

THE
CULPRIT FAY;

A CANTATA,

FOR

FEMALE VOICES.

Words from the Poem by

JOSEPH RODMAN DRAKE.

Music Composed by

J. L. ENSIGN.

(The entire Poem of the Culprit Fay is published in book form by G. W. CARLETON & Co., New York City.)

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CHARACTERS.

CULPRIT FAY,	::	::	::	::	::	Soprano.
QUEEN OF THE FAIRIES,	::	::	::	::	::	Soprano.
ACCUSER,	::	::	::	::	::	Mezzo-Soprano.
QUEEN OF THE SYLPHS,	::	::	::	::	::	Mezzo-Soprano.
ATTENDANT OF SYLPH QUEEN,	::	::	::	::	::	Soprano.

CHORUS OF ELVES.

CHORUS OF FAIRIES.

CHORUS OF WATER-SPRITES.

CHORUS OF SEA-NYMPHS.

CHORUS OF SYLPHS.

"THE GUILPRT FAY."

PART I.

No. 1. "'Tis the middle watch of a summer's night."

SEMI-CHORUS OF ELVES.

Introduction.

ALLEGRO NON TROPPO.

f *pp* *f*

Sva

pp *f*

Sva

loco.

dim.

A tempo.

p *rall.* *p*

The Culprit Fay.

The first system of music features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music consists of chords and melodic lines. A dynamic marking of *f* (forte) is placed above the bass staff. The system concludes with a *p* (piano) dynamic marking.

The second system continues the piece. It includes a dynamic marking of *f* at the beginning. A *CRES.* (crescendo) marking is placed above the bass staff. The system ends with a *ff* (fortissimo) dynamic marking and a double bar line. Below the double bar line, the instruction "Con 8va. Ad Lib." is written.

The third system shows a continuation of the piano accompaniment. The treble staff features a series of chords with a melodic line. The bass staff has a simple rhythmic accompaniment with accents (>) over the notes.

The fourth system begins with an *8va* (octave) marking above the treble staff, indicating a high register. The music features a melodic line in the treble and a bass line with chords. Dynamic markings of *p* and *ff* are present.

The fifth system concludes the piece. It features a melodic line in the treble and a bass line with chords. Dynamic markings of *p* and *ff* are used. The system ends with a double bar line.

The Culprit Fay.

SEMI-CHORUS.

1st SOPRANO.
mf
'Tis the mid-dle watch of a summer's night, The earth is dark, but the heav'ns are bright; And

2d SOPRANO.
mf
'Tis the mid-dle watch of a summer's night, The earth is dark, but the heav'ns are bright; And

The first system of the musical score features two vocal staves at the top, both in treble clef with a key signature of one sharp (F#). The 1st Soprano part begins with a dynamic marking of *mf* and the lyrics "'Tis the mid-dle watch of a summer's night, The earth is dark, but the heav'ns are bright; And". The 2nd Soprano part follows with the same lyrics and dynamic. Below the vocal staves is a piano accompaniment in grand staff (treble and bass clefs). The piano part starts with a dynamic of *p* and includes a crescendo leading to a *f* dynamic.

naught is seen in the vault on high, But the moon, and the stars, and the cloudless sky, But the

naught is seen in the vault on high, But the moon, and the stars, and the cloudless sky, But the

The second system continues the vocal parts and piano accompaniment. The vocal staves show the continuation of the lyrics: "naught is seen in the vault on high, But the moon, and the stars, and the cloudless sky, But the". The piano accompaniment features a *cres.* (crescendo) marking and a *f* (forte) dynamic.

moon, and the stars, and the cloud - less sky, And the flood which rolls its milk - y hue, A

moon, and the stars, and the cloud - less sky, And the flood which rolls its milk - y hue, A

The third system concludes the vocal parts and piano accompaniment. The vocal staves continue with the lyrics: "moon, and the stars, and the cloud - less sky, And the flood which rolls its milk - y hue, A". The piano accompaniment includes a *cres.* marking and a *f* dynamic.

The Culprit Fay.

riv - er of light o'er the wel - kin blue..... The
 riv - er of light o'er the wel - kin blue..... The

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and a steady eighth-note bass line. A dynamic marking of *p* (piano) is present in the bass staff.

earth is dark, but the heavens are bright ; And
 earth is dark, but the heavens are bright ; And

The piano accompaniment continues with similar harmonic patterns. A dynamic marking of *p* is visible in the treble staff.

naught is seen in the vault on high, But the moon, and the stars, and the cloudless sky, And
 naught is seen in the vault on high, But the moon, and the stars, and the cloudless sky, And

The piano accompaniment concludes the system with sustained chords in the bass staff and a melodic line in the treble staff.

The Culprit Fay.

poco rit. 1st time.

naught is seen in the vault on high, But the moon and the stars, and the sky.

poco rit. 1st time.

naught is seen in the vault on high, But the moon and the stars, and the sky.

poco rit. 1st time. 3 *A tempo.*

Detailed description: This system contains the first three systems of music. The first two systems are vocal lines with lyrics. The third system is a piano accompaniment. The first two systems end with a '1st time' bracket. The third system has a '3' above a triplet and 'A tempo.' below it.

p

'Tis the

p

'Tis the

Sva.

ff *p* *p*

Detailed description: This system contains the first three systems of the second section. The first two systems are vocal lines with lyrics. The third system is a piano accompaniment. The first system has a 'p' dynamic. The second system has a 'p' dynamic. The third system has a '3' above a triplet and 'Sva.' below it. The first system of the piano accompaniment has a 'ff' dynamic, and the second and third systems have a 'p' dynamic.

hour of fai - ry ban and spell ; The wood-tick has kept the min - utes well ; He has

hour of fai - ry ban and spell ; The wood-tick has kept the min - utes well ; He has

Detailed description: This system contains the first two systems of the third section. The first system is a vocal line with lyrics. The second system is a piano accompaniment. The first system has a 'p' dynamic. The second system has a 'p' dynamic.

