

C. W. ADOLPHE SCHLOESSER.



THE

FAIRY RING.



Gita,
from
reville
Harrow,
May Day, 1918.

A. Spencer.
Best regards.

TO
William Webster Esq^{re}

W. H. Cummings

THE
FAIRY RING,
A CANTATA,

THE WORDS WRITTEN BY

Miss R. S. Hobbs,

The Music Composed

BY

WILLIAM H. CUMMINGS.

Ent. Sta. Hall.

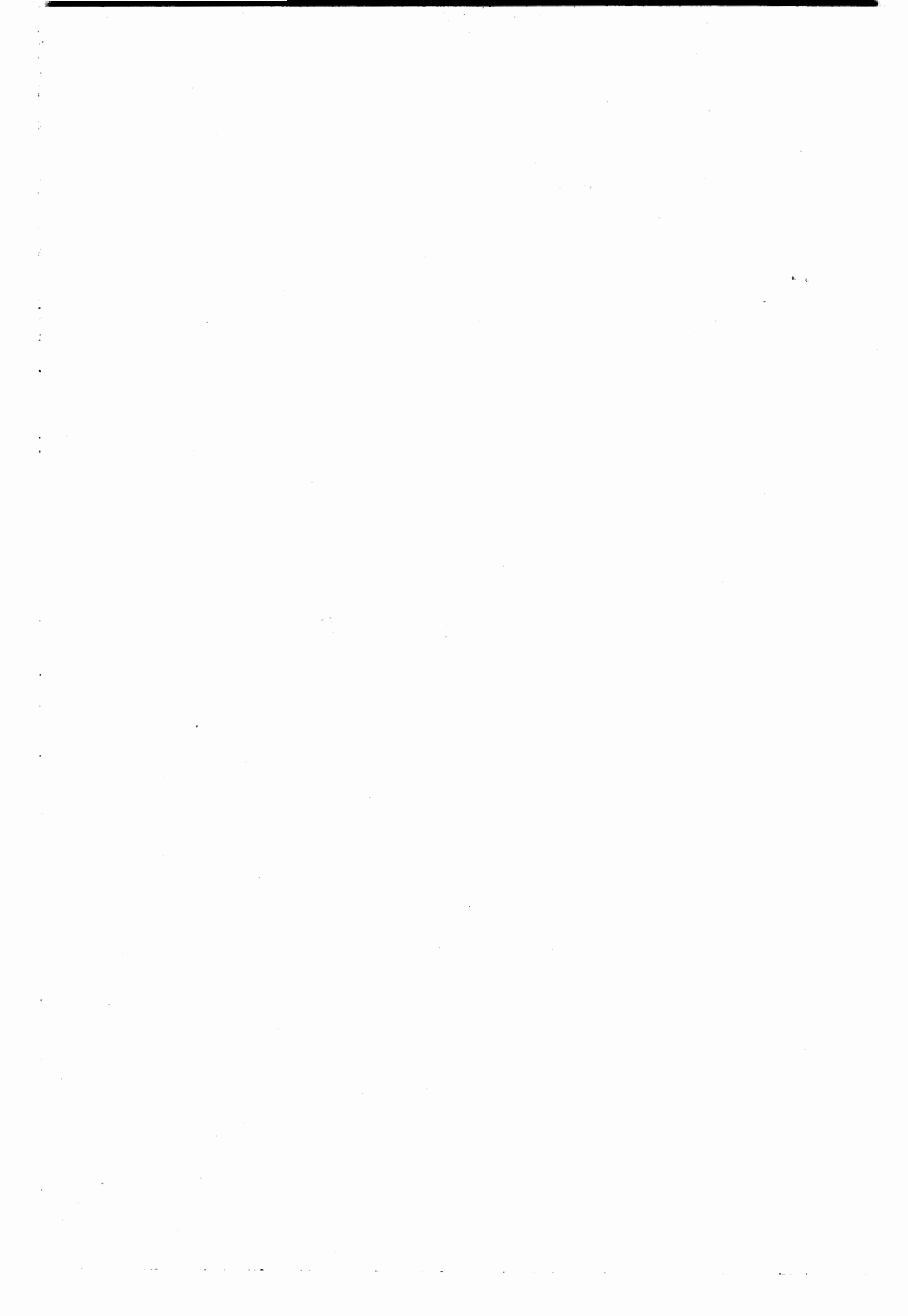


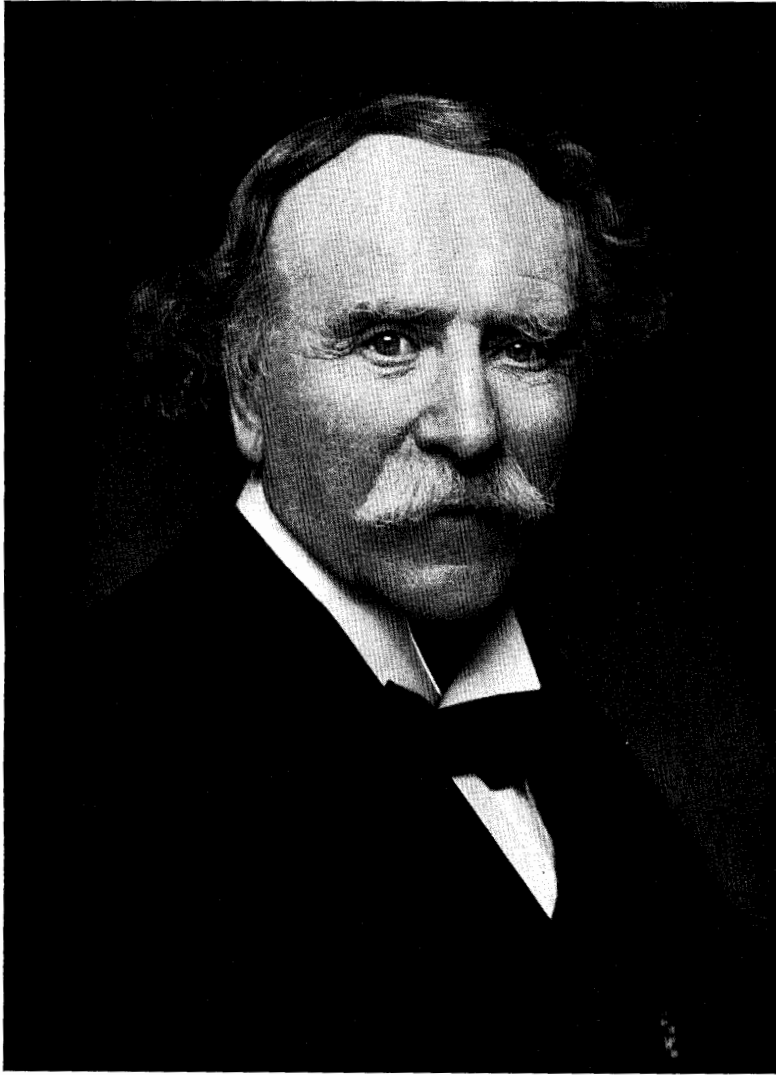
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SEPARATE CHORUS PARTS, SOPRANO, CONTRALTO, TENOR, BASS, 2/3 EACH.





Richard D. Dwyer



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THE FAIRY RING.

PREFACE.

"In days of old when Arthur fill'd the throne,
Whose acts and fame to foreign lands were blown,
The king of elves, and little fairy queen
Gamboll'd on heaths, and danced on every green;
And where the jolly troop had led the round,
The grass unbidden rose and marked the ground."

Science, the disillusionist, has another way of accounting for the dark rings of verdure which so frequently meet the eye of the rambler amid our old English pastures. Science, in fact, has explained away the fairies. If there were ever a time when

.. * * * * * mortal eyes
Looked on their revels all the luscious night;
And, unreprieved, upon their ravishing forms
Gazed wistfully, as in the dance they moved
Voluptuous, to the thrilling touch of harp
Elysian."

that time has gone, and the belated rustic, as he wends homeward through the woodland, thinks not at all of the merry elves with whom his forefathers peopled every glade and dell. But the traditions of fairy-land remain, nor is the poetic muse likely to forget them. Throughout all time, poetry will cherish the legends of the graceful creatures born of an imaginative age—legends which have already inspired some of the happiest creations of art. The pages of our English poets are full of references to the "Fairy Ring." Shakespeare makes his "*Macbeth*" witches

