

sempre f

wed - ding bells soon shall be ring - ing, our wed - ding bells soon shall be ring -

f *sempre f*

rit. *M a tempo.* (Nancy looks coldly upon Robert, and turns away.)

- ing, soon shall be ring - ing.

THE GIRLS. SOPRANO. *mf*

ALTO. Thy woo - ing's *mf*

Thy woo - ing's

M *a tempo.* *mf*

rit. *Ped.* * *Ped.*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

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

home she goes, To pluck the rose, But not for thee.

home she goes, To pluck the rose, But not for thee

p

mf
Ha, ha! my bold lov - er, It
mf
Ha, ha! my bold lov - er, Thou soon wilt dis - cov - er It

cres - cen -

ROBERT. *p* Ah! . . . Nan - cy, my
N mf
is not for thee. . . . it is not for thee,
is not for thee. . . . it is not for thee,

do. f dim. p

dear-est, Yes, Nan - cy, my dear-est, Thou'lt wear it, un -
p
Ha, ha! Ha, ha!
Ha, ha! Ha, ha!

*Ped. * Ped. **

- fad - ed, thou'lt wear it, un - fad - ed, I'll take it and win me a life of de -

cres.

light, Our wedding-bells, . . . our wedding-bells, . . . our wed - ding-bells

f *Ped.* *

soon shall be ring - ing, our wed - ding-bells soon shall be ring - ing,

sempre f

shall be ring - ing. *a tempo.*

rit.

THE GIRLS. *f.*
Ha, ha, ha, ha!

f.

a tempo.

rit. *f.* *Ped.* *

No. 4.

{ CHORUS (MALE VOICES).—"HO! GOOD SAINT JOHN."
CHORUS.—"WHIRL ROUND THE TORCH."—AND DANCE.

Allegro. ♩ = 120.

f

1st TENOR. MEN (*piling wood for St. John's bonfire*), *Poco meno, marcato.* *mf*

2nd TENOR. *mf* Ho! good Saint John was a *marcato.*

1st BASS. *mf* Ho! good Saint John was a *marcato.*

2nd BASS. *mf* Ho! good Saint John was a *marcato.*

f *Poco meno.* ♩ = 100. *mf marcato.*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

mf

Ped. *Ped.*

answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 hills will burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 hills will burn, Wher - e'er our eyes we turn, And dis - tant hills will answ'ring burn, Wher -

cres.

- e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -

poco rit. *p a tempo.* *marcato.*

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

rit. *a tempo.* *f*

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

bon-fire's ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

The ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - - rows can flee, swift as the

sempre f

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . And bless - ings come, . . . and blessings

ar - rows of light can flee; . . . And bless - ings come, come to

P

Molto più Presto.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

Molto più Presto.

p *cres.*

MARGARET (*interposing*).

f RECIT.

Adagio.

mf

What ye would do no tongue can tell! . . .

Know

f *Recit.*

first must sound the mid-night bell, . . . Else plague and fa-mine o'er the land Will

Adagio. ♩ = 52.

p

dim.

(*The church clock strikes twelve.*)

hor - rid wan - der hand in hand.

Sva.....

p *dim.* *pp* *pp*

Ped.

Sua.....

Piano accompaniment for the first system, featuring a treble and bass clef. The treble staff has a dotted line above it. The music consists of a series of chords and single notes in both hands, with a small asterisk at the end of the bass line.

Con fuoco e quasi Presto.
MEN AND WOMEN. SOPRANO.

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano, Alto, and Tenor parts are currently silent, indicated by horizontal lines. The Bass part begins with a forte (*f*) dynamic and contains the lyrics: "Whirl round the torch till it sputters and bursts in - to".

Con fuoco e quasi Presto. ♩ = 168.

Piano accompaniment for the second system, starting with a forte (*f*) dynamic. The music is more active, with rapid sixteenth-note passages in both hands. A dynamic change to *sfz* is indicated.

Vocal staves for the second system. The Soprano part begins with a forte (*f*) dynamic and contains the lyrics: "Light to the fag-gots set". The Tenor part contains the lyrics: "Whirl round the torch till it sput-ters and bursts in - to flame,". The Bass part contains the word "flame,".

