

The
FAIRY PRINCE

a Masque

as Perform'd at the

THEATRE - ROYAL in COVENT - GARDEN

Compos'd by

Thomas Augustine Arne

Doctor in Music

2 The new OVERTURE to the FAIRY PRINCE, Adapted for the Harpsichord, or Piano Forte.

Con Spirito

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamic markings 'F' and 'P' are placed above the notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A dynamic marking 'P' is visible at the beginning of the upper staff.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many sixteenth notes. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

The fourth system of musical notation consists of two staves. The upper staff continues the intricate melodic line. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings 'F' and 'P' are present.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

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. Both staves are in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The music features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. A fermata is placed over a note in the right hand towards the end of the system.

The second system continues the piece. The right hand has a melodic line with some grace notes and slurs. The left hand provides a steady accompaniment. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible. The system ends with a double bar line.

The third system shows a continuation of the intricate melodic patterns in the right hand. The left hand has some chordal accompaniment. There are several 'F' (forte) markings in the right hand. The system concludes with a double bar line.

The fourth system features a more active right hand with many sixteenth notes. The left hand has a consistent rhythmic pattern. Dynamic markings 'p' and 'f' are used throughout. The system ends with a double bar line.

The fifth system continues the piece with similar melodic and rhythmic elements. The right hand has a lot of sixteenth-note activity. The left hand has a steady accompaniment. The system ends with a double bar line.

The sixth and final system on the page shows the piece coming to a close. The right hand has a melodic line that leads to a final cadence. The left hand has a rhythmic accompaniment that also concludes. The system ends with a double bar line.

4

Andantino
Piano espressivo

The first system of the Andantino section consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including mordents and grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern. A piano (p) dynamic marking is present at the beginning of the system.

The second system continues the melodic and harmonic development. The upper staff features more complex rhythmic patterns and ornaments. The lower staff maintains the accompaniment. A piano (p) dynamic marking is also present at the start of this system.

The third system shows further melodic elaboration in the upper staff, with frequent use of ornaments. The lower staff continues with the accompaniment. A piano (p) dynamic marking is present.

The fourth system concludes the Andantino section. The upper staff has a more active melodic line with many ornaments. The lower staff continues the accompaniment. A piano (p) dynamic marking is present.

Presto

The Presto section begins with a single system. The upper staff is in treble clef and features a rapid, sixteenth-note melodic line. The lower staff is in bass clef and provides a simple accompaniment. The time signature is 3/8.

This musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The first system features a complex, flowing melody in the right hand with many sixteenth notes, while the left hand provides a steady accompaniment. The second system continues this texture, with a notable chordal figure in the right hand marked with 'R' and 'L' at the end. The third system shows a more rhythmic and chordal texture in both hands. The fourth system is characterized by a dense, repetitive sixteenth-note pattern in the right hand, with the left hand playing a simpler accompaniment. The fifth system continues this rhythmic texture, with some first and second endings indicated by numbers '1' and '2'. The sixth system concludes the piece with a final cadence in both hands.

6

1st Satyr. M^r. Mattocks

RECIT.

Chromis! Mnafil! none appear? See you not who ri-feth here? you were ca-

P

P 6

-roufing late I fear! I'll prove if this can reach your Ear.

M^r. Mattocks

Quick

O, you wake then you wake you wake then come a-way come a-way Times be thort and made for play

P.

P. 4 3 6

Times be thort and made for play for play

come a-way come a-way you wake then come a-way Times be thort be

thort and made for play for play

The hum'rous Moon too will not stay the hum'rous Moon too will not stay

What doth make you thus de-lay hath the Tankard touch'd your Brain

Octaves Octaves

sure they're fall'n a-sleep a-gain or I doubt it was the vain Echo did me

P F P pmo *P*

P F P pmo *p*

en-ter-tain prove a--gain I thought 'twas she.

F *P*

1st Satyr

Idle Nymph I pray thee be modest modest and not follow me

Echo

Idle Nymph modest modest not follow

6 6 4 3

not follow me I not love my self nor thee not love my self nor thee I - die Nymph
 me not follow me my self nor thee not love my self nor thee I - die
 6 6 6

I - die Nymph I pray thee be modest be modest and not follow me not follow
 Nymph I - die Nymph I pray thee modest be modest not follow me
 6 6 6 6 5 #

me be modest and not follow me be modest and not follow me.
 not follow me be modest and not follow me be modest and not follow me.
 9078 pmo

