

# TWELVE SONGS

COMPOSED BY

## HENRY PURCELL.

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EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE, BY  
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# THE KNOTTING SONG.

Sir Charles Sedley.

Henry Purcell.

*Moderato.*

*f* *dim.* *p* *cresc.* *p* *cresc.* *f* *rit.* *rit.*

Hears

not my Phil - lis how the birds, Their fea - ther'd mates sa -

- lute. They tell their pas - sion in their words, Must

I a - lone, must I a - lone be - mute?

*Allegretto.*

*p* Phil - lis with - out a frown or smile sat and  
*cresc.*

*ad lib.* *p* *pp* *a tempo* *cresc.*  
 knot - ted, and knot - ted, and knot - ted, and knot - ted all the  
*colla voce* *p* *pp* *a tempo*

while.

*f*

*Moderato.*

*p* So ma - ny months in si - lence past, and yet in - rag - ing  
*f*  
*p*

love Might well deserve one word at last, one word at last. My

*cresc.* *Allegretto.* *p* *cresc.*  
 pas-sion should ap - prove? Phil-lis with - out a frown — or smile.

*ad lib.* *p* *pp* *a tempo* *pp*  
 sat — and knot - ted, and knot - ted, and knot - ted, and knot - ted

*colla voce* *p* *pp* *pp*

all the while.

Allegretto, The Enchanted Waters

*Moderato.*

*mf*

Must then your faith - ful swain ex - pire, And not one look - ob-

*p*

- tain Which he to sooth his fond de - sire might pleas - ing - ly, might

*rit.* *Allegretto.*

pleas - ing - ly — ex - plain? Phil - lis with - out — a



frown — or — smile sat — and knot - ted, and

*ad lib.* *p*

*P colla*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a minor key, indicated by a flat sign on the key signature. The vocal line has a melodic line with some slurs and a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

knot - ted, and knot - ted, and . knot - ted all the —

*fp*

*stacc*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music continues from the previous system. The vocal line has a melodic line with slurs and a fermata. The piano accompaniment features a 'stacc' marking in the left hand.

while

*f*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with the word 'while' underneath. The bottom staff is a piano accompaniment in bass clef. The music concludes with a fermata over the final note in both parts. The piano accompaniment has a forte (*f*) dynamic marking.

# \* NYMPHS AND SHEPHERDS

Song from  
THE LIBERTINE

1<sup>st</sup> Verse, Thomas Shadwell.

2<sup>nd</sup> Verse, W. H. Cummings.

*Allegretto.*

Nymphs and shep-herds come a-way,

come a-way, Nymphs and shepherds come a-way, come a-way, Come,

come, come, come a-way. In this grove, in this grove, let's sport and

play, Let's sport and play, let's sport and play, For this, this is

Flo-ra's ho-li-day, This is Flo-ra's ho-li-day, this is

Flo - ra's ho - li - day. Sa - cred to ease

and hap - py love To mu - sic to danc -

ing to mu - sic to danc

ing and to po - e - try Your flocksmay now, now, now, now, now,

now, Now, now, now se - cure-ly— rest ——— Whilst you ex -

- press, whilst you ex - press ———

your jol - li - ty.

Nymphs and shepherds come a-way, come a-way, Nymphs and shepherds

*f* *rall.*  
 come a - way, come a - way, come, come, come, come a - way.

*f* *CRISE.* *f*

*P* *f*  
 Nymphs and shep - herds pipe - and play, pipe and play,

Nymphs and shepherds pipe and play, pipe and play, Pipe pipe and play, and

play. Tune a song, tune a song, a fes-tal lay, a fes-tal

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'play. Tune a song, tune a song, a fes-tal lay, a fes-tal'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

lay, a fes-tal lay, For this, this is Flo-ra's ho-li-

The second system continues the musical piece. The vocal line includes the lyrics 'lay, a fes-tal lay, For this, this is Flo-ra's ho-li-'. The piano accompaniment continues with chords and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present above the vocal line.