"—— About the cauldron sing,
Like elves and fairies in a ring."

And MISTRESS QUICKLY commands the mock fairies, who subsequently maltreated unlucky SIR JOHN FALSTAFF:—

" * * * * * Look you, sing,
Like to the garter's compass, in a ring."

Southey, referring to an ancient oak, tells how—

"Many a time
Hath the woodman shown his boy where the dark round
On the green sward, beneath its boughs bewrays
Their nightly dance."

And Pope, in his charming description of a woodland fountain, observes—

"About this spring, if ancient fame say true,
The dapper elves their moonlight sports renew:
Their pigmy king and little fairy queen,
In circling dances gamboll'd on the green."

Where the poet leads the musician may follow; and in this Cantata an attempt is made to illustrate a scene within the "Fairy Ring," the action beginning when the revels are stopped, that "goodly deeds, performed by magic spell" might be recounted. Percival then tells how he had corrected the folly of a too impetuous maiden; and Florina relates how she had restored a wandering child to its mother's breast "in a blissful dream." Fortunatus speaks of the happiness bestowed, through his "so potent art" upon a love-lorn swain; and then the revels are resumed, till break of day announces that "mortals are awaking."

PERSONAGES.

| | | | |
|----------------|------------|------------------|--------|
| FLORINA | SOPRANO. | PERCIVAL | TENOR. |
| GENTILLA | CONTRALTO. | FORTUNATUS | BASS. |

AND

CHORUS OF FAIRIES

INTRODUCTION.—ORCHESTRAL.

CHORUS.

Round about the fairy ring
 Trip it, trip it elf and fay
 While the merry voices sing,
 Trip it until break of day.
 Trip away, trip away.

RECIT.—*Fortunatus*.