Tempo di Gavotto

Satyr's Satyr's he doth fill with Grace ev'ry Season ev'ry Place Beauty dwells but in his

non voce

F P F

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

Face he's the height of all our race Satyr's he doth fill with Grace ev'ry Season ev'ry Place beauty dwells but

non voce

F P

4 2 6 6 5 6 6 5 4 # P 4 6 # 6 6 8 5 # 6

in his Face he's the height of all our race of all - - - of all - - -

F P F P F

6 6 6 6 6 # F 6 P 6 7 6 7 # F

our race he's the height of all our race beauty dwells but

non voce

F P

6 7 6 7 # 6 4 5 # 6 4 # F P 6 2

in his Face he's the height of all our race he's the height of all our race he's the height of all our race.

con Voce

6 8 6 4 6 4 6 Octaves F6 8 6

Our Pan's Father

6 6 6 6 8 # 6 4# 6 8 6 6 6 6 # Octaves 6 4 # 4 # F6 5

our Pan's Father God of Tongue God of Tongue Bacchus, tho' he still be young Phœbus when he crowned sung

non Voce P F *non Voce* P F P

9 8 4 3 F6 5 4 8 P 2 6 6 6 # F P F P 4# 6 8 4 2 6 Octaves F

nor Mars when first his Armour rang nor Mars when first his Armour rang might with him be nam'd that Day lovelier than the Spring in

P 4 2 4 5 9 6 4 3 9 6 4 3 9 6 4 3 P # 7 6 6 5 4 2 6 5

May love - - - - - lier love - - - - -

F P F Octaves

- - - - - lier lovelier lovelier than the Spring - - - - - in May.

Octaves F P cres Piu F F5 3 Fmo

4/2 6 b7 6/4 6/4 b7 6/4 5/3

AIR, Divided among the SATYRS, and accompanied with Carillons.

The Baffoons
Traufpof'd

Satyr

Lively

And to anfwer all things elfe trap our fhaggy Thighs with Bells,

that as we do frike a time In our Dance fhall make a chime,

Hautbois

Louder than the ratt'ling Pipes of the Wood-Gods

or the stripes of the Timbrel

P

Timbrel

O that he fo longdoth tarry O that he fo longdoth tarry fo long fo long fo long fo

CHORUS

O that he fo longdoth tarry O that he fo long doth tar - - - ry.

O that he that he fo longdoth tarry O that he fo long doth tar - - - ry.

long O that he fo long fo longdoth tarry O that he fo long fo long doth tar - - - ry.

Basses

A CATCH for the SATYRS

With mod^e
Spirit

Buz Buz In his Ear He eat the

Buz Buz quoth the blue Flie Hum Hum Hum quoth the Bee
and Hum they cry they cry Buz Buz and Hum they cry and fo fo do we
in his Nose thus thus do you fee thus in his Ear in his Nose thus thus do you fee
Dor- moufe he eat the Dor-moufe elfe it was he elfe it was he

A Wood Nymph, Mrs Baker

All^o mod^o

P F

6 5 6 5 9 8 4 6 9 8 6
5 5 4 8 2 5 4 8

See See O See who here is come a maying who here is come a maying

the Master of the Ocean with his darling O-rian why left we our playing why left we our playing to gaze to gaze on

them that all a-maze to gaze to gaze on them that all a-maze whose like were never seen whose like were never

Octave Flute

teen up Nightingale and fing up Nightingale and fing Jug Jug Jug Jug

Jug Jug Jug Jug fing fing Jug Jug Jug Jug raise Lark thy Note and fing all

Birds their Music bring sweet Robin Linnet Thrush sweet Robin

Flute Vio.

Linnet Thrush record from every Bush record from every Bush the welcome of the King the King and Queen the

welcome of the King the King and Queen re--cord - - - - - sweet Robin Linnet Thrush

6 6 6 6 5 6 4 2 5 6 4 7 6 7 6 6

sweet Robin Linnet Thrush re--cord - - - - - re--cord from

4 5 6 7 6 7 6 8 6 6 7 6 6 6 5

every Bush the welcome of the King the King and Queen the King and Queen the King the King and Queen.

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

Poco F

Flute

Fmo

4 5 9 8 6 6 6 6 6 6 5 3

RECIT.

Let our shews be new as strange ever hastning to their change let them oft and sweetly vary that be -

-holders may not tarry long to wait the pleasing fight takes a-way from the delight.