- day, This is Flo-ra's ho-li-day, this is Flo-ra's ho-li-

The third system of music features the vocal line with lyrics '- day, This is Flo-ra's ho-li-day, this is Flo-ra's ho-li-'. The piano accompaniment continues. A dynamic marking of *p* (piano) is visible above the vocal line.

day. Light-ly we tread o'er all the

The fourth system concludes the page with the vocal line lyrics 'day. Light-ly we tread o'er all the'. The piano accompaniment continues. A dynamic marking of *p* (piano) is present above the vocal line.

ground. With mu - sic with danc - - ing, with

mu - sic with danc - - ing and with

po - e - try. Thus trip we round, trip we round, trip we

round, trip we round with mer - ry - sound. And pass the



*p*  
 day, and pass the day in

jol - li - ty. Nymphs and shepherds

come a - way, come a - way. Nymphs and shep - herds

or  
*rit.*  
 come a - way, come a - way, come, come, come, come a - way.  
*rit.*

# I ATTEMPT FROM LOVE'S SICKNESS TO FLY.

Song from  
THE INDIAN QUEEN.

Sir Robert Howard.

*Andante.*

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Andante*. The piano part begins with a dynamic marking *p*.

Second system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings *cresc.* and *rit.*.

Third system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes the lyrics "I at-tempt from love's sick-ness to fly in". The piano part includes a dynamic marking *pp*.

vain, Since I am my - self my own fe-ver, since I am my - self, my own

*p* *rall.*

fe - ver and pain. No more now, no more now fond - heart With

*a tempo* *p*  
*a tempo* *pp*

pride no more swell, Thou canst not - raise fore - es, thou

*f*

canst not raise fore-es, e - nough to re - bel. I at - tempt from love's

*rall.* *p* *a tempo*  
*rall.* *p* *a tempo*

sick-ness to fly in vain, Since I am my-self my own

fe-ver, since I am my-self my own fe-ver and pain.

For love has more

powr and less mer-cy then fate, To make us seek

*rall.*

ru - in, to — make us seek ru - in, and love those that

*pp*

hate. I at - tempt from love's — sick - ness to fly

in — vain, Since I am my - self my own

*p* *rall.*

fe - ver, since I am my - self my own fe - ver, and pain.

*rall.* *colla voce*

# FULL FATHOM FIVE.

Song from  
THE TEMPEST.

Shakespeare.

*Larghetto.*

*f* *p*

Full fa - thom five thy fa - ther

lies; Full fa - thom

*p* *pp*

five thy fa - ther lies; Of his bones are cor - - - al\_ made: Those are

This and the following Air in their original form (which includes Chorus for mixed voices) may be had in the *Musical Times* price 1½d.

pearls that were his eyes; No - - - thing of him that doth

fade. *f* Full fa-thom five thy fa - ther

lies, *f* Full fa - thom

five thy fa - ther lies; *p* Of his bones are cor - - al made: Those are *pp*

pearls that were his eyes No - - - thing of him that doth

*p rit.*  
fade, But doth suf-fer, doth suf-fer a sea \_\_\_\_\_ change, In to some - thing

*f a tempo*

*p colla voce* *a tempo*

*p rit.*  
rich — and strange, But doth suf-fer, doth suf-fer a sea \_\_\_\_\_ change, In-to

*f rit.*

*colla voce* *rit.*

some - - - thing rich — and strange. Sea - nymphs hour - ly

*p*

*p*



ring his knell Hark! now I hear them ding dong, ding dong bell, —

Hark! now I hear them ding dong, ding dong bell, —

Hark! now I hear them, hark! now I hear them, hark! now I hear them

ding dong bell, ding, ding dong bell, ding dong bell.

# COME UNTO THESE YELLOW SANDS.

Song from  
THE TEMPEST.

Shakespeare.

*Allegretto.*

*p* Come un - to - these yel - low sands, And *f*  
*p*

there take hands: Come un - to — these yel -  
Court-sied when you — have

*pp*

- low sands And there take hands Foot it feat - ly  
and kiss'd The wild waves whist.

here and there, And let sweet sprites the — bur - den — bear.

Foot it feat - ly here and there, And let sweet sprites the bur - den bear,

Hark! hark! the watch dogs bark; Hark! hark! I hear the

strain of Chan - ti - cleer Hark! hark! the watch dogs bark,

Hark! hark! I hear the strain of Chan - ti - cleer.

## RECIT. AND AIR

from  
DIDO AND ÆNEAS.

Nahum Tate.

*Largo.*

Thy hand, Be-lin - da, dark - - - - - ness shades me: On thy

bo - som let me rest: More I would, but Death in -

- vades me: Death is now a wel - come guest.

AIR.  
WHEN I AM LAID IN EARTH.