Haste, Percival and Florina, see our Queen
 Radiant in beauty, 'mid th' enchanting scene.
 Our revels cease; and now let some one tell
 Of goodly deed, perform'd by magic spell.

SOLO.—*Percival*. "QUEEN OF THE HAREBELL."

By the fair river, murmuring sadly
 Wander'd sweet Alice, dejected and lone,
 Wild throbb'd her heart with the passions that
 madly

Drove her in anger from duty and home.
 "Ah! I defy them! I brook no control!"

Burst from that young and impetuous soul.
 Under a harebell I stole by the wild wood

Then, by a spell, made her gaze on the
 flower,

Back flew her thoughts to the days of her
 childhood

When joy and delight fill'd each passing
 hour.

Dear little Alice, so fair to behold
 Crowning with harebells her ringlets of gold.

Soon the charm told, for I saw the tears start
 As she gather'd the harebells one by one,

Pressing them fondly and close to her heart
 Hast'ning with smiles she return'd to her
 home

Now voices of laughter resound in the dell
 Where Alice reigns Queen of the blue harebell.

CHORUS.

Our Queen is quite content
 Thy moments well were spent.
 Good deeds to others, thou wilt see
 Rich blessings shall bring back to thee.

RECIT.—*Fortunatus*.

Come, sweet Florina, hide not thus thy face,
 To thee so fair, we gladly now give place,
 For as the sun each beauty doth unfold
 So doth thy glance turn ev'rything to gold.

SOLO.—*Florina*.

In a rosebud I was lying
 Sipping early dew,
 When a pale young mother dying
 Met my sadden'd view.

One poor boy she left behind her,
 And when evening came,
 All in vain he strove to find her
 Calling on her name.
 So I made sweet sleep steal o'er him,
 Peaceful and serene,
 To his mother I restor'd him
 In a beauteous dream.
 Now the cherub's dimpled fingers
 Clasp her drooping head
 In his mother's arms he lingers,
 Knows not—she is dead!

QUARTETT.

Peace to the dreamer,
 His rest be calm,
 Angels watch o'er him,
 Guard him from harm.
 Peace! Peace! Peace!

Hush! oh ye night winds,
 Whisp'ring pass by,
 Leaves rustle softly,
 Sing lullaby.
 Peace! Peace! Peace!

RECIT.—*Percival*.

Fortunatus, hasten, hast thou nought to tell?
 No rare adventure, that to thee befel
 Since last night's revel? Quick thy tongue
 unloose
 At least, if idle, make some good excuse.

RECIT.—*Fortunatus*.

I did but wait in all good breeding
 For our queen's command,
 And now obey her will.

SONG.—"THE FORGE."

I heard the anvil clang and fall
 In the blacksmith's forge. While the chimney
 tall
 Sent forth a flame, with a gleam and a roar
 Like the shout of demon, escap'd once more.
 There the blacksmith stood in the ruddy light,
 And he toil'd like a giant in his might.
 But soon as the heat left the iron bands
 He buried his head in his hard rough hands.

Much I wonder'd to see a man so strong
 Bent down by the weight of some trouble or
 wrong,
 Till I heard him murmur a maiden's name,
 And saw he was bound by love's bright chain.
 Then a fair form enter'd, soft as a dove,
 So I touch'd her heart with pity and love;

And the moonbeams fell on the happy pair,
As they plighted thair troth in the evening air.
Again is heard the clang and fall
In the blacksmith's forge, while the chimney
tall

Sends forth a flame, with a gleam and a roar,
Like the shout of demon escap'd once more.
There the blacksmith stands in the ruddy light,
And he toils like a giant in his might.

MADRIGAL.—(Unaccompanied.)

Love is a sweet, yet a cruel thing,
Trust not too fondly, beware of its sting.
Hold it when found ; but yet limit the sway,
Let it be free, or 'twill soon fly away.
Love is so shy, that oft hidden it lies
Silent it waiteth till hope shall arise,
Then, with soft notes, it breathes its love lay,
Let it be free, or 'twill soon fly away.

SONG.—*Gentilla*.

Happy fays and fairies all
We have heard with joy to-night,
That no grief, however small,
Slighted is by loving sprite.
Precious is the will and power
That brings balm to heal distress.
Used aright 'twill gild each hour,
With a joy nought can express.
Let each footfall lightly tread,
Hush'd be ev'ry jarring sound.
When to pain and sorrow led
Fairies scatter blessings round.
Then at eve, when care must sleep,
When the glowworm's lamp is seen,
Let us dance and revel keep
Hand in hand upon the green.

RECIT.—*Florina*.

Is it a glowworm that I see,
Or does the dawn appear ?

Percivel.

Thine eyes alone are bright to me,
Thy voice is all I hear.

Florina.

Methinks thy vision dimm'd must be,
Thy blindness I deplore.

Percivel.

If thou in truth dost pity me
My peace thou wilt restore.

DUETT.—*Florina*.

Why should I squander my pity on trifles
While wretched mortals my sympathy claim ?
He who is wise such mad folly stifles
Were it not better if thou didst the same.

Percivel.

