

First system of piano accompaniment for the introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music begins with a series of chords and moving lines in both hands.

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

Third system of piano accompaniment for the introduction, concluding the introductory passage.

S
SPRING.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in soprano clef with lyrics: "Thus the ev-er grate-ful Spring, thus the ev-er grate-ful". The piano accompaniment continues from the previous system.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in soprano clef with lyrics: "Spring Does her year-ly tri - bute bring, does her year-ly tri - - - - bute". The piano accompaniment continues from the previous system.

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

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

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

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

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

SUMMER.

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

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

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

The second system of the musical score includes two first endings, labeled '1.' and '2.'. The vocal line continues with the lyrics 'fresh_ and fair; fair; A - dorn'd with all_ the flow'rs of'. The piano accompaniment continues with similar rhythmic patterns.

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

The third system of the musical score continues the vocal line with the lyrics 'May, Whose va - rious sweets per - fume the air; A - dorn'd with'. The piano accompaniment provides harmonic support.

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

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

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

The piano accompaniment consists of four systems of two staves each. The first system shows the beginning of the piece with a treble clef staff containing a melodic line and a bass clef staff with a simple harmonic accompaniment. The second system continues the melody with some chromatic movement. The third system features a 'U' marking above the treble staff, indicating a specific musical phrase. The fourth system concludes the first section with sustained chords in the bass.

V AUTUMN.

This section begins with a vocal line on a treble clef staff. The lyrics are: "See, see my ma-ny col-our'd fields, See, see my ma-ny col-our'd". The piano accompaniment is on two staves below, providing harmonic support with chords and a steady bass line.

The second part of the section continues the vocal line with the lyrics: "fields And load-ed trees_ my will o - bey; See, see my". The piano accompaniment continues with similar harmonic patterns, ending with a sustained chord in the bass.

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

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

All the fruit that Au - tumnyields I of - fer to_ the God of Day,

All the fruit_ that Au - tumn yields, I of - fer

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

SONG (Bass). NOW WINTER COMES SLOWLY.

N^o 39.

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

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

WINTER.^Y

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

The vocal line begins with a long note on 'WINTER' marked with a fermata. The piano accompaniment consists of two staves with chords and single notes.

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

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

Z

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

The vocal line begins with a long note on 'Z' marked with a fermata. The piano accompaniment consists of two staves with chords and single notes.

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

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

CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FOURTH ACT TUNE.

AIR.

N^o 40.

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

The second system of musical notation continues the piece. It features a repeat sign at the end of the system. The upper staff contains a melodic line with various intervals, while the lower staff provides a harmonic accompaniment.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line with some grace notes, and the lower staff continues with a steady bass line.

The fourth system of musical notation includes a section marked with a capital letter 'A'. This section features a change in the melodic and harmonic texture, with a more prominent bass line in the lower staff.

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

ACT V.
PRELUDE.

Nº 41.

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

The second system continues the musical piece. The upper staff shows a progression of chords with some chromatic movement. The lower staff maintains the eighth-note accompaniment pattern.

The third system includes a section marked with a capital letter 'A' above the first measure of the upper staff. The musical notation continues with chords and accompaniment.

The fourth system concludes the prelude. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the piece, while the second ending concludes with a final chord.

EPITHALAMIUM (Soprano). THRICE HAPPY LOVERS.

Nº 42.

JUNO.

Thrice hap-py, thrice hap-py,

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

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

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

A

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

strife _____ That at-tends _____ a married

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

hap - - - - py, hap-py lov-ers, may you be for ev-er, ev-er,

ev-er, ev - - er_ free.

Be to one an - o - ther true, be to one an - o - ther true,

Kind to her, kind, kind to her as she to you; And since the

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

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

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

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

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

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

SONG (*Soprano*). THE PLAINT.

Nº 43.

D

O,

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

E

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

F

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

G

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

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

J

H

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

K

Myeyesno

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

L

wel - come sleep.

M

I'll hide me, I'll

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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "hide me from the sight of day, And sigh, sigh, sigh— my". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords and a steady bass line.

N
soul — a - way.

The second system begins with a dynamic marking of **N** (Normal). The vocal line continues with the lyrics "soul — a - way.". The piano accompaniment continues with chords and a bass line, showing some melodic movement in the right hand.

O
O,

The third system starts with a dynamic marking of **O** (Piano). The vocal line has a long rest followed by the syllable "O,". The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line.

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

The fourth system contains the lyrics "O — let me, O, O — let me, let me weep!". The vocal line has several rests before the final phrase. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

P

The fifth system begins with a dynamic marking of **P** (Piano). It shows the piano accompaniment for the final part of the piece, with the vocal line being silent. The piano part features a final cadence with sustained chords.

Q

O, O — let me, O, O — let me, let me

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

R

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

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

S

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

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

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with various chords and melodic fragments.

T

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

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

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

U

ne-ver see him more,

V

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

W

ne-ver see him more; I shall

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

ENTRY DANCE.

Nº 44.