*Larghetto.*

When I am  
laid, am laid in earth, may my wrongs cre-  
-ate No trou-ble, no trou-ble in thy breast:  
When I am laid, am laid in earth, may my

*pp* *pp* *mf* *CRIST.* *pp*

7857

Detailed description: This is a musical score for a vocal piece titled "When I am Laid in Earth". The score is in 3/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked "Larghetto". The first system begins with a piano (*pp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a *CRIST.* (crescendo) marking. The fourth system returns to a piano (*pp*) dynamic. The lyrics are: "When I am laid, am laid in earth, may my wrongs create No trouble, no trouble in thy breast: When I am laid, am laid in earth, may my". The score ends with the number 7857.

wrongs — cre - ate No trou - ble, no trou - ble in thy

breast, Re - mem - ber me, re - mem - ber me,

but ah! for - get my fate. Re - member me, but

*dim* *pp*  
ah! for - get my fate.

*pp* *colla voce*

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a melodic phrase marked *dim* (diminuendo) and *pp* (pianissimo). The lyrics "ah! for - get my fate." are written below the notes. The bottom staff is a piano accompaniment, also marked *pp* and *colla voce* (with the voice). It features a harmonic accompaniment with chords and moving lines in both hands.

*dim.*

This system contains the third and fourth staves of music. The top staff is a vocal line, mostly silent in this system. The bottom staff is a piano accompaniment. It continues the harmonic accompaniment from the first system. The word *dim.* (diminuendo) is written above the piano staff towards the end of the system. The piano part concludes with a double bar line.

*pp*

This system contains the fifth and sixth staves of music. The top staff is a vocal line, mostly silent in this system. The bottom staff is a piano accompaniment. It continues the harmonic accompaniment. The word *pp* (pianissimo) is written above the piano staff. The piano part concludes with a double bar line.



# I'LL SAIL UPON THE DOG-STAR

from

## THE FOOL'S PREFERMENT.

Tom Durley.

*Allegro.*

The piano introduction consists of three measures. The right hand plays a series of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The music is in a minor key, indicated by the key signature of one flat.

I'll sail up-on the Dog - star, Ill

The vocal line begins with the lyrics "I'll sail up-on the Dog - star, Ill". The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

sail up-on the Dog - star And then pur - sue the morn - ing, and

The vocal line continues with the lyrics "sail up-on the Dog - star And then pur - sue the morn - ing, and". The piano accompaniment provides a steady accompaniment.

then pursue, and then pur-sue the morning: I'll chase—the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "then pursue, and then pur-sue the morning:" followed by a short rest and then "I'll chase—the". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. A dynamic marking of *f* (forte) is placed above the piano part.

Moon till it be noon, I'll chase—the Moon till it be

The second system continues the vocal line with the lyrics "Moon till it be noon, I'll chase—the Moon till it be". The piano accompaniment continues with similar rhythmic patterns, primarily using chords in the treble and a moving bass line.

noon, but I'll make, I'll make her leave her Horn - ing.

The third system features the vocal line with the lyrics "noon, but I'll make, I'll make her leave her Horn - ing." The piano accompaniment continues, with a dynamic marking of *f* appearing in the lower register of the piano part.

I'll climb the frost - y moun - tain, I'll climb the frost - y

The fourth system concludes the vocal line with the lyrics "I'll climb the frost - y moun - tain, I'll climb the frost - y". The piano accompaniment provides harmonic support with chords and a steady bass line.

moun - tain, and there I'll coin the wea-ther. I'll

*f*

tear \_\_\_\_\_ the Rain-bow from the sky, I'll tear \_\_\_\_\_ the

Rain - bow from the sky, and tye, \_\_\_\_\_ and tye both ends to - gether.

*rit.* *rall*

*rit.* *rall.* *a tempo*

The stars pluck from their orbs too. the

stars pluck from their orbs too, And crowd them in my bud-get.

*ff*

And whether I'm a - - - - - ing boy,

a roar - - - - - ing boy, let all,

*f rit.*

*ad lib.*

let all the na - - - - - tion judge it.

*colla voce*

# THEY TELL US THAT YOU MIGHTY POWERS ABOVE

from  
THE INDIAN QUEEN.

Sir Robert Howard.

*Andante.*

*p* *f* *p*

*p* *dim.* *pp*

They tell us that

you migh - ty — pow - ers a - bove Make — per - fect your —

*CFBSC.* joys and your— bless - ings by love; Ah! why— do you

suf - fer, ah! why— do you suf - fer the bless - ing— that's

there? To give a poor lo - ver such sad tor - ments

here, Yet tho' for my pas - sion such griefs I— en - -

-dure, My love shall like yours, still be con - stant and

pure. *p* To suf - fer for

him gives an ease to my pains, There's joy in my

*p* grief and there's free - dom in chains; If I were di -

- vine, if I were di - vine he could love me no

*CRSC.*  
more, And I in re - turn my a - do - rer a - dore; O

*CRSC.*

let his dear life then, kind gods be your care, For

I in your bless - ings have no o - ther share.