Spurn not my love, perchance in deep sorrow,
When I'm far away, it may be thy fate
Scorning to-day, regretting to-morrow,
Then to repent tho' alas, all too late.

Florina.

Think not my peace so quickly is broken,
Go, if thou darest, the loss will be thine,
Should my tears flow, 'twill be but a token
That some one's sorrow is deeper than mine.
Let us not linger, the daylight is nearing,
If thou'rt in earnest my pity to move,
Do well and nobly the future ne'er fearing
Friendship then haply may change into love.

Percivel.

Let us not linger, the daylight is nearing,
If thou'rt in earnest, my pleading must
move,
Do well and nobly, the future ne'er fearing,
Friendship then haply may change into love.

CHORUS. FINALE.

Away, away, when dawn is breaking,
We must leave the fairy ring ;
Mortals soon will be awaking,
Softly then our farewell sing.

Away ! away !


First join hands, and trip it lightly
O'er the green and dewy grass,
While the moonbeams shine so brightly,
Thus our merry time we pass.

Away ! away !

Soon will rise the golden sun,
To gild the earth with roseate light ;
When his western goal is won,
We'll greet with song the lovely night.

Away ! away !



Neville Lynn  1

THE FAIRY RING, A Cantata

The Words Written by
MISS R.S. HOBBS.

The Music Composed by
WILLIAM H. CUMMINGS.

(♩ = 98.) INTRODUCTION.

*ALLEGRO
MODERATO.*

p

cres:

p

cres: *f* *ff*

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. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and some triplets. A '3' is written above a triplet of eighth notes in the upper staff, and another '3' is written below a triplet of eighth notes in the lower staff.

The second system of musical notation 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. The music is more melodic in the upper staff, with some slurs and accents. The lower staff continues the harmonic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo) in the upper staff, and *p* (piano) in the lower staff.

The third system of musical notation 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. The music features a mix of melodic lines and chords. Dynamics include *ff* (fortissimo) and *p* (piano) in both staves.

The fourth system of musical notation 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. The music includes a *cres:* (crescendo) marking in the lower staff. Dynamics include *ff* (fortissimo) in both staves.

The fifth system of musical notation 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. The music features a mix of melodic lines and chords.

The sixth system of musical notation 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. The music features a mix of melodic lines and chords.

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. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, flowing melodic line in the upper register and a more rhythmic accompaniment in the lower register.

The second system continues the musical piece. It maintains the same key signature and complex, flowing melodic style. The upper staff has a prominent melodic line with many grace notes and slurs, while the lower staff provides a steady accompaniment with chords and moving lines.

The third system shows a continuation of the intricate melodic patterns. The upper staff features a long, sweeping melodic phrase that spans across the system, with many slurs and grace notes. The lower staff continues with its accompaniment, including some chordal textures.

The fourth system concludes with a dynamic marking of *f* (forte) and a tempo change to *dim. e rall.* (diminuendo e rallentando). The music becomes more spacious and expressive, with a clear deceleration in the tempo. The upper staff has a more melodic and less technically dense texture compared to the previous systems.

Andante. (♩ = 96.)

The fifth system begins with a dynamic marking of *p* (piano). The tempo is marked as *Andante* with a quarter note equal to 96 beats per minute. The music is more relaxed and features a clear, melodic line in the upper staff and a steady accompaniment in the lower staff.

The sixth system continues the *Andante* section. The melodic line in the upper staff is more lyrical and features many slurs and grace notes. The lower staff provides a consistent accompaniment with chords and moving lines.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody in the treble clef consists of eighth and sixteenth notes with various accidentals. The bass clef accompaniment features chords and single notes.

Second system of musical notation. The treble clef part begins with a *p* dynamic marking. The bass clef part begins with a *pp* dynamic marking and features a dense texture of chords.

Third system of musical notation, continuing the melodic and harmonic development in both staves.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, marked with *Tempo 1mo* above the treble staff. The treble clef part has a *p* dynamic marking.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking in the bass clef part.

8a

mf *ff*

This system features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with accompaniment. The key signature has two flats. Dynamics range from *mf* to *ff*. A dashed line labeled '8a' spans the top of the system.

8a

This system continues the piano introduction with similar melodic and accompaniment parts. The key signature remains two flats. A dashed line labeled '8a' is present at the top.

Andante.

pp *rall:*

This system marks a change in tempo to *Andante.* and dynamics to *pp*. It includes a double bar line and a key signature change to one sharp. A *rall:* marking is present towards the end of the system.

mf tempo.

This system returns to a moderate tempo with a dynamic of *mf*. The key signature is one sharp.

f

This system continues with a dynamic of *f*. The key signature is one sharp.

mf

This system concludes with a dynamic of *mf*. The key signature is one sharp.

8^a

rall:

8^a

Allargando.

ff

tempo 1^{mo}

f

Segue.

NO 1. CHORUS - ROUND ABOUT THE FAIRY RING.

ALLEGRO. (♩ = 88.)