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this pattern with more complex chordal textures. The third system features a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The fourth system has a repeat sign in the middle. The fifth system continues the melodic and harmonic development. The sixth system concludes with a first ending bracket over the first two measures and a second ending bracket over the final two measures, which end with a double bar line.

SYMPHONY.

Nº 45.

The musical score is written for piano and consists of six systems of staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Section markers A, B, and C are present. The first system shows the beginning of the piece. The second system includes a section marked 'A'. The third system continues the piece. The fourth system includes a section marked 'B'. The fifth system continues the piece. The sixth system includes a section marked 'C'.

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

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

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

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

Nº 46.

§ A CHINESE MAN.

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

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

Thus, thus, thus, thus the

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

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

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

a-bout it hur'l'd;

H

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

gave it birth in light;

K

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

gave it birth in light. *Fine. segue No 47.*

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

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked with a fermata over the word 'e'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over 'se - cure'. The piano accompaniment maintains the harmonic structure with consistent chordal patterns.

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

The third system shows the vocal line with a melodic phrase starting with a fermata over 'There was'. A dynamic marking 'L' (piano) is placed above the vocal staff. The piano accompaniment continues with its harmonic support.

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

The fourth system features a vocal line with a melodic phrase and a fermata over 'fame'. The piano accompaniment continues with its harmonic support.

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

The fifth system concludes the vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over 'aim'. The piano accompaniment provides the final harmonic support.

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

Piano introduction for 'Thus Happy and Free'. The music is in 4/4 time, B-flat major, and consists of two staves (treble and bass clef). The melody is simple and accompaniment is chordal.

Piano accompaniment for the first system, continuing from the introduction. It features a steady harmonic accompaniment in the bass and treble clefs.

CHINESE WOMAN.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in soprano clef, and the piano accompaniment is in two staves. The lyrics are: "Thus hap - py and free, Thus treat - ed are we With".

Vocal and piano accompaniment for the second line of lyrics. The lyrics are: "Na - ture's chief - est de - lights; We nev - er cloy, But re -".

Vocal and piano accompaniment for the third line of lyrics. The lyrics are: "- new our joy, And one bliss an - o - ther, and one bliss an - o - ther in - vites."

CHORUS.

Soprano.
Thus wild-ly we live, Thus free-ly we give What Heaven as free-ly be - stows;—

Alto.
Thus wild-ly we live, Thus free-ly we give What Heaven as free-ly be - stows;—

Tenor.
Thus wild-ly we live, Thus free-ly we give What Heaven as free-ly be - stows;—

Bass.
Thus wild-ly we live, Thus free-ly we give What Heaven as free-ly be - stows;—

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

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

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

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

SONG (*Tenor*). YES, XANSI.

No 48.

CHINESE MAN.

Yes,

Xan-si, yes, Xan-si, in your looks I find The

charms by which my heart's be - tray'd; Then let not your dis -

- dain un - bind The pris' - ner, the pris' - ner that

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

2.

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

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

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

2.

MONKEYS' DANCE.

Nº 49.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes.

The second system continues the piece. The upper staff shows a melodic line with a repeat sign and first/second endings. The lower staff provides a bass line with a repeat sign and first/second endings. There are some accidentals, including a sharp sign, in the upper staff.

The third system continues the piece. The upper staff has a melodic line with a repeat sign and first/second endings. The lower staff has a bass line with a repeat sign and first/second endings. There are some accidentals, including a sharp sign, in the upper staff.

The fourth system continues the piece. The upper staff has a melodic line with a repeat sign and first/second endings. The lower staff has a bass line with a repeat sign and first/second endings. There are some accidentals, including a sharp sign, in the upper staff.

The fifth system continues the piece. The upper staff has a melodic line with a repeat sign and first/second endings. The lower staff has a bass line with a repeat sign and first/second endings. There are some accidentals, including a sharp sign, in the upper staff. A dynamic marking 'M' is present above the upper staff.

The sixth system continues the piece. The upper staff has a melodic line with a repeat sign and first/second endings. The lower staff has a bass line with a repeat sign and first/second endings. There are some accidentals, including a sharp sign, in the upper staff.

SONG (*Soprano*) HARK HOW ALL THINGS.

Nº 50.

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

Second system of piano accompaniment, continuing the introduction with similar textures.

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

First system of the vocal entry. The vocal line begins with a rest followed by the note 'O'. The piano accompaniment continues. The lyrics 'Hark! hark how' are written below the vocal staff.

Second system of the vocal entry. The vocal line continues with the lyrics 'all things with one sound' and 're'. The piano accompaniment provides accompaniment for the vocal line.

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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "- joice, re - joice, re - joice, re - joice,". A piano dynamic marking 'P' is placed above the final measure. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a consistent eighth-note accompaniment pattern.

The second system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The melody continues with eighth notes and rests, maintaining the same rhythmic and harmonic structure as the first system.

re - joice, Hark! hark how - joice,

1. 2.