M^{rs} Woodman

Con Spirito

Let us play and dance and sing let us frolic let us sport let us frolic let us sport let us fro -

Horns

Vio.

lic let us sport turning the delights of Spring to the Graces of a Court let us play let us play let us play and

f *p*

6 6 6

dance and sing - - - - - turning the de-lights - - - - -

con voce *fr*

6 6 5

- of Spring to the Graces of a Court to the Graces of a Court from Air from Cloud from dreams and toys to Sound

f *p* *p* *f*

4 5 6 6 8 6 6 6 5 6 # F P b 4 2 6 6 F

to Sense to Love and Joy to Sound - - - to Sense to Love and Joy - - - - - to Sound to Sense to Love and Joy

p *f* *p* *f* *p* *f* *1. con voce* *f*

P6 7 7 F P6 # # 6 6 6 6 6 6 # # 4 6 6 4 5 F

let us play and dance and sing let us frolic let us sport let us frolic let us sport let us fro - - - lic let us sport

p *F*

7 5 7 5 P 7 7 7 4/2

Horns

turning the delights of Spring to the graces of a Court to the Gra - - -

p

Horns Vio.

- ces of a Court turning the delights of Spring to the Graces of a Court to the Graces of a Court to the Graces of a

F *F* *F*

4 6 5 3

fmo V. 2.

Court. *fmo*

4 6 6 4

DUETTO and CHORUS. Sung by M^{rs} Woodman and M^{rs} Baker.

Andante

The first system of music features two vocal staves and a piano accompaniment staff. The vocal staves contain melodic lines with various ornaments and dynamics. The piano accompaniment includes a bass line with fingerings (6, 7, 6, 6, 6, 6) and dynamic markings (P, F).

The second system continues the musical piece. It includes vocal staves with dynamic markings (P, F) and a piano accompaniment staff with fingerings (6, 6, 4, 3, 5) and dynamic markings (F, P). The name "M^{rs} Woodman" is written above the right vocal staff.

The third system features vocal staves with dynamic markings (F, P) and a piano accompaniment staff with dynamic markings (F, P). The piano part includes chords and arpeggiated figures.

all the Air shall ring and ev'ry trembling String with ev'ry varied Voice In Union sweet rejoice -

M^{rs} Baker

Now all the Air shall ring and

The fourth system shows the continuation of the vocal and piano parts. The piano accompaniment includes fingerings (6, 6, 7, 7, 7, 6) and dynamic markings (P).

First system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "with ev'ry varied Voice".

Second system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "with ev'ry varied Voice" and "ev'ry trembling String with ev'ry varied Voice".

Third system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "In union sweet rejoice".

Fourth system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "In union sweet In union sweet rejoice".

Fifth system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "union sweet re-joice to found and fing to found and fing to found and fing".

Sixth system of musical notation. It includes a piano staff with chords and dynamics (F, P) and two vocal staves. The piano part features a triplet of eighth notes. The vocal staves have lyrics: "union sweet re-joice to found and fing to found and fing to found and fing". The system concludes with the text "Volti Chorus".

CHORUS

Violins

Trebles

Counters

Tenors

Basses

Violins: *h*, *P*, *fave*, *F*

Trebles: God fave the King God fave the King fave fave the King God - - fave the King God

Counters: God fave the King God fave the King fave fave the King God fave - - the King God

Tenors: God fave the King God fave the King fave fave the King God fave - - the King God

Basses: God fave the King God fave the King fave fave the King God fave - - the King God

Violins: *P*

Trebles: fave - - the King God fave - - the King

Counters: fave fave the King God fave fave - - the King Now all the Air shall ring

Tenors: fave the King God fave fave - - the King Duetto Now all the Air shall ring and ev'ry trembling

Basses: fave fave the King God fave fave - - the King Now all the Air shall ring and ev'ry trembling

rejoice Chorus
Now all the Air shall

with ev'ry varied Voice in Union sweet rejoice in U-nion sweet re-joice rejoice Now all the Air shall
String with ev'ry Voice in U-nion sweet in U-nion sweet re-joice re-joice Now all the Air shall

ring and ev'-ry trembling String with ev'ry varied Voice in Union sweet rejoice
ring and ev'-ry trembling String with ev'ry varied Voice in Union sweet rejoice Duetto Now all the Air
ring and ev'-ry trembling String with ev'ry varied Voice in Union sweet rejoice Now all the Air shall ring and

P Oboes
Vio.
P
Duetto
P

shall ring - - - withe'ry varied Voice in union sweet rejoice rejoice - - - rejoice - - rejoice re -
 ev'ry trembling String with ev' - ry Voice in u - - nion sweet rejoice - - - re -