SOPRANO. Round a - bout the fai - ry ring, Trip it,

ALTO. Round a - bout the fai - ry ring, Trip it,

TENOR. Round a - bout the fai - ry ring, Trip it,

BASS. Round a - bout the fai - ry ring,

ACCOMP. *ALLEGRO.* *p* the fai - ry ring,

trip it elf and fay, While the mer - ry voi - ces sing, While the

trip it elf and fay, While the mer - ry voi - ces sing, sing.....

trip it elf and fay, While the mer - ry voi - ces sing, sing.....

trip elf and fay, sing.....

mer - ry voi - ces sing, While the mer - ry voi - ces sing. Trip it

..... sing Till.....

..... sing Trip it

..... sing Trip it

8a

un - til break of day, Trip it un - til break of day, Trip it
 break of day, till break of day, break
 un - til break of day, Trip it un - til break of day, Trip it
 un - til break of day, Trip it un - til break of day, break

cres: un - til break of day, While the mer - ry voi - ces sing, Trip it
cres: of day, While the mer - ry voi - ces sing, Trip it
cres: un - til break of day, While the mer - ry voi - ces sing, Trip it
cres: of day, While the mer - ry voi - ces sing, ... Trip it

8a

un - til break of day. Trip a - way, trip away, trip a - way, Trip away, trip a -
 un - til break of day. Trip a - way. a -
 un - til break of day. Trip a - way.
 un - til break of day.

- way, a - way, a - way. Round a - bout the fai - ry ring Trip it,
 - way, ... a - way. Round a - bout the fai - ry ring Trip it,
 a - way. Round a - bout the fai - ry ring Trip it,

..... the fai - ry ring

trip it elf and fay, While the mer - ry voi - ces sing, *dim:*
 trip it elf and fay, While the mer - ry voi - ces sing, *dim:*
 trip it elf and fay, While the mer - ry voi - ces sing, *dim:*

Trip elf and fay, Trip a - way, trip a -

While the mer ry voi ces sing
 While the mer ry voi ces sing
 Trip a - way. While the mer ry voi ces sing Trip a -

- way. Trip a - way, trip a - way.

While the mer-ry voi-ces sing, the voi - - - ces

While..... the voi - - ces sing..... the voi - -

- way While..... the voi - - ces sing..... the voi - -

While the mer-ry voi-ces sing..... the voi - -

8a

This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'While the mer-ry voi-ces sing, the voi - - - ces'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include 'cres:' (crescendo) above the vocal staves and below the piano accompaniment.

sing, the voi - - f - ces sing.

- ces sing..... they sing.....

- ces sing..... they sing.....

- ces sing..... they sing..... Trip a-way, trip a-way.

8a

This system continues the vocal parts and piano accompaniment. The vocal parts sing 'sing, the voi - - f - ces sing.' followed by 'ces sing..... they sing.....'. The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include 'f' (forte) for the vocal parts and 'p' (piano) for the piano accompaniment. The system concludes with the lyrics 'Trip a-way, trip a-way.' and a piano accompaniment ending with a final chord.

While the mer-ry voices sing,

While the mer-ry voices sing,

..... Trip a-way, While the

Trip a-way, trip a-way. While....

This system features the vocal parts and piano accompaniment. The vocal parts sing 'While the mer-ry voices sing,' followed by '..... Trip a-way, While the' and 'Trip a-way, trip a-way. While....'. The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include 'p' (piano) for the vocal parts and 'p' (piano) for the piano accompaniment. The system concludes with a final chord in the piano accompaniment.

mer-ry voi-ces sing. Trip it un-til break of day, un-til
 voi-ces sing. Trip it un-til break of day, un-til
 mer-ry voi-ces sing. Trip it un-til break of day, un-til
 voi-ces sing. Trip it un-til break of day, un-til

f *ff*

sa *sa*

sf ff

break of day. Trip a-way, trip a-way, Trip a-
 break of day. Trip a-way, trip a-way, Trip a-
 break of day. Trip a-way elf and fay. Trip a-
 break of day. Trip a-way elf and fay. Trip a-

A *p* *p* *p*

sa *A* *f* *p*

- way elf and fay, round the fai-ry... ring. Trip a-way, trip a-way.....
 - way elf and fay, round the fai-ry... ring. Trip a-way, trip a-way.....
 - way elf and fay, round the fai-ry... ring. Trip a-
 - way elf and fay, round the fai-ry... ring. Trip a-

.... Trip a way elf and fay, round the fai - ry ring, Trip a -
 Trip a way elf and fay, round the fai - ry ring,
 - way, trip a way, Trip a way elf and fay, round the fai - ry ring, Trip a -
 - way, trip a way, Trip a way elf and fay, round the fai - ry ring,

- way, trip a way, Trip it un_til break of day. Trip a -
 Trip a way, a way. Trip it un_til break of day.
 - way, trip a way, Till break of day.
 Trip a way, a way. Till break of day. Trip a -

- way, trip a way, Trip it un_til break of day. Trip a -
 Trip a way, a way. Trip it un_til break of day.
 Trip a way, a way. Till break of day. Trip a -
 - way, trip a way, Till break of day.

- way trip a-way, a - way a - way a - way.

Trip a - way trip a-way, a - way a - way.

- way trip a-way, Trip a - way trip a-way, a - way a - way.

a - way, a - way a - way a - way.