The third system introduces a first ending (marked '1.') and a second ending (marked '2.'). The lyrics are "re - joice, Hark! hark how - joice,". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

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

The fourth system contains the lyrics "And the world seems to_ have one voice, the world seems to_". The vocal line has a more melodic and expressive quality, with some slurs. The piano accompaniment provides a steady harmonic support.

have one voice,

The fifth system concludes the phrase with the lyrics "have one voice,". The vocal line ends with a fermata over the final note. The piano accompaniment continues with a consistent eighth-note pattern.

to have one

voice. Hark! hark how all things with one sound

R

re-joice, re-joice, re-

- joice, re-joice,

S

re -

- joice, re - joice,

re - joice.

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

No 51.

(Tr. Solo.)

2nd WOMAN.

Hark! hark! the

ech'ing air a tri - - - umph sings,

hark! the ech'ing air a

tri - - - - - umphsings, a tri -

- umph, a tri -

- umph, tri - umph sings, a tri -

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

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

V

tri - - - - - umphsings, a tri - - - - -

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

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

- umph, tri - umph sings, And all a - round, and all a -

- round pleas'd Cu-pids claptheirwings,clap,clap,clap, claptheirwings, pleas'd

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

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

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

1. 2.
 wings, And all a- wings.
 Soprano.
 Alto. Hark! hark! hark! hark! hark!
 Tenor. Hark! hark! hark! hark! hark!
 Bass. Hark! hark! hark! hark! hark!

1. 2. (Tr. Solo.)

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

No 52.

2nd WOMAN.

Sure the dull God of

1st WOMAN.

We'll rouse— him, we'll

Mar-riage does not hear, Sure he does not, does not hear; We'll rouse— him,

rouse— him, we'll rouse— him, rouse— him, rouse— him with a charm.

we'll rouse— him, we'll rouse— him, rouse— him with a charm.

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

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

The musical score is arranged in four systems. The first system shows the 2nd Woman's vocal line and piano accompaniment. The second system shows the 1st Woman's vocal line and piano accompaniment. The third system continues the 1st Woman's vocal line and piano accompaniment. The fourth system shows the chorus's vocal line and piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

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

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

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

CHORUS.

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

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

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

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

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

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

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

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

1st WOMAN. B

Our Queen of

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

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

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

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

B

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

2nd WOMAN.

Our Queen of Night com - mands thee not to

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

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

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

CHORUS.

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

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

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

PRELUDE.

No 53.

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

HYMEN.

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

long, long been out, has long _____ been out, I

hate, I hate On loose _____ dis - sem - bled vows to wait, Where

hard-ly love out-lives the wed - ding night, False flames, love's

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

E

no, no, no, no, no, no, no, they yield my torch no light, False flames, love's

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

F

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

1st WOMAN.

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

2nd WOMAN.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

K 1st WOMAN.

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

2nd WOMAN.

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

HYMEN.

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

K

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

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

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

1. 2. *L*

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

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

M

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

CHORUS.

M

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

1. 2. N

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

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

CHACONNE.

Nº 54.

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

The second system of musical notation for Chaconne No. 54. It continues the grand staff with a treble clef and a bass clef. A dynamic marking of *o* (piano) is present above the first measure of the right hand. The right hand has a more active melodic line, while the left hand maintains the eighth-note bass line.

The third system of musical notation for Chaconne No. 54. It continues the grand staff with a treble clef and a bass clef. A dynamic marking of *P* (piano) is present above the first measure of the right hand. The right hand features a complex, rhythmic pattern of chords, while the left hand continues with the eighth-note bass line.

The fourth system of musical notation for Chaconne No. 54. It continues the grand staff with a treble clef and a bass clef. The right hand has a complex, rhythmic pattern of chords, and the left hand continues with the eighth-note bass line.

The fifth system of musical notation for Chaconne No. 54. It continues the grand staff with a treble clef and a bass clef. A dynamic marking of *o* (piano) is present above the first measure of the right hand. The right hand has a complex, rhythmic pattern of chords, and the left hand continues with the eighth-note bass line.

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

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

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

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

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

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a series of chords and a melodic line. The bass staff contains a rhythmic accompaniment.

Second system of musical notation, featuring a dynamic marking 'v' above the first measure. The notation continues with chords and a melodic line in the treble staff, and a rhythmic accompaniment in the bass staff.

Third system of musical notation, featuring a dynamic marking 'w' above the second measure. The notation continues with chords and a melodic line in the treble staff, and a rhythmic accompaniment in the bass staff.

Fourth system of musical notation, featuring a dynamic marking 'x' above the fifth measure. The notation continues with chords and a melodic line in the treble staff, and a rhythmic accompaniment in the bass staff.

Fifth system of musical notation, continuing the piece with chords and a melodic line in the treble staff, and a rhythmic accompaniment in the bass staff.

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

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns in both staves.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef part features a steady eighth-note accompaniment. A letter 'Z' is positioned above the treble staff in the second measure.

Fourth system of musical notation, continuing the piece with similar melodic and accompanimental patterns in both staves.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth and sixteenth notes, and a chordal accompaniment. The bass clef part features a steady eighth-note accompaniment. A letter 'ZZ' is positioned above the treble staff in the first measure.

Sixth system of musical notation, concluding the piece with similar melodic and accompanimental patterns in both staves.