Piano accompaniment for the third system, continuing the rapid sixteenth-note texture in both hands.

f
 Light to the faggots set quick in our ho-ly Saint's
 quick in our ho-ly Saint's name, quick in our ho-ly Saint's
f
 Light to the faggots set quick in our ho-ly Saint's

name.
 name.
 name.

ff *f*

Ped.

f
 See ye how the tongues of fire . . . Lap the wood with
f
 See ye how the tongues of fire Lap the wood with
f
 See ye how the tongues of fire . . . Lap the wood with
f
 See ye, see ye the

fierce de - sire! *mf* Now they mount

fierce de - sire! *p* Now they mount in - to the sky,

fierce de - sire! *p* See them,

tongues of fire! *p* See them,

p *cres.*

in - to the sky, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, flash ing,

see them, *Sva.* Flash-ing, flash - ing,

p

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

flash - ing, flash - ing, *cres.* roar - ing,

Sva. flash - ing, flash - ing,

cres.

roar - ing mer - ri - ly, roar - - - - ing, roar - - - - ing,
 roar - ing mer - ri - ly, roar - - - - ing, roar - - - - ing,
 flash - ing, roar - - - - ing, roar - - - - ing,
 roar - ing, roar - ing,

f

8va

f

f *v*

Bright-ly the glow is re - flect - ed from ga - ble and
 Bright-ly the glow is re - flect - ed from ga - ble and

R *p*

R *p*

v *v* *v* *v* *v* *v*

tower, Out on the hill - tops the
 tower, Out on the hill - tops the

p

p

f *p*

v *v* *v* *v* *v* *v*

night - gloom flies from its power.

night - gloom flies from its power

See the tongues of

See the tongues of

See, how they mount, . . . mount in - to the

See, how they mount, mount in - to the

fire; . . . See, how they mount, . . . mount in - to the

fire; . . . See, how they mount, mount in - to the

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, see how they mount in - to the sky,

sky, see how they mount,

Sva

This musical score is for a vocal and piano piece. It consists of several systems of staves. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

roar - ing mer - ri - ly, roar - ing mer - ri - ly,
 roar - ing mer - ri - ly, roar - ing mer - ri - ly,
 see, . . . how they mount in - to the sky,
 in - to the sky,
 flash - ing, roar - ing, flash - ing, roar - ing
 flash - ing, roar - ing, flash - ing, roar - ing
 flash - ing, roar - ing mer - ri - ly, roar - ing mer - ri - ly,
 roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing,
 mer - ri - ly, mer - ri - ly, flash - ing, flash - ing,
 mer - ri - ly, mer - ri - ly, flash - ing, flash - ing,
 roar - ing mer - ri - ly, roar - ing mer - ri - ly, flash - ing, flash - ing,
 flash - ing, flash - ing, flash - ing,

The score includes dynamic markings such as *mf*, *p*, *f*, and *cres.*, as well as performance instructions like *Sua*, *poco a poco*, and *cres.*. The piano part features triplet figures and arpeggiated chords.

roar - - - ing.

roar - - - ing.

roar - - - ing.

f

roar - ing mer - ri - ly.

Sva

cres.

rit.

Ped.

*

Andante maestoso.

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

f

Bless - ed fire of good Saint John, Hap - py all it

Andante maestoso. ♩ = 76. (A little slower than the beginning of No. 4.)

Sva.....

f

Ped.

*

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

shines up - on . Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Ped.

*

8060.

shines up on.

shines up on.

shines up on.

shines up on.

ff

Ped.

Allegro moderato. BASSES. *mf.* $\overset{3}{\#}$ $\overset{3}{\#}$

Round and round the pile now

Allegro moderato. ♩ = 88. (the ♩ a little quicker than the preceding ♩)

p

dance, . . . While through flow'rs the maid . . .

p

ens glance,

(Men and lads join hands and dance round the fire.)

fp

*

* These Dances may, if necessary, be shortened by going from this bar to the sign * on page 51.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several accents (^) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with accents and slurs. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes a trill (tr) and a slur. The bass staff has a dynamic marking of *p* (piano).

Fourth system of musical notation. The treble staff features a trill (tr) at the end of the system. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff has a dynamic marking of *mf* (mezzo-forte) and a slur. The bass staff continues the accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has several accents (^) and slurs. The bass staff continues the accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a complex melodic line in the treble and a supporting bass line.

Second system of musical notation, including a trill (tr) in the treble staff and a mezzo-forte (mf) dynamic marking.

Third system of musical notation, featuring a trill (tr) in the treble staff.

Fourth system of musical notation, marked with forte (f) dynamics and accents (^) in both staves. The system concludes with a 2/4 time signature change.

* Più Presto. ♩ = 126.

Fifth system of musical notation, marked mezzo-forte (mf) and in 2/4 time. It features a rhythmic pattern of eighth notes in the treble and a bass line.

Sixth system of musical notation, including a pedaling instruction (Ped.) and an asterisk (*) at the end of the system.

* This and the preceding movement are adapted from Old English Airs.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music begins with a piano introduction marked *cres.* (crescendo) and *f* (forte). The piece is in 3/4 time.