*rit.*



# ON THE BROW OF RICHMOND HILL.

Tom Durley.

*Lento ma non troppo.*

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a piano (*p*) dynamic, moving to a forte (*f*) dynamic. The music is in 4/4 time and features a steady eighth-note accompaniment in the bass and chords in the treble.

The first system of the vocal and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and is accompanied by the piano. The lyrics are: "On the brow of Rich-mond Hill, Which Eu-rope scarce can". The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "par-al-lel Ev-ry eye such won-ders fill, To". The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic markings include *crfsc* and *f*.

view the pros - pect round, Where the sil - ver

Thames doth glide; And state - ly courts are e - di - fied

Mea - dows deck'd in sum - mer pride With ver - dant beau - ties

crown'd, Love - ly Cyn - thia pass - ing by, With

bright - er glo - ries blest my eye Ah! then in vain, in vain, said

*f*

I the fields and flow'rs do shine Na - ture in this

charm - ing place cre - a - ted plea - sure in ex - cess But -

all are poor to Cyn - thia's face, whose fea - tures are di - vine.

*f*

# FAIREST ISLE, ALL ISLES EXCELLING.

FROM KING ARTHUR.

Dryden.

*Allegro moderato.*

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, followed by a grand staff (treble and bass clefs). The second system continues the grand staff with a piano (*p*) dynamic marking.

The first system of the vocal line features a treble clef staff with a key signature of one sharp and a 3/4 time signature. The lyrics "Fair - est Isle, all Isles — ex - cell - ing," are written below the staff. A piano (*p*) dynamic marking is placed above the first measure. The piano accompaniment is shown in a grand staff below, with a pianissimo (*pp*) dynamic marking in the second measure.

The second system of the vocal line continues the melody with the lyrics "Seat — of plea - sure and — of Love. Ve - nus here will". The piano accompaniment continues in the grand staff below.

choose— her dwell - ing And— for - sake— her Cy - prian grove.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "choose— her dwell - ing And— for - sake— her Cy - prian grove." The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and single notes in the left hand.

Cu - pid from his fav'rite na - tion care— and en - vy

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Cu - pid from his fav'rite na - tion care— and en - vy". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in two staves.

will— re - move; Jea - lou - sy that poi - sons Pas - sion

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "will— re - move; Jea - lou - sy that poi - sons Pas - sion". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in two staves.

And — des — pair — that dies — for love.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "And — des — pair — that dies — for love." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, with some phrases slurred together.

*p*  
Gen - tle mur - murs, sweet — com - plain - ing,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a rest for two measures, followed by the lyrics "Gen - tle mur - murs, sweet — com - plain - ing,". A dynamic marking of *p* (piano) is placed above the first note of the vocal line. The piano accompaniment continues with a steady accompaniment of chords and moving lines in both hands.

*pp* Sighs that blow — the fire — of love. *pp* Soft re - pul - ses

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features dynamic markings of *pp* (pianissimo) at the beginning and end of the phrase. The lyrics are "Sighs that blow — the fire — of love. *pp* Soft re - pul - ses". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

kind dis - dain - ing, Shall be all the pains you

prove Ev'-ry swain shall pay his du - ty. Grate - ful

ev - ry nymph shall prove, And as these ex - cel in

beau - ty Those shall be re - nown'd for love.

# WHAT SHALL I DO?

from  
DIOCLESIAN.

1<sup>st</sup> Verse by Betterton.

2<sup>nd</sup> Verse Anonymous.

*Andante.*

*p*

*p*

What shall I do to shew how much I love her?

*CRSC.*

How ma - ny mil - lions of sighs can suf - fice? That which wins

*pp*



o - ther hearts ne - ver can move her, Those com - mon

me - thods of love she'll des - pise I will love more than man

er - lov'd be - fore me, Gaze on her all the day, Dream of

*pp rit.*

her all the night Till for her own sake, at last shall im

*a tempo*

-plore me, To love— her less,— To pre - serve— our de -

-light What shall I

do to shew how— much I— love her? Thoughts hea - vy bur - den what

language can tell Will my fond pas - sion be a - ble to—

move her Pleading so fee-bly though lov - ing so — well.

