

IN WINDSOR FOREST

No. I

THE CONSPIRACY

(‘Sigh no more, ladies’)

(For women’s voices)

Words by
SHAKESPEARE

Music adapted from the Opera
‘SIR JOHN IN LOVE’
by R. VAUGHAN WILLIAMS

Allegro

ff *dim.*

The first system of the piano introduction is in 2/4 time, key of D major. It begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The dynamic gradually decreases to *dim.* by the end of the system.

p

The second system of the piano introduction continues the rhythmic pattern from the first system, starting with a piano (*p*) dynamic. The right hand has a more complex texture with some triplets and sixteenth notes.

CHORUS ALTOS *

mf

Sigh no more, la - dies, La - dies, sigh no more, Men were de -

pp

The vocal line for the chorus altos is in 2/4 time, key of D major. It begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Sigh no more, ladies, Ladies, sigh no more, Men were de -". The piano accompaniment is in 2/4 time, key of D major, starting with a pianissimo (*pp*) dynamic. It features a steady bass line and a right hand with a rhythmic pattern of eighth and sixteenth notes.

* May be sung by a solo voice if preferred.
Orchestral Score and Parts may be hired.

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S. I *mf* *f* **A**
de - ceiv - ers ev - er,

S. II *mf* *f*
de - ceiv - ers ev - er,

A. - ceiv - ers ev - er,

A *f*

A. One foot in sea and one on — shore, to one thing con - stant,

pp

S. I *p*
con-stant nev - er. Then sigh not

S. II *p*
con-stant nev - er. Then sigh not

A. *p* *
nev - er. Then sigh not so,

f *pp*

S.I. *p*
so, but let them go, Con -

S.II *p*
so, but let them go, Con -

A. *p*
but let them go, and be you blithe and bonny, Con -

S.I. *f*
-vert - ing all your sounds of woe in - to Hey hey, non-ny

S.II *f*
-vert - ing all your sounds of woe in - to Hey hey, non-ny

A. *f*
-vert - ing all your sounds of woe in - to Hey hey, non-ny

S. I
 non - ny non - ny non - ny hey, hey non - ny

S. II
 non - ny non - ny non - ny non - ny non - ny non - ny non - ny hey, —

A.
 non - ny non - ny non - ny non - ny non - ny non - ny non - ny hey, —

S. I
 non - ny non - ny non - ny non - ny non - ny non - ny non - ny.

S. II
 — hey non - ny non - ny non - ny non - ny.

A.
 — hey non - ny non - ny non - ny non - ny.

S.I.

S.II

A. *mf* (Solo ad lib.)

Sing no more dit-ties, sing no mo, no mo

p *pp*

S.I

S.II

A. *mf*

So dull_ and hea-vy, So dull_ and hea-vy, of dumps so dull_ and hea-vy The

p *p* *f*

A. fraud of man was ev - er so since Sum - mer first — was

S.I. *p* First was lea - vy, — *p* Then sigh not so

S.II *p* First was lea - vy, — *p* Then sigh not so

A. lea - vy *p* (Tutti) Then sigh not so But let them

S.I. but let them go, — Con - vert - ing all your

S.II but let them go, — Con - vert - ing all your

A. go and be you blithe and bonny Con - vert - ing all your

E

S.I sounds of woe in - to Hey, hey non-ny non-ny non-ny non-ny

S.II sounds of woe in - to Hey, hey non-ny non-ny non-ny non-ny

A. sounds of woe in - to Hey, hey non-ny non-ny non-ny non-ny

S.I Hey, hey non-ny non-ny nonny nonny Hey. _____

S.II non-ny nonny nonny nonny hey, — hey Hey. _____

A. non-ny nonny nonny nonny hey, — hey Hey. _____

f dim.

F Più lento *p* *ff* a tempo

S. I
Men — were de - ceiv - ers ev - er. ———

S. II
Men — were de - ceiv - ers ev - er. ———

A.
Men — were de - ceiv - ers ev - er. ———

F Più lento *pp* *ff* a tempo

S. I

S. II

A.

No. 2 DRINKING SONG

(‘Back and side go bare’)

(For men’s voices)

Words by
JOHN STILL

Music adapted from the Opera
‘SIR JOHN IN LOVE’
by R. VAUGHAN WILLIAMS

Allegro pesante (2 beats in the bar)

Piano introduction in 2/4 time, marked *ff* and *p sub.* The music features a steady bass line in the left hand and a more active melody in the right hand, with a key signature of one flat.