Round a - bout the fai - ry

Round a - bout the fai - ry

Round a - bout the fai - ry

the fai - ry

ring, Trip it trip it elf and fay, While the mer - ry voi - ces

ring, Trip it trip it elf and fay, While the mer - ry voi - ces

ring, Trip it trip it elf and fay, While the mer - ry voi - ces

ring, Trip elf and fay,

sing, While the mer-ry voi-ces sing, While the mer-ry voi-ces
 sing, sing... sing... sing...
 sing, sing... sing...
 While the mer-ry voi-ces sing, While the me-ry voi-ces
 sing, Trip it un-til break of day, Trip it un-til break of
 Till break of day, Till break of
 Trip it un-til break of day, Trip it un-til break of
 sing, Trip it un-til break of day, Trip it un-til break of
 day, Trip it un-til break of day, Trip it un-til break of
 day, ... break ... of day, Trip...
 day, Trip it un-til break of day, Trip it un-til day....
 day, ... break of day, Trip...

day. Trip it un-til break of day, Till break of

..... Trip it un-til break of day, break of

Trip it un-til break of day, break of

of day break of

B

day. Trip it un-til break of

day. Trip it un-til break of

day. Trip it un-til break of day,

day. Trip it un-til break of day,

day, Trip it un-til break of day, Trip it un-til break of

day, Trip it un-til break of day, Trip it un-til break of

Trip it un-til break of day, Trip it un-til break of

Trip it un-til break of day, Trip it un-til break of

Trip it un-til break of day, Trip it un-til break of

day. Trip it un - til break of day

day. Trip it un - til break of day

day. Trip it un - til break of day

day. Trip it un - til break of day

ff

day Trip it un - til break of day, Trip it un - til break of

day Trip it un - til break of day, Trip it un - til break of

Trip it un - til break of day, Trip it un - til break of

Trip it un - til break of day, Trip it un - til break of

Trip it un - til break of day, Trip it un - til break of

8^a

day. a - way, a - way. a - -

day. a - -

day. a - way, a - way. a - -

day. a - -

day. a - -

p stacc:

8^a

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way, a - way a - way, a - -", "- way. a - -", "- way. a - way a - way, a - -", and "- way. a - -". The fifth staff is the piano accompaniment, featuring a melodic line with an 8va trill and dynamic markings *p* and *f*.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way a - way a - way a - way a -", "- way a - way a - way a - way a -", "- way a - way a - way a - way a -", and "- way a - way a - way a - way a -". The fifth staff is the piano accompaniment, featuring a melodic line with an 8va trill and dynamic markings *p*, *f*, and *cres:*.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way a - way.", "- way a - way a - way a - way.", "- way a - way a - way a - way.", and "- way a - way.". The fifth staff is the piano accompaniment, featuring a melodic line with an 8va trill and dynamic markings *p* and *pp*.

No 2. RECIT — (BASS.)

FORTUNATUS

Haste Percivel and Flo-ri-na, See our Queen

ACCOMP.!

f *p*

radiant in beauty mid th enchanting scene, Our revels cease

and now let some one tell of goodly deed Performed by magic

fpp *fp*

spell.

f *dim:* *rall:*

segue.

No 3. AIR — BY THE FAIR RIVER.

ANDANTE. (♩=108.)

PERCIVEL.
(Tenor.)

Sempre Legato.

ACCOMP.!

pp *p*

cres:

tempo.

p By the fair riv - - er murmur - ing sad - -

rall: *p*

- ly, Wander'sweet A - - lice de - - ject - - ed and lone,

By the fair riv - - er murmur - ing

cres:

sad - - ly, Wander'sweet A - - lice de - - ject - - ed and

cres:

ALL? AGITATO. (♩ = 96.) f

lone. Wild throbd her heart with the

pas - sions that mad - ly, Drove her in

an - ger from du - - ty and home, Ah! I de -

- fy them I brook no con - trol.

Burst from that young and im - pe - - tu - ous

soul. *ff* Burst from that young and in -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the word "soul." followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *ff* is placed above the vocal line.

pe - - tious soul. *f*

The second system continues the vocal line with the words "pe - - tious soul." and ends with a fermata. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is placed below the piano part. A section marker "A" is placed above the vocal line.

cres: *ff*

The third system shows the piano accompaniment continuing. It includes a *cres:* (crescendo) marking and a *ff* (fortissimo) marking. The piano part features a complex texture with many beamed notes in the right hand.

Andante. *Quasi Recit:*
Un - der a hare-bell I

The fourth system is divided into two parts. The first part is marked *Andante.* and the second part is marked *Quasi Recit:*. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamic markings of *ppp* (pianississimo) are used.

stole by the wild wood, Then by a spell made her gaze on the flow'r.

The fifth system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with "stole by the wild wood, Then by a spell made her gaze on the flow'r." and ends with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings of *ppp* and *f* are present.

Moderato. (♩ = 100.)