*f* Is there a grace comes not play - ful — be - fore her, Is there a

*pp rit.* vir - tue, and not in her — train *a tempo* Is there a swain but de -

-lights to a - dore her Pains she a — heart, But it boasts of her chain. *rall.*

# CANTATA

## FROM ROSY BOW'RS.\*

(From DON QUIXOTE.)

Tom Durfey.

RECIT.

*p* *pp* *a tempo*

From ro - sy bow'rs where sleeps the

*Largo.* *pp* *a tempo*

*mf* RECIT.

God of love hi-ther, hi-ther ye lit-tle wait-ing Cu - pids

*mf* *p*

fly, fly, fly hi-ther ye lit-tle wait-ing Cu - - pids

*p*

fly; teach me, teach me in soft me - lo-dious songs to move with

*pp* *pp*

\* The last composition of Henry Purcell.

ten - - der, ten - - der passion my heart's, my heart's dar - - ling

*pp*

*CRSC.*

joy ah! let the soul of mu-sic tune my voice to win - - dear

*p*

*CRSC.*

Strephon, ah!... ah!... let the soul of mu-sic tune my voice to win - - dear

*p*

Strephon, dear, - - dear, - - dear Strephon, who my love - - en - - joys.

*pp*

## AIR.

*Allegro.**pscherzando*

Or if more in - flu enc - ing is to be brisk and

*p*

ai - ry, With a step and a bound, and a frisk from the ground, I will

*pp* *p*

trip like a - ny fai - ry, As once on I - da danc - ing, were

*pp*

three ce - les - tial bo - dies, With an air and a face, and a

*pp* *pp*

shape and a grace, let me charm like beau - ty's God - dess, with an

air and a face, and a shape and a grace let me charm like beauty's Goddess.

## RECIT.

*Lento.*

Ah! ah! 'tis in vain 'tis all. 'tis all, all in

vain. Death and des - pair must end the fa - tal pain. Cold des -

*lento*  
*pp*

- pair, cold, cold des-pair disquis'd like snow and rain falls, falls, falls

*pp colla voce*

*più moto e cresc.* *f*

on my breast. Bleak winds in tem-pest blow, \_\_\_\_\_ in tempest

*mf*

*ff* *rit.*

blow. \_\_\_\_\_ My veins all shi-ver, and my fin-gers glow, my

*lento*

pulse beats \_\_\_\_\_ a dead, dead march, my pulse beats \_\_\_\_\_ a dead,



*pp rit.* dead march for lost re - pose. *f* And to a so - lid lump of ice. *p* My

*AIR.*  
*Audante moderato.*

poor, poor fond heart is froze.

Or say ye

pow'rs, say, say ye pow'rs my peace to crown. Shall I.

shall I, shall I thaw my - self or - down, shall I, *pp*

shall I, shall I thaw my - self or - down? A - *f*

- mongst the foam - ing bil - lows, In - creas - ing all with *mf*

tears I shed, On beds of ooze and crys - tal pil - lows Lay *rit.* *pp rall.*

*molto rit.*

down, lay down, lay down, down, down my love - sick head.

*colla voce* *a tempo*

Say, say ye pow'rs, say, say ye pow'rs, my peace to

crown Shall I, shall I, shall I thaw my - self\_ or down,

shall I, shall I, shall I thaw my - self\_ or\_ down.

*pp*

RECIT.  
*Agitato.*

No, no no no no, I'll straight run mad, I'll straight run mad, That soon, yes

soon my heart will warm; When once the sense is fled, is fled, — Love, *Largo.*

*Lento.* *pp* *cresc.* *p*

love has no pow'r, love has no pow'r, no pow'r to charm, love has no

*mf* *pp*

pow'r, love has no pow'r, love has no pow'r, no, no, no pow'r, no, no, no

*Allegro.*

pow'r, no pow'r to charm, Wild thro' the woods I'll fly, wild thro' the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Allegro.' The vocal line begins with a fermata over the first measure. The lyrics are: 'pow'r, no pow'r to charm, Wild thro' the woods I'll fly, wild thro' the'.

woods I'll fly, Robes locks shall thus, thus shall thus be

The second system continues the vocal line and piano accompaniment. The lyrics are: 'woods I'll fly, Robes locks shall thus, thus shall thus be'.

tore, A thousand, thousand deaths I'll die, a thousand, thousand deaths I'll

The third system continues the vocal line and piano accompaniment. The lyrics are: 'tore, A thousand, thousand deaths I'll die, a thousand, thousand deaths I'll'.

die, Ere thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'die, Ere thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.' The piano accompaniment ends with a fermata over the final measure.



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