T. I
T. II

Back and side go bare, go— bare, Both foot and hand go— cold; But,

B. I
B. II

Back and side go bare, go— bare, Both foot and hand go— cold; But,

Piano accompaniment for the first vocal system, featuring block chords and a simple bass line.

T. I
T. II

bel - ly, God send thee good ale e - nough, Whe - ther it be new— or—

B. I
B. II

bel - ly, God send thee good ale e - nough, Whe - ther it be new— or—

Piano accompaniment for the second vocal system, continuing the block chord pattern.

T. I
old. Jol-ly good ale_ and_

T. II
old. Jol-ly good ale_ and_ old.

B. I
old. Jol-ly good ale_ and_

B. II
old. Jol-ly good ale_ and_ old.

T. I
old.

T. II
old.

B. I
old. *mf* B. I & II

B. II
I can-not eat but_ lit - tle_ meat, my stom - ach is_ not
as her life Lov-eth well good ale_ to

T. I
pp
good.
seek.

T. II
pp
good.
seek.

B. I
good;
seek,

B. II
But sure I think that I can_ drink With him that wears a_
Full oft drinks she, till ye may_ see The tears run down her_

pp

T. I
hood
cheek

T. II
hood
cheek

B. I
hood.
cheek.

B. II
Though I go bare, take ye no care I am no - thing a -
Then doth she trowl to me the bowl, Ev'n as a malt - worm

pp

T. I
cold
should

T. II
cold
should

B. I
cold;
should;

B. II
I stuff my skin so full with - in Of jol - ly good ale and
And saith 'sweet - heart, I've take my part Of this jol - ly good ale and

T. I
T. II
Jol - ly good ale and old

B. I
old.
old!

B. II
old.
old!

pp
Jol - ly good ale and

p
pp cantabile

B. I *pp* Jol - ly good ale *p* and old,

B. II old, *p* and old,

T. I *mf*
T. II I love no roast but a nut - brown toast, And a crab laid in — the
Now let them drink, till they nod and wink, Ev - en as good fellows should

B. I
B. II

T. I
T. II fire, A lit - tle bread shall do me stead, Much bread I not de -
do; They shall not miss to — have the bliss Good ale doth bring men

B. I *pp*
I love no roast, I love no roast but a nut - brown toast,
Now let them drink, now let them drink, till they nod and wink,

T. I
T. II
- sire. No_ frost nor snow, No wind, I_ trow, Can_ hurt me if I
to. And all poor souls that have scoured black bowls, Or_ have them lust- i - ly

B. I
And a crab laid in the
Ev- en as good fel- lows should

B. II
p
I love no roast, I love no roast but a nut - brown toast and a crab laid in the
Now let them drink, Now let them drink till they nod and wink, Ev- en as good fel- lows should

T. I
T. II
would, I_ am save so wrapt, and_ through - ly lapt Of
trowled, God_ save the lives_ of_ them and their wives whe - ther

B. I
fire, I_ am save so wrapt and_ through - ly lapt Of
do, God_ save the lives_ of_ them and their wives Whe - ther

B. II
fire, I_ am save so wrapt lives and of through - ly lapt Of
do, God_ save the lives and of them and their wives Whe - ther

T. I
jol - ly good ale_ and_ old, jol - ly good ale, jol - ly good
they be young or_ old, jol - ly good ale

T. II
jol - ly good ale_ and_ old, jol - ly good ale
they be young or_ old, jol - ly good ale

B. I
jol - ly good ale and old, jol - ly good ale
they be young or old, jol - ly good ale

B. II
jol - ly good ale and old, jol - ly good ale
they be young or old, jol - ly good ale

p cresc.

ff

T. I
ale _____ jol - ly good

T. II
ff
Back and side go bare, go — bare, Both foot and hand — go —

B. I
B. II
ff
Back and side go bare, go — bare, Both foot and hand — go —

ff marc.

T. I
ale _____ and old, jol - ly good ale and _____

T. II
cold; But, bel - ly, God send — thee good ale _____ e -

B. I
B. II
cold; But, bel - ly, God send — thee good ale e - nough, Whe - ther

T. I
old, _____ jol - ly good ale — and — old. _____

T. II
- nough, jol - ly good ale — and — old, _____ and old, _____

B. I
B. II
it be new — or — old, good ale — and — old, _____ and

T. I
T. II

B. I
B. II

old

ff

1

B. I
B. II

mf

And Tib my wife, that

p

2

T. I

Jol-ly good ale_ and old.