The Culprit Fay.

counted them all with click and stroke, *mf* Deep in the heart of the moun-tain oak, *mf*
 counted them all with click and stroke, *mf* And

loco.
mf

Who sleeps with him in the haunt - ed tree,
 has a - waked the sen - try elve, To

To bid him ring the hour of twelve, And
 bid him ring the hour of twelve, To bid him ring the hour of twelve, And

f

The Culprit Fay.

call the fays to their rev - el - ry, To bid him ring the hour of twelve, And

call the fays to their rev - el - ry, To bid him ring the hour of twelve, And

call the fays to their rev - el - ry, Their rev - el - ry, Their rev - el - ry.....

call the fays to their rev - el - ry, Their rev - el - ry, Their rev - el - ry.....

Sva. loco.

ff *dim.*

Little bell.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

.....

DAL SEGNO. *S*

DAL SEGNO. *S*

mp

2nd time.
sky.

2nd time.
sky.

2nd time.
f *A tempo.* *ff* *Rall.*

Detailed description: This musical score consists of three systems. The first system has a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "sky." The second system is identical to the first. The third system features a piano accompaniment in grand staff (treble and bass clefs). It begins with a treble clef line containing a triplet of eighth notes, followed by a series of chords and eighth notes. The bass clef line provides harmonic support with chords and eighth notes. Dynamics include *f*, *A tempo.*, *ff*, and *Rall.* There are also triplet markings in the treble clef line.

No. 2. "Come let us thronq the moonlight glade."

Full Chorus. (Dance Music.) *

Allegro.

Sva.

p *p*

loco.

Detailed description: This musical score is for a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb, Eb) and the time signature is 3/4. The piece is marked *Allegro* and *Sva.* The first system shows a rhythmic pattern of eighth notes in the treble clef and chords in the bass clef. The second system continues this pattern with triplet markings in the treble clef. The third system is marked *loco.* and features a more complex rhythmic pattern with many sixteenth notes in the treble clef and chords in the bass clef. Dynamics include *p* in the first two systems.

* If there is room on the stage, the effect of the Choruses No. 2 and 11, will be much improved by the addition of a dance during some portion of the pieces, executed by a select set of eight young ladies.

Come, let us through the moonlight-glade, Above, be -

Come, let us through the moonlight-glade, Above, be -

mf

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a key with two flats and a 3/4 time signature. The first vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *mf* is placed below the piano part.

- - low— On eve - ry side, Our lit - tle min - im forms arrayed In tricky

- - low— On eve - ry side, Our lit - tle min - im forms arrayed In tricky

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics written below them. The piano accompaniment is in a grand staff. The music continues with the same key signature and time signature. The piano accompaniment consists of a steady eighth-note pattern in both hands.

pomp of fai - ry pride! Come, let us through the moonlight-glade, Above, be -

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics written below them. The piano accompaniment is in a grand staff. The music continues with the same key signature and time signature. The piano accompaniment consists of a steady eighth-note pattern in both hands.

The Culprit Fay.

- - low, On eve-ry side, Our lit - tle min - im forms ar - rayed In tricky

pomp of fai - ry pride! The winds are whist, The owl is still, The
O! it is sweet In clear moonlight, To

8va.

bat in the shel - vy rock is hid, And naught is heard on the lone - ly hill, But
tread the star - ry - plain of eve, To see the thous - and - eyes of night, And

cricket's chirp, and Ka - tydid, The winds are whist, The owl is still, The
feel the cool - ing breath of heav'n, O! it is sweet, In clear moonlight, To

The Culprit Fay.

bat in the shel - vy rock is hid, And naught is heard on the lonely hill, But
tread the star - ry plain at eve, To see the thous - and eyes of night, And

Sva.

cricket's chirp, and Katy - did.....
feel the cool - ing breath of heaven!.....

Sva.

..... Come, let us throng the moonlight-glade, Above, be -

- - low, On eve-ry side, Our lit-tle min - im forms arrayed In trick - sy

The Culprit Fay.

pomp of fai - ry pride! Come, let us throng the moonlight-glade, Above, be -

- low, on eve - ry side, Our lit - tle min - im forms ar -

- rayed In trick - sy pomp of fai - ry pride! In trick - sy

DIM.

mp pomp of fai - ry pride! *pp* In trick - sy pomp *RALL.* of fai - ry pride!

pp *RALL.*

No. 3. "But now we may not print the lea."

Accuser.

But now we may not print the lea, In

Recitative.

mf

freak and dance a - round the tree, A scene of sor - row waits us

now, For a Fay has bro - ken his ves - tal vow. To the

El - fin court then haste a - way, To hear the doom of the Culprit Fay.

No. 4. "Queen of the Fays, thy prisoner mark."

ARIA.

Andante Sostenuto.

p

Accuser.

mf

Queen of the Fays, thy pris' - - ner mark! He has

p

bro - ken his El - fin chain; His

flame - wood lamp is quenched and dark,.... And his

wings are dyed with a deadly stain. He has

colla voce.

sul - lied his El - fin pu - ri - ty— On his lips is a mortal maiden's kiss! He has

sul - lied his El - fin pu - ri - ty— On his lips is a mortal maiden's kiss!

The Culprit Fay.

Thus hath he scorned thy dread de - cree, And

p

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part begins with a piano (*p*) dynamic marking.

for - feits thus his fai - ry bliss.

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with a similar harmonic structure.

Thus hath he scorned thy dread de - cree, And

This system contains the third vocal line and piano accompaniment. The vocal line continues with the same melody. The piano accompaniment provides harmonic support.

for - feits thus his fai - ry bliss.

colla voce.

8

This system contains the fourth vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment features a *colla voce* marking, indicating it should be played with the voice. The system ends with a double bar line and the number 8 below the bass staff.

“O Queen, that maiden’s sinless mind.”

ARIA.
ANDANTINO.

CULPRIT.