6 7 9 6 6 9 6 6 7 9 6 6 7 7

Chorus
 Vio. Trebles
 God save the King God save the
 Counters
 - - - joyce - - - to found and King God save the King God save the
 Tenors
 - - - joyce - - - to found and King God save the King God save the
 Basses 6 6 4 3
 God save the King God save the

F P F P 6 7

King God save the King God save the King God save the King God save the King God save the King
 King God save the King God save the King God save the King God save the King God save the King
 King God save the King God save the King God save the King God save the King God save the King
 King God save the King God save the King God save the King God save the King God save the King

Segue
 God save the King God save the King God save the King God save the King God save the King
 God save the King God save the King God save the King God save the King God save the King
 God save the King God save the King God save the King God save the King God save the King
 God save the King God save the King God save the King God save the King God save the King

PART 2.

A Troop of Fairies

V.1.

With moderate Spirit

1st Horn Solo

V.2.

2^d Horn Solo

F

V.1.

1st Oboe Solo

tutti

P

V.2.

2^d Oboe Solo

P

5

6

6

6

6

5

4

3

6

6

F

P

F

P

pmo

F

F

P

pmo

F

6 6 5
5 4 3

F Octaves

P

F

6P 7
4 2

5

6

4

4

2

F

Master Wood

Andante

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

Tho' the

son Voce

6 5 6 6 7 7 6 6 # 6 6

Moon be gone to, Bed Faries must not hide their head no no Faries must not Faries must not hidetheir

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

head but sing dance and revel on in honour of young O--be-rou but sing dance and revel on in

F

honour of young O - be - ron

F

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

P

Tho' the Moon be gone to Bed Fairies must not hide their head but sing dance and revel on

P

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

sing dance and revel on in honour of young O - be - ron in honour of young O - be - ron now the

P

6 8 6 # 6 8 8 6 5 4 6 6

Moon is gone to Bed Fa-ries must not hide their head but fing dance and revel on in ho--nour.

6 4 b7 6 4 6 6 6 5 7 5 6 5 6 5 6 5 6

of young O--be--ron fing dance and revel on in honour of young O--be--ron.

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

6 8 4 2 6 6 7 7 6 5 6 5 6 5 6 5 6 4 8

DUETTO,

Sung by Master Wood and Miss Brown

Clar. 1
Clar. 2

V.1.
V.2.

Baffoons alone

Clar. 2

1
2

Miss Brown

Master Wood

Seek you Majesty seek you seek you Majesty to strike bid the world produce the like seek you

Seek you Majesty Seek you Majesty Ma - - - - - jesty to strike bid the world produce the like

V.2.

Glory to a - - - - - maze - - - - - to amaze here let Nations stand and gaze - - - - -

seek you Glory to amaze here let Nations stand and gaze - - - - -

Musical score for piano and voice. The score is written in G major and 4/4 time. It features a piano accompaniment with various dynamics and articulations, and a vocal line with lyrics. The lyrics are: "here let Na-tions stand stand and gaze feek you wifdom to in--spire", "touch them touch them at no other Fire feek you Pie-ty feek you feek you Pi-e-ty to lead", and "in their Footsteps on--ly tread feek you Pie-ty to lead feek you Pie-ty to lead in their Footsteps on--ly tread".

Instrumental markings include: *Poco F*, *F*, *P Clar. 1*, *2*, *6*, *5*, *4*, *3*, *6*, *4*, *2*, *5*, *4*, *6*, *6*, *6*, *6*, *6*, *5*, *P*, *4*, *2*, *5*, *4*, *6*, *4*, *5*, *P*, *4*, *2*, *6*, *6*, *6*, *4*, *5*, *F*.

Performance instructions include: *with the Voices*.

ev'ry grace of Queen and King and of all of all in them we sing ev'ry grace of Queen and King of Queen - -

ev'ry grace of Queen and King and of all of all in them we sing ev'ry grace of

P 6 2 6

and King and of all - - in them we sing in them we sing in them we sing.

Queen and King and of all - - in them we sing in them we sing in them we sing.