T. II

Jol-ly good ale_ and old.

B. I
B. II

Jol-ly good ale_ and old.

Presto

ff

p

ff

No. 3

FALSTAFF AND THE FAIRIES

(Round about in a fair ring-a)

Words by
SHAKESPEARE
RAVENS-CROFT and LYL

Music adapted from the Opera
'SIR JOHN IN LOVE'
by R. VAUGHAN WILLIAMS

Allegretto (2 beats in the bar)

The musical score is arranged in three systems. The first system shows the piano introduction in 6/8 time, marked 'Allegretto (2 beats in the bar)'. The piano part consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a series of chords and moving lines. The bass staff has a similar texture. The second system continues the piano accompaniment. The third system introduces the vocal parts. The Soprano (S.) and Alto (A.) parts are written on a single staff with two voices. They enter with the lyrics 'Round a - bout in a fair' on a long note, marked with a forte (*f*) dynamic. The piano accompaniment continues beneath the vocal lines, with the bass line showing some chromatic movement.

S. ring - a, thus we dance and thus we sing - a,

A.

T. *p* Trip and go, to and

B. *p*

S. *mp* All a - bout, in and

A. *mp*

T. fro, o - ver this green - - - a,

B.

S. out o - ver this green - - - - a, Round a -

A.

T. Round a - bout in a fair

B.

S. - bout in a fair ring - - - - a. _____

A.

T. ring - - - - a. _____

B.

dim.

A

p

S. Round a - bout, in a fair ring - a, thus we dance and thus we

A. Round a - bout, in a fair ring - a, thus we dance and thus we

T. Round a - bout, in a fair ring - a, thus we dance and thus we

B. Round a - bout, in a fair ring - a, thus we dance and thus we

S. sing - a, Trip and go to and fro, ov - er this green - - -

A. sing - a, Trip and go to and fro, ov - er this green - - -

T. sing - a, Trip and go to and fro, ov - er this green - - -

B. sing - a, Trip and go to and fro, ov - er this green - - -

B Adagio molto

S. - a, all a - bout, in and out, ov - er this green - - a.

A. - a, all a - bout, in and out, ov - er this green - - a.

T. - a, all a - bout, in and out, ov - er this green - - a.

B. - a, all a - bout, in and out, ov - er this green - - a.

B Adagio molto

SOPRANO SOLO or a few voices (In free time)

S. Fair - ies black, grey, green and

A. *pp* Oo Oo

T. *pp* Oo Oo

B. Oo Oo

S. white _____ You moon-shine rev-el-lers and shades _____ of

Alternative version when more than one voice are singing



S. night, You orphan heirs_ of fix - ed des-ti-ny, At-tend your office and your qua -

S. - li-ty.

A. oo

T. B. oo



Allegro vivace

A.

T. B.



Allegro vivace

ALTO (a few voices)

A. But till 'tis one o' clock, our dance of cus - tom round a - bout the

stacc.

A. oak of Herne the hun - ter let us not for - get. —

CHORUS S. and A.

S. A. But till 'tis one o' clock, our dance of cus - tom round a - bout the

stacc.

S. A. oak of Herne the hun - ter let us not for - get. —

SOPRANOS (a few voices)

s. Lock hand in hand,

s. your-selves in or - der set, and twen - - ty

s. glow-worms shall our lan - terns be to guide our measure round a - bout the

s. tree. _____

ALTOS (TUTTI)

A. A - bout, fairies, a - bout. _____

SOPRANOS (TUTTI)

S. Lock hand in hand, yourselves in or-der set, and twen - ty glow-worms shall our lan - terns

stacc.

ALTOS

S. A. A-bout, fair-ies, a - bout. A -
 be to guide our measure round a-bout the tree. A -

TENORS and BASSES

T. B. A-bout, fair-ies, a -

S. A. - bout, fair - ies, a - bout, a - bout. *p dim.*

T. B. - bout.

dim. *pp*

D Poco meno mosso

T. *ff* But stay! _____

B. *ff* But stay! _____

D Poco meno mosso

ff

ff

T. I smell a man of mid - dle earth. _____

B. I smell a man of mid - dle earth. _____

p sub.