O Queen, that maid - en's sin - less mind Is

pure as the an - gel forms a - bove, Gen - tle and meek, And

chaste and kind,..... Such as a spir - it well might love.

Rall.

Tempo.

COLLA VOCE.

The Culprit Fay.

"Fairy, hard were thy lot to bear."

ARIA.

QUEEN OF THE FAIRIES.

ANDANTINO QUASI ALLEGRETTO.

Fai - ry! hard were thy lot to bear, Had a stain been found on the

Sva.

Leggiero.

earth - ly fair, Now list and mark our mild de - cree,

This I de - clare your doom to be: Watch on the strand the
Flame-wood lamp is

p

loco.

oo - zy brine, Till a stur - geon leaps in the bright moon - shine, Then
quenched and dark, Thou must re - il - lume its spark,

The Culprit Fay.

23

cres.

dart the glistening arch below, And catch a drop from his sil-ver bow.
 Mount thy stud and spur him high To the heaven's blue can-o-py; And

cres.

If the spray-bead gem be won, The stain of thy wing is
 when thou seest a shoot-ing star, Fol-low it fast and

Sva.

Leggiero.

washed a-way: But an-oth-er er-rand must be done
 fol-low it far— The last faint spark of its burn-ing train Shall

FULL CHORUS.
ALLEGRO.

Ere thy crime be lost for aye; Thy Mount thy steed and
 light thy elf-in lamp a-gain.

The Culprit Fay.

spur him high, To the heaven's blue can - o - py; And when thou seest a

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics are positioned below the vocal line.

shooting star, Follow it fast, and follow it far. Follow it fast,

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues from the previous system. The piano accompaniment continues with similar rhythmic patterns. The lyrics are positioned below the vocal line.

follow it far. Follow it fast, and follow it far.

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The vocal line concludes with a double bar line. The piano accompaniment continues. The lyrics are positioned below the vocal line.

dim. *fz* *fz*

This system contains the final two staves of the piano accompaniment. The right-hand staff begins with a *dim.* marking, followed by *fz* markings. The left-hand staff continues with a similar pattern. The system ends with a double bar line.

No. 5. "Soft and pale is the moony beam."

BARCAROLE.

LARGHETTO.

CRES. *Sva.* *loco.*

Culprit Fay.

Soft and pale is the moon-y beam,.. Moveless still the glas-sy stream,.. The
And ev-er a - far in the silence deep, Is heard the splash of the sturgeon's leap, And the

wave is clear, the beach is bright With snow-y shells and sparkling stones; The
bend of his grace - ful bow is seen— A glitt'ring arch of sil - ver sheen, Span-

The Culprit Fay.

shore-surge comes in rip - ples light, In mur-murings faint and dis - tant moans; In
 - - ning the waves of bur-nished blue, And dripping with gems of the riv - er - dew, Drip-

murm' - rings faint.... and dis - - tant moans,.... La,
 - - ping with gems.... of the riv - - er - dew, ... La,

Sva.

..... la..... la,..... la.....

RIT.

RALL.

Sva. *loco.* *Sva.*

No. 6. "Elfin, the spirits of the waves."

Semi-Chorus of Water Sprites and Sea Nymphs.

ALLA POLLACCA.

The first system of the piano accompaniment 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 features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The second system of the piano accompaniment continues the piece. It features a wavy line above the upper staff, indicating a tremolo effect. The word "Sva" is written above the upper staff. The music continues with similar rhythmic patterns and textures.

The third system of the piano accompaniment continues the piece. It features a wavy line above the upper staff, indicating a tremolo effect. The music continues with similar rhythmic patterns and textures.

The fourth system of the piano accompaniment continues the piece. It features a wavy line above the upper staff, indicating a tremolo effect. The music continues with similar rhythmic patterns and textures.

Water Sprites.

The fifth system of the piano accompaniment includes a vocal line. The upper staff is in treble clef and contains the lyrics: "El - - fin, the spir - its of the waves, We come from the down of our". The lower staff is in bass clef and provides the piano accompaniment. The word "Sva" is written above the vocal line. The music continues with similar rhythmic patterns and textures.

The Culprit Fay.

co - ral caves, With glitt' - ring ar - - mor snatched in haste, We've

8va

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'co - ral caves, With glitt' - ring ar - - mor snatched in haste, We've'. The piano part has a steady eighth-note accompaniment. The vocal line has a melodic line with some grace notes. A dynamic marking of *8va* is placed above the vocal line.

ped our way thro' li - quid waste; We've cut the wave with

ff

8va

Detailed description: This system contains the second line of music. The lyrics are 'ped our way thro' li - quid waste; We've cut the wave with'. The piano part continues with the eighth-note accompaniment. The vocal line has a melodic line with some grace notes. A dynamic marking of *ff* is placed below the piano part. A dynamic marking of *8va* is placed above the vocal line.

liv - ing oar, And hur - ried on to the moon - lit shore, To

8va

8va

Detailed description: This system contains the third line of music. The lyrics are 'liv - ing oar, And hur - ried on to the moon - lit shore, To'. The piano part continues with the eighth-note accompaniment. The vocal line has a melodic line with some grace notes. A dynamic marking of *8va* is placed above the vocal line.

guard our realms and chase away Thy footsteps, O, in - vad - ing Fay.

8va

Detailed description: This system contains the fourth line of music. The lyrics are 'guard our realms and chase away Thy footsteps, O, in - vad - ing Fay.'. The piano part continues with the eighth-note accompaniment. The vocal line has a melodic line with some grace notes. A dynamic marking of *8va* is placed above the vocal line.

“But Sea Nymphs we.”

ANDANTINO Sea Nymphs.

mf But, sea nymphs, we... on ei - ther side Will the rip - ples

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked 'ANDANTINO' and the dynamic is 'mf'. The key signature has two flats and the time signature is 9/8.

on ... your path di - vide; And the track o'er which ... your boat must

This system contains the next two staves of music. The vocal line continues with the lyrics 'on ... your path di - vide; And the track o'er which ... your boat must'. The piano accompaniment continues with a steady eighth-note pattern.

pass Shall be smooth as a sheet of pol - - ished glass, Now

1st SOP.