Back flew her thoughts to the days of her child-hood, When joy and delight fill'd

each pass-ing hour. Dear lit-tle A-lice so fair to be-hold,

8a

cres:

Crown-ing with hare-bells her ringlets of gold, Crown-ing with hare-bells her

8a

f

f

Tempo Primo. (♩ = 108.)

ringlets of gold.

dim:

pp

Soon the charm fold for I saw the tears start, As she

ga-ther'd the hare - bells one by one,

Press-ing them fond - - ly and close to her heart,

cres:

8^a

Hast'ning with smiles she re- turn'd, re- turn'd to her

ff

rall:

8^a

home, Now voi- ces of laugh - - ter re- sound in the

tempo.

p

8^a

dell Now voi- ces of laugh - - ter re -

8

- sound in the dell Where A-lice reigns Queen of the

8a

Detailed description: This system shows the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "- sound in the dell Where A-lice reigns Queen of the". A dashed line with "8a" below it indicates a vocal line continuation. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. The piano part consists of chords and moving lines in both hands.

blue hare - - bell Where A-lice reigns Queen

f

Detailed description: This system shows the second line of music. The vocal line continues with the lyrics "blue hare - - bell Where A-lice reigns Queen". The piano accompaniment continues with similar harmonic support. A dynamic marking of "f" (forte) is present in the piano part.

.... A-lice reigns Queen Where

cres:

Detailed description: This system shows the third line of music. The vocal line has the lyrics ".... A-lice reigns Queen Where". The piano accompaniment features a crescendo, indicated by the "cres:" marking. The piano part has a more active texture with many notes.

A-lice reigns Queen of the blue

8a

ff

f

Detailed description: This system shows the fourth line of music. The vocal line has the lyrics "A-lice reigns Queen of the blue". A dashed line with "8a" below it indicates a vocal line continuation. The piano accompaniment is marked "ff" (fortissimo) and ends with a dynamic marking of "f".

.... hare - bell

8a

ff

pp

Detailed description: This system shows the fifth and final line of music. The vocal line has the lyrics ".... hare - bell". A dashed line with "8a" below it indicates a vocal line continuation. The piano accompaniment is marked "ff" and ends with a dynamic marking of "pp" (pianissimo).

NO 4. CHORUS - OUR QUEEN IS QUITE CONTENT.

ALLEGRO. (♩=108.)

SOPRANO.

ALTO.

TENOR.

BASS.

ALLEGRO.

ACCOMP. I

ff

cres:

fff

8a

Our Queen is quite con - tent, thy mo - ments

Our Queen is quite con - tent, thy mo - ments

Our Queen is quite con - tent, thy mo - ments

Our Queen is quite con - tent, thy mo - ments

8a

f

well were spent, Our Queen is quite con - tent, con - tent.

well were spent, Our Queen is quite con - tent, con - tent.

well were spent, Our Queen is quite con - tent, con - tent.

well were spent, Our Queen is quite con - tent, con - tent.

mf

thy moments well were spent. Our Queen is quite con- tent, thy mo - - ments well were spent....

Our Queen is quite con- tent, thy moments well were spent, thy moments well were spent....

Our Queen is quite con- tent, thy moments well were spent, thy moments well were spent....

Our Queen is quite con- tent, thy moments well were spent, thy moments well were spent....

8a

A

spent.

spent.

spent.

spent.

8a

Our Queen is quite con-

Our Queen is quite con-

Our Queen

ff *f* *dim:*

-tent, con - tent, thy mo - - ments well were

-tent, con - tent, thy mo - - ments well were

f Our Queen is quite con - tent, thy mo - - ments well were

f Our Queen is quite con - tent, thy mo - - ments well were

cres:

spent.

spent.

spent.

spent

Good deeds to o - thers thou wilt see, good

f

Good deeds to o - thers

deeds to o - thers thou wilt see, good deeds Good

Good deeds Good

deeds to o - - thers thou wilt

thou wilt see, Rich bless - - ings shall bring back ... to
 deeds Rich bless - - ings shall bring back to
 deeds Rich bless - - ings shall bring back to
 see, Rich bless - - ings shall bring back ... to

thee Good deeds good deeds to o - thers
 thee Good deeds to ... o - - thers, good deeds
 thee Good deeds to o - thers thou wilt see, good deeds to o - thers
 thee Good deeds to o - - thers, good deeds to

thou wilt see, Good deeds to o thers thou wilt see. Rich bless - ings
 good deeds Rich bless - ings
 thou wilt see, Good deeds Good deeds Rich bless - ings
 o - - thers, good deeds, good deeds. Rich bless - ings

shall bring back to thee. **B**

shall bring back to thee.

shall bring back to thee.

shall bring back to thee.

shall bring back to thee.

Good

Good

Good

Good deeds, good

Good

Good

Good

Good deeds, good

deeds
deeds to o - thers thou wilt see Rich bless - - ings shall bring
deeds, good deeds shall bring
deeds, good deeds, good deeds.....

deeds
deeds to o - thers thou wilt see Rich bless - - ings shall bring
deeds, good deeds shall bring
deeds, good deeds, good deeds.....