ff

T. Vile worm, _____

B. Vile worm, _____

ff

p

S. & A. A

T. — thou wast o'er - looked ev - en in thy birth.

B. — thou wast o'er - looked ev - en in thy birth.

S. & A. tri - al, come.

T. Cor - rupt, cor - rupt, and

B. Cor - rupt, cor - rupt, and

S. & A. A tri - al, come, —

T. taint-ed in de - sire! — Come, will this wood take

B. taint-ed in de - sire! — Come, will this wood take

S. & A. Come, will this wood take fire? —

T. fire, take fire? —

B. fire, take fire? —

E SOPRANO (Solo or a few voices)

A-bout him, fairies, sing a scorn - ful rhyme; and, as you sing,

The musical score for the Soprano solo is written on a single staff in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are placed below the staff. Below the vocal staff is a grand staff for piano accompaniment, which is mostly empty with some initial chords and a dynamic marking of *f*.

Allegro

SOPRANOS TUTTI

pinch him to your time. — Pinch him pinch him black and blue,

The musical score for the Sopranos Tutti is written on a single staff. The tempo is marked **Allegro**. The lyrics are placed below the staff. The music consists of a few notes, including a long note with a fermata.

ALTOS TUTTI

Allegro

The piano accompaniment for the first section is written on a grand staff. It features a rhythmic pattern of chords in the right hand and a bass line in the left hand. The tempo is marked **Allegro**. There are dynamic markings of *f* and *sf*.

Sau-cymor - tals must not view What the Queen of stars is do-ing, Nor pry in-to our fai - rywooing

The musical score for the Soprano and Alto parts is written on two staves. The lyrics are placed below the staves. The music consists of a series of notes, including a long note with a fermata.

The piano accompaniment for the second section is written on a grand staff. It features a rhythmic pattern of chords in the right hand and a bass line in the left hand. The tempo is marked **Allegro**. There are dynamic markings of *f* and *sf*.

S
and pinch him black, let him not lack _____ Sharp

A
Pinch him blue, _____ let him not lack Sharp

T

B

S
nails to pinch him blue and red, Till sleep has rocked his ad - die head,

A

T
pp
Pinch him, fai - ries, pinch him, fai - ries,

B
pp

S. *f* Pinch him, Pinch him,

A. *f*

T. *f* Pinch him, fai - ries, mu - tual - ly, pinch him for his vil - lain - y.

B. *f*

S. *f* Pinch him and burn him, pinch him and burn him,

A. *f*

T. *f*

B. *f*

F Presto

S. *unis.*
Pinch him and burn him and turn him a - bout, till can-dles and star-light and moon-shine be out,
T. *unis.*

F Presto

ff *sim.*

pinch him and burn him and turn him a - bout, till can-dles and star-light and moon-shine be out,

Pinch him and burn him and pinch him and burn him and turn him, till candles and starlight and moonshine be

Lento

S. A. *ff* out. gliss.

T. B. gliss.

Lento

ff

No. 4
WEDDING CHORUS
(See the Chariot at hand)

Words by
BEN JONSON

Music adapted from the Opera
'SIR JOHN IN LOVE'
by R. VAUGHAN WILLIAMS

Andante moderato

The piano introduction is in 9/8 time and features a melody in the right hand with triplets and a bass line in the left hand. The tempo is marked 'Andante moderato' and the dynamics are 'pp'.

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: 'See the cha-riot at hand here of love where-in my la - dy'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

S. ri - deth. Each that draws is a swan or a dove, and well the car Love

A. ri - deth. Each that draws is a swan or a dove, and well the car Love

T. ri - deth. Each is a swan or a dove, and well the car Love

B. la - dy ri - deth, _____ and well the car Love

S. gui - deth; un - to her

A. gui - deth; As she goes _____ all hearts do du - ty un -

T. gui - deth; un - to her

B. gui - deth; As she goes _____ all hearts do du - ty un -

S. beau - ty; And en - a - moured do wish, so they might but en -

A. to her beau-ty; And en - a - moured do wish, so they might but en -

T. beau - ty; And en - a - moured do wish, so they might but en -

B. to her beau-ty; And en - a - moured do wish, so they might but en -

S. *p* - joy such a sight, *cresc.* That they still were to run by her side through

A. *p* - joy such a sight, *cresc.* That they still were to run through

T. *p* - joy such a sight, *cresc.* That they still were to run through

B. *p* - joy such a sight, *cresc.* That they still were to run through

S. *f* swords, through seas whi - ther she would ride

A. *f* swords, — through seas whi - ther she would ride

T. *f* swords, through seas whi - ther she would ride

B. *f* swords, through seas whi - ther she would ride

f cantabile

S. *A*

A. *3 p 3 3*
Do but look on her

T.