This system contains the next two staves of music. The vocal line continues with the lyrics 'pass Shall be smooth as a sheet of pol - - ished glass, Now'. The piano accompaniment continues with a steady eighth-note pattern.

Fai - ry, on-ward urge your way, Till you come where the gleams of moonshine

2d SOP.

This system contains the final two staves of music. The vocal line continues with the lyrics 'Fai - ry, on-ward urge your way, Till you come where the gleams of moonshine'. The piano accompaniment continues with a steady eighth-note pattern.

The Culprit Fay.

1ST SOP. 2D SOP.

play.... And see beneath the sur-face dim, The brown-backed

This system contains the first vocal entry. The 1st Soprano part begins with a melodic line, followed by the 2nd Soprano. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

stur - - geon slow - ly swim ;.... When sculling with all your might and

f

Sva.

The second system continues the vocal lines. The piano part features a dynamic marking of *f* and a *Sva.* (Soprano) line with a trill-like figure. The lyrics describe a creature swimming and sculling.

main.... Follow the mon - - ster's glittering train,.... Till you

The third system shows the vocal lines continuing with the lyrics 'Follow the monster's glittering train'. The piano accompaniment maintains a steady rhythmic pattern.

see him up-ward point his head ; And then let fall.... your pad-dle

The final system on the page concludes the vocal lines with the lyrics 'see him up-ward point his head ; And then let fall.... your pad-dle'. The piano accompaniment continues to the end of the system.

The Culprit Fay.

- - blade, And hold your co - - len gob - let up..... To catch the

p *Sva.*

drop.... in its crimson cup,... And hold your co - - len gob - let

up.... To catch the drop in its crim - son cup.

“ We'll bid the wave before you rise.”

ALLA POLLACCA.

Water-Sprites.

We'll bid the wave be - - fore you rise, We'll

f *Sva.*

375831

The Culprit Fay.

throw the sea - fire in your eyes, We'll stun your ears with the

scol - lop-stroke, With por - poise heave and drum - fish croak

Gashed and wound - ed, stiff and sore, You'll hurry you back to the

san - dy shore; You'll bless the force of the charmed line. And

The Culprit Fay.

ban the wa - ter - gob - lin's spite, You'll see a - round in the

8va.

clear moonshine, Our lit - tle wee fac - es a - bove the brine,

8va.

Giggling and laugh - ing with all our might At the piteous hap of the fairy wight.

8va.

"Now fairy, onward."

CULPRIT FAY. ANDANTINO.

Now will I on - ward urge my way, Till I come where the
SEA NYMPHS.

8va. Now, Fai - ry, on - ward urge your way, Till you come where the

The Culprit Fay.

gleams of moonshine play, And see be - neath the sur - face

gleams of moonshine play, And see be - neath the sur - face

The first system of the musical score for 'The Culprit Fay'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'gleams of moonshine play, And see be - neath the sur - face'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

dim The brown-backed stur - geon slow - ly swim; Then

dim The brown-backed stur - geon slow - ly swim;

The second system of the musical score. The vocal line continues with the lyrics 'dim The brown-backed stur - geon slow - ly swim; Then'. The piano accompaniment continues with the same rhythmic pattern. The word 'dim' is written below the vocal line.

POCO RALL.

sculling with all my might and main, Follow the mon - ster's glittering

Follow the mon - ster's glittering

tr

POCO RALL.

The third system of the musical score. It begins with the tempo marking 'POCO RALL.'. The vocal line has the lyrics 'sculling with all my might and main, Follow the mon - ster's glittering'. The piano accompaniment features a more complex texture with chords and moving lines. The word 'tr' (trill) is written above the piano part. The system ends with another 'POCO RALL.' marking.

The Culprit Fay.

35

POCO RALL.

train, Till I see him up - ward point his head; And then let
train, And then let

8va. *tr*

POCO RALL.

Detailed description: This system contains the first two systems of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The tempo is marked 'POCO RALL.'. There are dynamic markings like 'tr' and '8va.'.

fall my pad - dle blade, Now will I on - ward urge my
fall your pad - dle blade, Now, fai - ry, on - ward urge your

7va. *W*

p

Detailed description: This system contains the third and fourth systems of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The tempo is 'POCO RALL.'. There are dynamic markings like 'p' and '7va.'.

way, And hold my col - en gob-let up, Now will I
way, And hold your col - en gob-let up, Now fai - ry,

8va. *W*

Detailed description: This system contains the fifth and sixth systems of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The tempo is 'POCO RALL.'. There are dynamic markings like '8va.'.

The Culprit Fay.

on - ward urge my way, To catch the drop in its crim - son

on - ward urge your way, To catch the drop in its crim - son

8va.

cup, To catch the drop in its crim-son cup, To catch the

cup, To catch the drop in its crim-son cup, To catch the

DIM.

DIM.

drop.... in its crim - son cup.

drop.... in its crim - son cup.

MOLTO RALL.

p *MOLTO RALL.* *trem.*

No. 7. "With sweeping tail, and quivering fin."

Full Chorus.

ALLEGRETTO MODERATO.

pp INTRODUCTION. SEMPRE: *pp*

CRES.

CENDO.

POCO A

The Culprit Fay.

Piano introduction. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line in G major, marked *POCO.* The bass staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) appears in the second measure of the bass staff.

Continuation of the piano introduction. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The dynamic marking *f* remains.

Continuation of the piano introduction. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The dynamic marking *f* remains.

Vocal introduction and piano accompaniment. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is G major and the time signature is 3/4. The dynamic marking *f* is present at the beginning of the piano accompaniment.