Second system of musical notation. The upper staff continues the melodic line with accents (^) and slurs. The lower staff provides harmonic support with chords and bass lines. The dynamic remains *f* (forte).

Third system of musical notation. The upper staff begins with a new melodic phrase marked with accents (^). The lower staff continues with chords. The tempo is marked *Ancora più Presto.* with a quarter note equal to 176 (♩ = 176). The dynamic is *p* (piano). The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4.

Fourth system of musical notation. The upper staff features a melodic line with triplets (3) and accents (^). The lower staff continues with chords. The dynamic is *p* (piano).

Fifth system of musical notation. The upper staff features a melodic line with triplets (3) and accents (^). The lower staff continues with chords. The dynamic is *sf* (sforzando).

Sixth system of musical notation. The upper staff features a melodic line with triplets (3) and accents (^). The lower staff continues with chords. The dynamic is *sf* (sforzando) and *f* (forte).

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with chords and a 'V' marking below the first measure.

System 2: Treble and bass staves. Treble staff includes triplets and accents. Bass staff includes a 'V' marking and a section starting with *sf* and *sempre f* dynamics.

System 3: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes *sf* markings and a 'V' marking.

System 4: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes a 'V' marking and a *sf* marking.

System 5: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes triplets, 'V' markings, and a *#V* marking.

System 6: Treble and bass staves. Treble staff starts with the instruction *Come 1ma.* and a tempo marking of $\text{♩} = 88$. It includes *mf* dynamics, accents, and a '*' marking. Bass staff includes a 'V' marking.

* To here from page 47, if necessary.

First system of musical notation, consisting of a treble clef and a bass clef. The music features a variety of note values including eighth and sixteenth notes, with some notes beamed together. There are several rests and dynamic markings throughout the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and note values as the first system.

Third system of musical notation, including dynamic markings such as *tr*, *mf*, and *cres.*. It also features a *W* marking above a note.

Fourth system of musical notation, featuring a forte *f* dynamic and a trill *tr* marking.

Fifth system of musical notation, showing a change in tempo and dynamics. It includes a *f* dynamic and a *V* marking.

Sixth system of musical notation, starting with the instruction *Più presto. ♩ = 126.* and a forte *f* dynamic. The time signature is 2/4.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature, with intricate melodic and harmonic lines in both staves.

Third system of musical notation. The upper staff begins with the instruction *sempre f*. The music continues with dynamic markings and accents (^) over various notes.

Fourth system of musical notation. The upper staff has a dynamic marking of *f*. The system concludes with a key signature change to two sharps (D major) and a time signature change to 3/4.

Fifth system of musical notation. The upper staff begins with the instruction *Ancora più Presto.* and a tempo marking of a quarter note = 176. The dynamic marking *p* is present. The system concludes with a key signature change to two sharps (D major) and a time signature change to 3/4.

Sixth system of musical notation. The upper staff features several triplet markings (3) and a dynamic marking of *sf*. The system concludes with a key signature change to two sharps (D major) and a time signature change to 3/4.

sf

f

sf

sempre animato.

sf

sf

dim.

X

p

sempre più animato.

poco a poco cres.

mf

cres. *f*
Ped.

cres.
** Ped.*

Sva.....
rit.
** Ped.*

CHORUS.
Andante maestoso. *Presto come 1ma.*

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Andante maestoso. ♩ = 76. *Presto come 1ma.* ♩ = 176.
Sva.

ff *ff*
Ped.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

ff *Come 1ma.* *Presto come 1ma.*

ff *Ped.*

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

ff *Come 1ma.* *rit.*

ff *rit.*

Presto come 1ma.

on.

on.

on.

on.

fff Presto come 1ma.

Ped.

ff

Andante come lma.

SOPRANO.

ALTO. *p*

(The Villagers take brands from the burning pile and disperse, singing as they go.)

TENOR. *p*

BASS. *p*

Home-ward go we by its light,

Andante come lma. ♩ = 76.

Home-ward go we by its light,

dim. p

p

dim.

Neigh-bours dear, neigh-bours dear, neigh-bours dear, a

Neigh-bours dear, a sweet good night, neigh-bours dear, neigh-bours dear, . . .

Neigh-bours dear, a sweet good night, . . . neigh-bours dear, good-night,

Neigh-bours dear, good night, neigh-bours dear, neigh-bours dear, neigh-bours dear, a

SCENE II.

The Garden of Nancy's Cottage. Midnight.

No. 5.

RECIT. AND AIR.—“O PEACEFUL NIGHT.”

Adagio con moto. ♩ = 69.

p

pp

tr

p

pp

p

tr

A

p

espress.

poco cres.

(Nancy comes out of the house and slowly moves towards the roses.)

NANCY. RECIT. *Molto lento.*

Molto moderato.

RECIT.