B.

dim. *p* *A*

S. _____

A. eyes, — they do light — all that Love's world com-pri - - seth. —

T. *ppp*
Do but look on her

B. *ppp*
Do but look on her

S. *p*
Do but look on her hair, it is bright as Love's star when it ri - - seth. —

A. _____

T. *ppp*
eyes, — Do but look — on her

B. *ppp*
eyes, — Do but look — on her

S. Do but mark, — her fore-head's smoother than words —

A. *ppp* Do but mark her, do but

T. *ppp* hair, — Do but mark her, do but

B. *ppp* hair, — Do but mark her, do but

S. — that soothe her; And from her arched brows such a grace sheds —

A. mark her, —

T. mark her, —

B. mark her, —

S. *ppp*
 it - self through the face, as a - lone there tri-umphs to the

A. *ppp*
 Do but mark her

T. *ppp*
 Do but mark her

B. *ppp*
 Do but mark her

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The Soprano part has two triplet markings over the notes 'face,' and 'there'. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes.

S. *p*
 life, All the gain, all the

A. *p*
 All the gain, all the good

T. *p*
 All the gain, all the good

B. *p*
 All the gain, all the good

The second system of the musical score continues the vocal and piano parts. The vocal parts are in a key with one flat (F major or D minor) and a 4/4 time signature. The Soprano part has a dynamic marking of *p*. The piano accompaniment features a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes.

S. *cresc.* good _____ of the el - e - ments' strife. _____ **B**

A. *cresc.* of the el - - e - ments' strife. _____

T. *cresc.* of the el - - e - ments' strife. _____

B. *cresc.* of the el - - e - ments' strife. _____

cresc.

B

f *p*

S. _____ **C** *p* Have you

A. _____ *p* Have you

T. _____ *p* Have you

B. _____ *p* Have you

p *p* *pp*

C Have you

S. seen — but a bright li-ly grow be-fore rude hands have touched it? Have you

A. seen — but a bright li-ly grow be-fore rude hands have touched it? Have you

T. seen — but a bright li-ly grow be-fore rude hands have touched it? Have you

B. seen but a bright li - ly grow? Have you

S. marked — but the fall of the snow be-fore the soil hath smutched it?

A. marked — but the fall of the snow be-fore the soil hath smutched it? Have you

T. marked — but the fall of the snow be-fore the soil hath smutched it?

B. marked the snow be-fore the soil hath smutched it? Have you

S. or swan's down ev-er? Or have

A. felt the wool of the beav - er or swan's down ev-er? Or have

T. or swan's down ev-er? Or have

B. felt the wool of the beav - er or swan's down ev-er? Or have

S. smelt of the bud of the brier or the nard in the

A. smelt of the bud of the brier or the nard in the

T. smelt of the bud of the brier or the nard in the

B. smelt of the bud of the brier or the nard in the

S. *cresc.* 3
 fire? Or have tast-ed the bag of the bee? O so

A. *cresc.* 3
 fire? Or have tast-ed the bag of the bee? O so

T. *cresc.* 3
 fire? Or have tast-ed the bag of the bee? O so

B. *cresc.* 3
 fire? Or have tast-ed the bag of the bee? O so

cresc.

D
 S. *f*
 white, O so soft, O so sweet is

A. *f*
 white, O so soft, O so sweet is

T. *f*
 white, O so soft, O so sweet is

B. *f*
 white, O so soft, O so sweet is

D
f cantabile

S. *pp* she _____ *pp* O so white, _____

A. *pp* she _____ *pp* O so white, _____

T. *pp* she _____ *pp* O so white, _____

B. *pp* she _____ *pp* O so white, _____

p *pp* *fz*

S. _____ *pp* O so soft, _____ O so

A. _____ *pp* O so soft, _____ O so

T. _____ *pp* O so soft, _____ O so

B. _____ *pp* O so soft, _____ O so

p

S. *ppp*
sweet is she!

A. *ppp*
sweet is she!

T. *ppp*
sweet is she!

B. *ppp*
sweet is she!

S.

A.

T.

B.

ppp

No. 5 EPILOGUE

(Whether men do laugh or weep)

Words from
Campion and Rossetter's Book of Airs

Music adapted from the Opera
'SIR JOHN IN LOVE'
by R. VAUGHAN WILLIAMS

Moderato maestoso

Piano introduction in G minor, 2/4 time. The music features a series of chords in the right hand and a steady bass line in the left hand. The tempo is Moderato maestoso.