1. With sweep - ing tail and quivering fin, Thro' the wave the sturgeon
 2. A mo - ment and its lus - tre fell; But ere it met the bil - low

flew, And, like the heaven-shot jav - e - lin, He
 blue, He caught within his crimson bell A

sprung a - bove the wa - ters blue,
 drop-let of its sparkling dew. In - stant as the star - fall
 Joy to thee, Fay ! thy task is

mf

In - stant as the star-fall light. He plunged him in the deep a -
 Joy to thee, Fay ! thy task is done, Thy wings are pure, the gem is

light, done, He plunged him in the deep a - gain, But
 Thy wings are pure, the gem is won,

CRES.

The Culprit Fay.

gain, won, But left an arch of sil-ver bright, The
Cheer-ly ply thy dripping oar, And

left an arch of sil-ver bright, The rain-bow of the moony
Cheerly ply thy dripping oar, And haste a-way to the el-fin

rain-bow of the main; In-stant as the star-fall light, He
haste a-way,.....

main, shore, Joy to thee, Fay! Thy task is done, Thy

plunged him in the deep a-gain, But left an arch of
wings are pure, the gem is won, Cheerly ply thy

Cres.

1ST TIME:

sil - ver bright, The rain - bow of the moon - y main.
dripping oar, And haste a - way to the el - fin.

1ST TIME:

Detailed description: This system contains the first two vocal lines and the first two staves of piano accompaniment. The vocal lines are in a single system with lyrics. The piano accompaniment consists of two staves, with the right hand playing a more melodic line and the left hand providing harmonic support with chords and moving bass lines. A '1ST TIME' box is present at the end of the piano part.

Sva.

Detailed description: This system contains the second two staves of piano accompaniment. The right hand features a wavy line labeled 'Sva.' (Sustained Vibrato) above it, indicating a specific performance technique. The left hand continues with a steady accompaniment. The system concludes with a double bar line and repeat signs.

2D TIME.

main. Joy to thee, Fay! thy task is done, Thy wings are pure, the gem is
shore.

2D TIME.

Detailed description: This system contains the third two vocal lines and the third two staves of piano accompaniment. The vocal lines include the lyrics 'main. Joy to thee, Fay! thy task is done, Thy wings are pure, the gem is shore.' The piano accompaniment continues with two staves, featuring a '2D TIME' box at the end. The right hand has a more active melodic line, and the left hand has a rhythmic accompaniment with some fortissimo (ff) markings.

The Culprit Fay.

won. Cheerly ply thy drip - ping oar, And

The first system of the musical score. It features two vocal staves at the top and a grand piano accompaniment below. The vocal lines are in a treble clef with a key signature of one flat. The lyrics are: "won. Cheerly ply thy drip - ping oar, And". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

haste a - way to th' el - fin shore. Thy task is done, The gem is won, And haste a -

The second system of the musical score. It features two vocal staves and a grand piano accompaniment. The lyrics are: "haste a - way to th' el - fin shore. Thy task is done, The gem is won, And haste a -". The piano accompaniment continues with similar patterns. A "Dim." (diminuendo) marking is placed above the piano part towards the end of the system.

- way to th' el - fin shore.....

The third system of the musical score. It features two vocal staves and a grand piano accompaniment. The lyrics are: "- way to th' el - fin shore.....". The piano accompaniment includes a "Sva." (sforzando) marking above the right-hand part and a "ppp" (pianissimo) marking above the left-hand part towards the end of the system.

PART II.

No. 8. "Again the fairy quits her bower."

FULL CHORUS.

Introduction.

ALLEGRETTO.

p *rf* *rf* *p*

rf *rf* *rf* *rf*

fz *fz*

p

f

The Culprit Fay.

The first system of piano accompaniment features a treble clef with a wavy line above the staff and a bass clef. The music consists of flowing sixteenth-note patterns in the right hand and block chords in the left hand.

The second system of piano accompaniment continues the piece, with an '8va' marking above the treble clef staff. The right hand has a wavy line above it, and the left hand provides harmonic support with chords.

The third system of piano accompaniment includes a 'ff' (fortissimo) dynamic marking. The right hand features a wavy line above the staff, and the left hand has a wavy line below it. The music concludes with a final chord.

The vocal and piano accompaniment section includes two verses of lyrics. The vocal line is in a soprano clef (S:) and the piano accompaniment is in a bass clef. Dynamics include *mf* and *p*.

1. A - gain the fai - ry quits his bower, The cricket's

2. But see a - long the snow - y tide That swells to

called the sec - ond hour, And twice a - gain the lark will
meet their footsteps fall, The sylphs of heaven to aid him

rise To kiss the streak - - ing of the skies— He puts his
slide, At - tired in sun - - set's crim - son pall; A - round him

charm - - ed ar - mor on, He'll need it ere the night be
now they weave the dance, And skip be - fore him on the

8va.

The Culprit Fay.

gone, He puts his charm - - ed ar - mor on, He'll need it
field, And one re - ceives his glitt' - ring lance, An - oth - er

8va

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The piano part features a wavy line above the treble clef staff, labeled '8va', indicating an octave shift.

ere the night be gone. Up to the vault - ed fir - ma -
takes his sil - ver shield; With warblings wild they lead him

3

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system also has two vocal staves and a piano accompaniment. The piano part features a wavy line above the treble clef staff, labeled '3', indicating a triplet.

- ment, His path the fire - fly courser bent, To
on, To where, thro' clouds of amber seen, Stud -

8va

8va

3

3

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system also has two vocal staves and a piano accompaniment. The piano part features two wavy lines above the treble clef staff, each labeled '8va', indicating octave shifts, and two triplet markings labeled '3'.

skim the heav'ns, and fol - low far, The fi - ery trail of the rock - et
 - ded with stars, re - splendent shines, The pal - ace of the sylph - id

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a bass line. There are trills and triplets in the piano part, with an '8va' marking above a trill.

star. To skim the heav'ns, and fol - low far, The
 queen. Studded with stars, re - splendent shines The

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features more complex textures with trills and triplets, marked with '8va' and '3'.

fi - ery trail of the rock - et star. *Fine.*
 pal - ace of the sylph - id queen. *Fine.*

The third system of the musical score, concluding the piece. It shows the final vocal phrases and piano accompaniment, ending with a double bar line and the word 'Fine.' repeated. The piano part includes a final triplet and a trill.