Poco F. 4 6 6 5 3 *F*

6 6 5 6 6 5 3

Miss Brown

Andante

F P F P F P

Melt Earth to

P *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

Sun Sea flow to Air and Air fly - - - fly into Fire while we in Songs - -

mf *f* *p*

to Arthur's Chair bear Oberon's desire bear Oberon's desire melt Earth to Sea Sea flow to Air and

pmo *f* *p* *f* *p*

Air fly - - - fly into Fire while we in Songs - - - to Arthur's Chair bear

f *p* *f* *p* *f* *p*

O - beron's desire bear O - - - be - ron's de - fire.

f *unis*

Sung by Master Wood and Miss Brown

Con Spirito

Foot this is no time to cast a-way nor for Faries to for-get their nimble nimble nimble Feet their nimble

F P

P6 6 6 8 4 4 2 6 6 7 P 4 1/2

nimble nimble Feet Knotty joints and limbs of clay seek for

F F P

5 6 4 F 4 2 6 5 4 P 6

eafe or Love de-lay seek for eafe or Love de-lay merrily merrily merrily merrily merrily

F P

6 5 # F 4 2 6 4 2 6 # 8 P 6 4

merrily merrily merrily merrily merrily we shoud

we shoud fare whose beings a Shadow whose bodies are Air merrily merrily merrily merrily merrily we shoud

F P

6 6 6 4 5 6 6 4 5 F P

with the Voices

fare whose be- - ings a Shadow whose bodies are Air whose beings a Shadow whose bodies are Air whose bodies are Air.

fare whose beings a Sha- - dow whose bodies are Air whose beings a Shadow whose bodies are Air whose bodies are Air.

The Airs for the grand Dance of the Satyrs

Figure Dance

Gavotte

For the entrance of the Sylvans

Con Spirito

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, featuring a treble and bass staff. The text "Hartboys & Baffoons" is written above the treble staff.

Third system of musical notation, featuring a treble and bass staff. The text "Violins" is written above the treble staff, and "Baffes" is written below the bass staff. The word "Sprightly" is written below the treble staff. Dynamic markings "p", "f", "p", "f" are present.

Fourth system of musical notation, featuring a treble and bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The text "Presto" is written below the treble staff.

CHACON

Amoroso

The musical score is written for piano and is titled "CHACON". It is marked "Amoroso" and is in 3/4 time. The score consists of five systems, each with a treble and bass staff. Dynamics include piano (p), piano molto (pmo), and forte (f). The music features a mix of eighth and sixteenth notes with various articulations and slurs. The first system starts with a piano (p) dynamic and includes markings for piano molto (pmo) and forte (f). The second system includes a piano (p) marking. The third system includes a forte (f) marking. The fourth system includes piano (p) and forte (f) markings. The fifth system includes piano (p) and piano molto (pmo) markings.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a forte (*f*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment.

The second system continues the musical piece with two staves. The upper staff features a melodic line with a fortissimo (*ff*) dynamic marking. The lower staff continues the accompaniment.

The third system consists of two staves. The upper staff contains a melodic line with various rhythmic patterns. The lower staff provides a steady accompaniment.

The fourth system consists of two staves. The upper staff contains a melodic line that concludes with a double bar line. The lower staff provides accompaniment.

The Sylvans in the next movement make fresh Love to the Wood - Nymphs

The fifth system consists of two staves. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff provides accompaniment.

Here the Wood- Nymphs flew returns of Love, and all dance to the following Movement.

With great Spirit

The musical score is written for a keyboard instrument, likely a harpsichord or spinet, in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system is marked 'With great Spirit'. The second system is marked 'Haut & Buffoons'. The third system is marked 'Fino'. The fourth system is marked 'P F P F P'. The fifth system is marked 'The Conclusion'. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as 'm', 'p', and 'f' throughout the piece.

The Fairies Country Dance, by the Children, in the 2^d ACT.

Very quick

The first system of musical notation for 'The Fairies Country Dance'. It 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 9/8. The music is marked 'Very quick'. The upper staff features a melodic line with several slurs and accents, while the lower staff provides a rhythmic accompaniment with dotted rhythms.

The second system of musical notation for 'The Fairies Country Dance'. It continues the two-staff format from the first system. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. The music concludes with a double bar line.

The first Grand March at the Proceffion

Trumpete

The first system of musical notation for 'The first Grand March at the Proceffion'. It 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 2/4. The music is marked 'Trumpete'. The upper staff features a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment.

The second system of musical notation for 'The first Grand March at the Proceffion'. It continues the two-staff format from the first system. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. The music concludes with a double bar line.

The third system of musical notation for 'The first Grand March at the Proceffion'. It continues the two-staff format from the first system. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. The music concludes with a double bar line.

The second Grand March at the Procession

Trumpets

P P P

Orchestra March

Chearfull

Fine

P D. C.

When St. George Defends

Moderate

P

The first Air play'd at the Dinner

Brisk

2^d time F.

Fine F

D.C.

The favourite Minuet play'd at the Dinner

P

F

P

F

P

F

P

F

P

P

F

P

F

P

F

P

F

P

F

P

F

P

F

P

F

P

F

P