T. *p* Whe-ther men do laugh or weep, whe-ther they do wake or sleep,

B. *p* Whe-ther men do laugh or weep, whe-ther they do wake or sleep,

Piano accompaniment for the first vocal line, marked *p sub.* It features a simple harmonic accompaniment with a steady bass line.

T. Whe-ther they die young or old, whe-ther they feel heat or cold,

B. Whe-ther they die young or old, whe-ther they feel heat or cold,

Piano accompaniment for the second vocal line, featuring a simple harmonic accompaniment with a steady bass line.

T. There is un - der - neath the sun no - thing in true ear - - -

B. There is un - der - neath the sun no - thing in true ear - - -

S. **A** *mf* There is un - der - neath the

A. *mf* There is un - der - neath the sun

T. nest done, *mf* There is un - der -

B. nest done, *mf* There is no - thing, there is

A *mf* Voices

S. sun, — no - thing in true ear - - - nest done, in true

A. — no - thing in true ear - nest

T. - neath the sun, no - thing in true ear - - -

B. no - thing un - der - neath the sun, in true ear - nest

B

S. ear - - - nest done, — There — *mf cresc.*

A. done. — Whe - ther men do laugh or weep, Whe - ther they do *mf cresc.*

T. - nest — done. — Whe - ther men do laugh or weep, Whe - ther they do *cresc.*

B. — done. Whe - ther men do laugh or weep, Whe - ther they do *cresc.*

B

Orch. *p*

S. _____ is un - der - neath the sun _____ no - thing in true

A. wake or sleep, Whe - ther they die young or old,

T. wake or sleep, Whe - ther they die young or old,

B. wake or sleep, Whe - ther they die young or old,

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a minor key and have a 3/4 time signature. The lyrics are: '_____ is un - der - neath the sun _____ no - thing in true' for Soprano; 'wake or sleep, Whe - ther they die young or old,' for Alto, Tenor, and Bass. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

S.I. ear - - - - - nest, in

S.II. ear - nest, no - thing in true ear - - - nest, in

A. Whe - ther they feel heat or cold, There is un - der - neath the sun, no - thing in true

T. Whe - ther they feel heat or cold, There is un - der - neath the sun, no - thing in true

B. Whe - ther they feel heat or cold, There is un - der - neath the sun, no - thing in true

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'ear - - - - - nest, in' for Soprano I; 'ear - nest, no - thing in true ear - - - nest, in' for Soprano II; 'Whe - ther they feel heat or cold, There is un - der - neath the sun, no - thing in true' for Alto, Tenor, and Bass. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *p* (piano).

C

S.I. true ear - nest done.

S.II. true ear - nest done.

A. ear - - - nest done.

T. ear - - - nest done.

B. ear - - - nest done.

C

SOPRANOS *p*

All our pride is but a jest.

p sub.

TENORS *p* ALTOS

None are worst and none are best. Grief and joy and hope and fear

S. *p* Vain o - pin - ion

A. play their pa - geants ev - 'ry - where, *p* Vain o - pin -

T. All

B. Play their pa - geants ev - 'ry - where. *p* Vain o - pin -

S. I all doth sway, and the world **D** And the

S. II *cresc.* all doth sway, and the world, the world is but a

A. - ion all doth sway, and the world is but a play, is but a

T. doth sway, and the world is but a play. Whe - ther men do

B. - ion all doth sway, and the world is but a play. Whe - ther men do

ff marc.

ff marc.

S. I world is but a play, and the world is but a play, and

S. II play, and the world is but a play, and the world, and

A. play, and the world is but a play, and

T. laugh or weep, Whe-ther they do wake or sleep, Whe-ther they die

B. laugh or weep, Whe-ther they do wake or sleep, Whe-ther they die

S. I the world, and the world,

S. II the world, and the world,

A. the world, and the world,

T. young or old, Whe-ther they feel hot or cold, There is un-der-neath the

B. young or old, Whe-ther they feel hot or cold, There is un-der-neath the

E

S. I. and the world, and the world is but a play,

S. II. and the world, and the world is but a play,

A. and the world, and the world is but a play,

T. sun No-thing in true ear nest done,

B. sun No-thing in true ear nest done,

E

S. And the world, and the world is

A. And the world, and the world is

T. And the world, and the world is

B. And the world, and the world is

S. but a play.

A. but a play.

T. but a play.

B. but a play.