No. 9. "How like a feather in the blast."

ARIA.

Allegretto Agitato. *Sva.*

p *f*

Accuser.

How like a feath - er in the blast Has he flown till the first light

cloud was past. Now storm and dark - ness, sleet and hail, And

drift - ing snows in the ar - rowy gale! His eyes are blurred with the

cres. *con moto.*

lightning's glare, His ears are stunned with the thunder's blare, And near him man - y a

cres. *con moto.*

fiend - ish eye, Gaz - es with fell ma - lig - ni - ty, How like a feath - er

p

The Culprit Fay.

in the blast Has he flown till the first light cloud was past. Now

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. 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 features a steady eighth-note accompaniment in the left hand and chords in the right hand.

storm and dark - ness, sleet and hail, And drift - ing snows in the

cres.

cres.

This system contains the second line of music. The vocal line continues with the lyrics "storm and dark - ness, sleet and hail, And drift - ing snows in the". The piano accompaniment continues with the same rhythmic pattern. A *cres.* (crescendo) marking is placed above the vocal line and below the piano accompaniment.

ar - row - y gale! And drift - ing snows in ar - row - y gale!

DAL SEGNO.

This system contains the third line of music. The vocal line concludes with the lyrics "ar - row - y gale! And drift - ing snows in ar - row - y gale!". The piano accompaniment concludes with a final chord. A *DAL SEGNO.* marking is placed above the piano accompaniment.

No. 10.

“Come, earthly Fay.”

Allegretto Moderato. Aria.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

The second system of the piano accompaniment continues the two-staff format. The upper staff has a melodic line with some slurs. The lower staff provides harmonic support. Dynamic markings include *p* at the start, *pp* (pianissimo) in the middle, and *Rit.* (ritardando) towards the end of the system.

Attendant of Sylph Queen.

The second system of the aria includes a vocal line and piano accompaniment. The vocal line is on a single staff in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "Come, Earthly Fay, and we'll lead thee on To where, thro' clouds of am - ber seen, thro' clouds of am - ber seen, Stud - ded with stars, re-". The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. A dynamic marking of *p* is present at the start of the piano part.

The Culprit Fay.

- splen - dent shines The pal - ace of our syl - phid queen, The pal - ace of our

Colla Voce.

con anima.

queen. Its spi - ral col - umns, gleam - ing bright, Are stream - ers of the

north - ern light; Its cur - tain's light and love - ly flush Is of the morn - ing's

Recitative.

ro - sy blush, And the ceil - ing fair rising a - boon The white and feath - er - y fleece of

Ad lib. *A tempo.*

noon. Come, earth-ly Fay, and we'll lead thee on To

where, thro' clouds of am - ber seen, thro' clouds of am - ber seen,

Stud - ded with stars, re - splen - - dent shines The

mf

Rit.

pal - ace of our syl - phid queen, The pal - ace of our queen.

Cres. *Colla voce.*

No. 11. "Come see how fair."
DANCE CHORUS.

Semi-Chorus of Sylphs.

Allegro.

p *Ped.* * *Ped.* *

* **LITTLE BELL.**

1. Come see how fair the shape that
 3. And thou in ac - cents low shall

* *p* *Ped.* * *Ped.* * *Ped.* *

The Culprit Fay.

lies, tell Be - neath the rain - bow
Thy ven - turous jour - ney

Ped. * *Ped.* * *Ped.* *

bend - ing bright; The scap - tred
to the sky— Per - chance she'll

queen of all the skies, The love -
aid with syl - phid spell, And speed

mf

The Culprit Fay.

liest of the forms of light.
 thee on thy er - rand high.

Fine.

2. She'll gaze up - on thee, love - ly sprite, And greet with smiles, for

f

well we ween, Nev - er be - fore in bowers of

Sva.

The Culprit Fay.

57

light Has form of earth - ly Fay been seen.

loco.

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "light Has form of earth - ly Fay been seen." The piano accompaniment starts with a treble clef and a key signature of two sharps, featuring a wavy line above the staff and the instruction "loco." followed by a series of chords and melodic lines. The bass clef staff continues the accompaniment with chords and a few melodic fragments.

Nev - er be - fore in bowers of light

*8va*₃

p

This system contains the second vocal line and the second two staves of the piano accompaniment. The vocal line continues with the lyrics "Nev - er be - fore in bowers of light". The piano accompaniment features a wavy line above the staff with the instruction "8va" and a subscript "3", indicating an octave shift. The bass clef staff begins with a piano dynamic marking "p" and continues with chords and melodic lines.

Has form of earth - ly Fay been seen.

This system contains the third vocal line and the final two staves of the piano accompaniment. The vocal line concludes with the lyrics "Has form of earth - ly Fay been seen." The piano accompaniment continues with chords and melodic lines, including a wavy line above the staff and a subscript "3" in the treble clef staff.

The Culprit Fay.

She'll gaze up - on thee, love - ly sprite, And greet with smiles, for

f

well we ween, Nev - er be - fore in bowers of

Sva.

light, Has form of earth - ly Fay been seen.

loco. *D.S.*

The Culprit Fay.

No. 12.

"O Spirit Sweet."

DUETT.

Prelude.
f
Ped. **Ped.*
8va. *8va.*

**Ped.* *pp* *f*
**Ped.* **Ped.*
8va. *8va.*

**Ped.* **Ped.*
8va. *8va.*

**Ped.* **Ped.* *Ritard.* *

Andante Sentimento.
p

The Culprit Fay.

Piano introduction in G minor, 3/4 time. The music features a flowing eighth-note accompaniment in the left hand and a more active melody in the right hand. A dynamic marking of *mf* is present.

Continuation of the piano introduction. It includes a trill (*tr*) in the right hand and dynamic markings for *Sva.*, *Lento.*, and *Ritard.*

Queen of the Sylphs.

Vocal entry for the Queen of the Sylphs. The lyrics are: "O, spir - it sweet from earth - ly dell, Re -". The piano accompaniment is marked *p*.

Continuation of the vocal entry. The lyrics are: "turn no more to your wood-land bright, Re - turn no more to your woodland bright, But". The piano accompaniment continues with a steady eighth-note pattern.

here with me for - ev - er dwell In the

land of ev - er - last - ing light! of ev - er - last - ing light!

Rit.

colla voce.

Culprit Fay.
Andante mosso.

mf No, la - dy fair, I've sworn to - night, To do my sen - tence -

task a right, To do my task a - right; Be - tide me weal, be - tide me

The Culprit Fay.

woe, Its mandate must be answered now, It must be answered now.

rit.

rit.

Culprit.

Queen.

No, la - dy fair, I've sworn to - night, To
Go, Fai - ry, then, and that to - night, Your

p

do my sen - tence task a - right, To do my sen - tence task a - right; Be -
sen - tence may be done a - right, Your sen - tence may be done a - right; My

The Culprit Fay.

tid e me weal, be - tide, me woe, . Its man - date must be
syl - phid charms I round you throw, To guard from ev - ery

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, featuring a steady bass line and chords in the right hand.

an - swered now, Its man - date must be an - swered now. Be -
treach - erous foe— To guard from ev - ery treach - erous foe. My

The second system continues the musical score with four staves. It follows the same layout as the first system, with two vocal staves and two piano accompaniment staves.

tid e me weal, be - tide me woe, It must be an - swered
syl - phid charms I round you throw, To guard from ev - ery

The third system concludes the musical score on this page with four staves, maintaining the two-vocal-staff and two-piano-staff format.

The Culprit Fay.

now, No, la - dy fair, I've sworn to-night, To do my sentence
 foe. Go, Fai - ry, then, and that your sen-tence

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "now, No, la - dy fair, I've sworn to-night, To do my sentence foe. Go, Fai - ry, then, and that your sen-tence".

task a right ; It must be an - swered, must be an-swered
 may be done ; My syl - phid charms I round you throw, my charms I round you

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: "task a right ; It must be an - swered, must be an-swered may be done ; My syl - phid charms I round you throw, my charms I round you".

now. No, la - dy fair, I've sworn to-night, To do my sentence
 throw. Go, Fai-ry, then, and that your sen-tence

This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: "now. No, la - dy fair, I've sworn to-night, To do my sentence throw. Go, Fai-ry, then, and that your sen-tence".

task a right ; It must be an - s w e r e d , m u s t b e a n - s w e r e d
m a y b e d o n e ; M y s y l - p h i d c h a r m s I r o u n d y o u t h r o w , m y c h a r m s I r o u n d y o u
n o w . t o n i g h t . f a h !
t h r o w . a - r i g h t . a h !
Rit ad lib.
a h ! a h ! a h ! t o - n i g h t .
a h ! a h ! a h ! t o - n i g h t .

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of two vocal staves and two piano accompaniment staves. The vocal lines contain lyrics and musical notation with various dynamics and articulations. The piano accompaniment includes chords, arpeggios, and melodic lines. The score is divided into several systems, with the final system featuring a *Rit ad lib.* marking and a *pp* dynamic marking.

The Culprit Fay.

No. 13. "The star is yet in the vault of heaven."

RECITATIVE AND ARIA.

Recitative.

Queen of the Sylphs.

The star is yet in the vault of heaven,

But it rocks in the summer gale ; And

Now 'tis fit - ful and un - e - ven, And

Lento. now 'tis dead - ly pale ; *Sotto Voce.* And

The Culprit Fay.

now 'tis wrapped in sul - phur smoke, And

The first system of music features a vocal line in G major with a 3/4 time signature. The lyrics are "now 'tis wrapped in sul - phur smoke, And". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern. Dynamics include *pp* and *ppp*.

quench - ed is its ray - less beam; And

f Col voce.

The second system continues the vocal line with the lyrics "quench - ed is its ray - less beam; And". The piano accompaniment features a more active right hand with sixteenth-note runs. Dynamics include *pp* and *f*. The instruction "*f Col voce.*" is written below the piano part.

now with a rat - tling thun - der stroke, It

(GONG. -) *ff*

Ped. *ff* *Sf* *ff*

The third system begins with the lyrics "now with a rat - tling thun - der stroke, It". The piano part features a dramatic effect with a gong sound and a series of chords. Dynamics include *ff*, *Sf*, and *ff*. The instruction "*Ped.*" is written below the piano part.

bursts in flash and flame.

Dim.

Tremo. *fff*

Ped.

The fourth system concludes the vocal line with the lyrics "bursts in flash and flame." The piano part features a tremolo effect and a series of chords. Dynamics include *Dim.*, *fff*, and *Ped.*

The Culprit Fay.

"As swift as the glance."

Allegro Spiritoso. ARIA.

mf

Rit.

Queen of the Sylphs.

A tempo.

1. As swift as the glance of the or - - - row - y
 2. He gal - - - lops un - hurt in the show - - - er of

lance fire, That the storm - spir - it flings from
 fire, While the cloud fiends fly from the

high,.....
blaze;.....

The star - shot flew o'er the
He watch - es each flake till the

wel - - kin blue, As it fell from the sheet - - ed
spark ex - pires, And rides in the light of its

sky.
rays.

As swift as the wind in its
But he drove his steed to the

trail be - hind, The el - fin gal - lops a - long, The
light - ning's speed, And caught a glim - mer - ing spark; Then

The Culprit Fay.

fiends of the clouds, are bel - low - ing loud, But my syl - phid charm is
wheeled a - round to the fai - ry ground, And sped thro' the mid - night

strong,— But my syl - phid charm is strong;
dark,— And sped through the midnight dark.

Rit. *p* As swift..... as the
He gal - - - - lops un-

glance of the ar - - - row - y lance That the storm - spir - it
- hurt in the show - - - er of fire, While the cloud fiends

The Culprit Fay.

71

flings from the high, The star - shot flew o'er the
fly from the blaze; He watch - es each flake till the

wel - - kin blue, As it fell from the sheet - ed sky.
spark ex - pires, And rides in the light of its rays.

Cres.

8

8

8va. 8va.

8 8

No. 14. "Ouphe and Goblin, Imp and Sprite."

FULL CHORUS.

Allegro Vivace.

First system of musical notation for the Full Chorus. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The first measure is marked *ff* (fortissimo). The word "FINALE." is written in the left margin of the first measure. The notation includes various rhythmic patterns and chordal textures.

Second system of musical notation. It continues the piece with two staves. The dynamics are primarily piano (*p*), with some accents. The notation features complex rhythmic patterns and chordal textures.

Third system of musical notation. It continues the piece with two staves. The dynamics include mezzo-forte (*mf*). The notation features complex rhythmic patterns and chordal textures.

Fourth system of musical notation. It continues the piece with two staves. The dynamics include forte (*f*) and crescendo (*Cres.*). The notation features complex rhythmic patterns and chordal textures.

Fifth system of musical notation. It continues the piece with two staves. The dynamics include fortissimo (*ff*) and piano (*p*). The notation features complex rhythmic patterns and chordal textures.

pp

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a more melodic line with some rests. The dynamic marking *pp* is placed above the second measure.

ff

The second system continues the piano introduction. The right hand maintains the eighth-note pattern, and the left hand's melody becomes more active. The dynamic marking *ff* is placed above the final measure.

Ouphe and Gob - lin! Imp and Sprite! Elf of

Ouphe and Gob - lin! Imp and Sprite! Elf of

The vocal entry consists of two systems of a single melodic line in treble clef. The lyrics are: "Ouphe and Gob - lin! Imp and Sprite! Elf of".

p *cres.*

The piano accompaniment for the third system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a more melodic line with some rests. The dynamic marking *p* is placed above the first measure, and *cres.* is placed above the fifth measure.

eve, and star - ry Fay! Ye that love the

eve, and star - ry Fay! Ye that love the

The vocal entry continues with two systems of a single melodic line in treble clef. The lyrics are: "eve, and star - ry Fay! Ye that love the".

ff *p*

The piano accompaniment for the fourth system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a more melodic line with some rests. The dynamic marking *ff* is placed above the fifth measure, and *p* is placed above the eighth measure.

The Culprit Fay.

moon's.... soft light, *p* Hith-er, hith-er wend your way; Twine ye in a
 moon's.... soft light, Hith-er, hith-er wend your way; Twine ye in a

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and features a rhythmic pattern of eighth and sixteenth notes in both hands.

jo - eund ring, Sing and trip it mer - ri - ly, Hand to hand and wing to wing,
 jo - eund ring, Sing and trip it mer - ri - ly, Hand to hand and wing to wing,

This system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active bass line with eighth notes.

Round the wild witch-ha - zel tree. *p* 1. Hail the wandérer
 Round the wild witch-ha - zel tree. *p* 2. The bee - tle guards our
Sva...... *Sva.*.....

This system concludes the piece with two vocal staves and piano accompaniment. The piano part features a dynamic marking of *p* (piano) and includes a *Sva.* (Sustained) marking with a wavy line indicating a long note.

The Culprit Fay.

er a - gain With dance and song, and lute and lyre, Pure his wing and
 ho - ly ground, He flies a - bout the haunt - ed place, And if mor - tal

Sva.

strong his chain; And doub - ly bright his fai - ry fire. Twine ye in an
 there be found. He hums in his ears and flaps his face; The leaf - harp sounds our

air - y round, Brush the dew and print the lea; Skip and gam - bol
 roun - de - lay, The ow - let's eyes our lan - terns be; Thus we sing, and

The Culprit Fay.

Cres.

hop and bound, Round the wild witch-ha - zel tree. Hand to
 dance and play. Round the wild witch-ha - zel tree. Hand to

Cres.

mf

hand, and wing to wing, Round the wild witch
 hand, and wing to wing, Round the wild witch -

Sva.

ha - zel tree, the wild witch-ha - zel tree. Skip and
 ha - zel tree, the wild witch-ha - zel tree. Skip and

The Culprit Fay.

77

Gam - bol, Hop and bound, Round the wild witch -
Gam - bol, Hop and bound, Round the wild witch -

Sva.

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Gam - bol, Hop and bound, Round the wild witch -". The piano part features a wavy line above the treble staff labeled "Sva." (Soprano).

ha - zel tree, the wild witch - ha - zel tree.
ha - zel tree, the wild witch - ha - zel tree.

This system contains the second two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "ha - zel tree, the wild witch - ha - zel tree." The piano part continues with a similar accompaniment style.

pp Round the wild witch - ha - - zel tree.
pp Round the wild witch - ha - - zel tree.

This system contains the final two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "*pp* Round the wild witch - ha - - zel tree." The piano part features a wavy line above the treble staff, similar to the first system.

The Culprit Fay.

pp Round the wild witch - ha - - zel tree..... *Dim.*

pp Round the wild witch - ha - - zel tree..... *Dim.*

Perdendosi.

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "Round the wild witch - ha - - zel tree....." and the dynamics are *pp* and *Dim.*. The bottom two staves are piano accompaniment in treble and bass clef, with a key signature of one sharp. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, ending with the instruction *Perdendosi.*

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp, containing a dotted line indicating a continuation of the melody. The middle and bottom staves are piano accompaniment in treble and bass clef, with a key signature of one sharp. The piano part continues with a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp, containing a dotted line indicating a continuation of the melody. The middle and bottom staves are piano accompaniment in treble and bass clef, with a key signature of one sharp. The piano part continues with a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, starting with the dynamic *ppp*.

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 Good night he bids to you and me."

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