..... Good deeds to o - thers thou wilt see Rich
 back to thee Good deeds, good deeds Rich
 back to thee Good deeds to o - thers thou wilt see Rich

..... Good deeds Rich

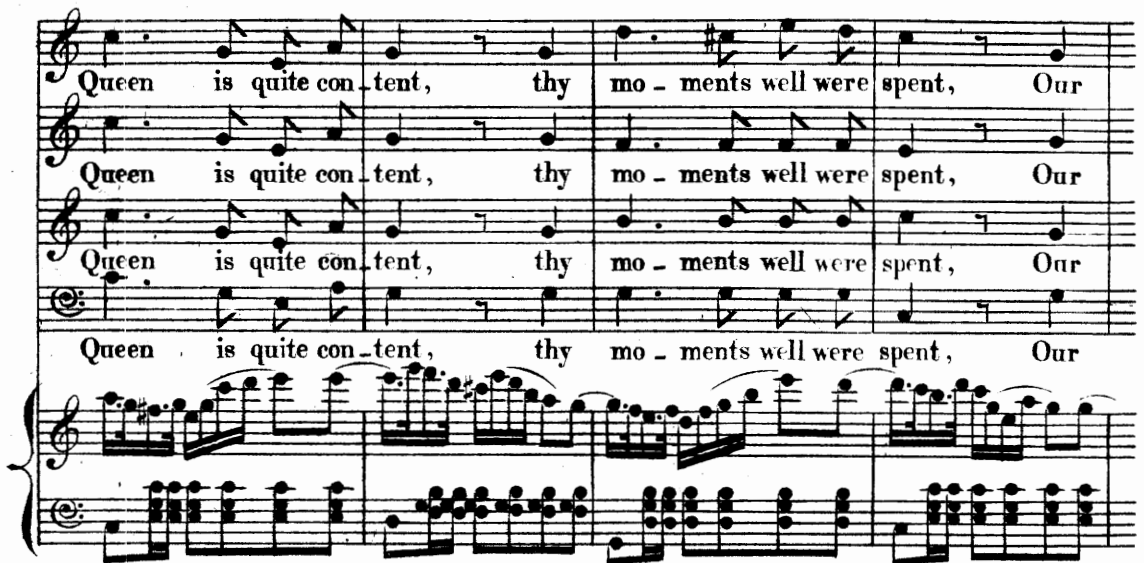
bless - - - ings shall bring back to thee.
 bless - ings shall bring back to thee, Rich bless - ings shall bring back to thee.
 bless - ings shall bring back to thee, Rich bless - ings shall bring back to thee.

bless - - - ings bring to thee.

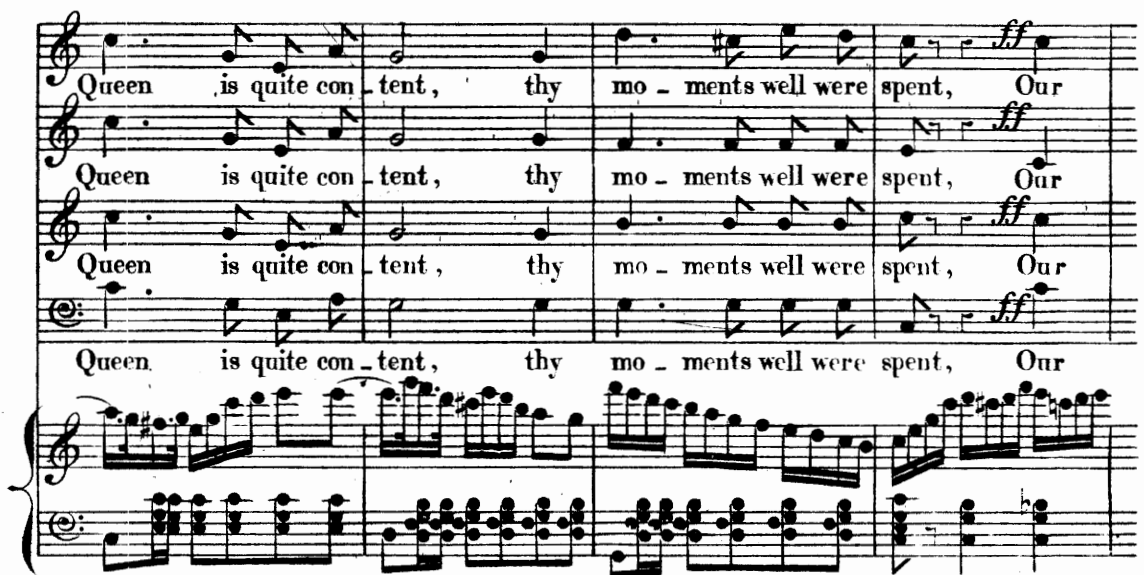
Our
 Our
 Our
 Our
 Our

cres:

Queen is quite con-tent, thy mo-ments well were spent, Our
Queen is quite con-tent, thy mo-ments well were spent, Our
Queen is quite con-tent, thy mo-ments well were spent, Our
Queen is quite con-tent, thy mo-ments well were spent, Our



Queen is quite con-tent, thy mo-ments well were spent, Our *ff*
Queen is quite con-tent, thy mo-ments well were spent, Our *ff*
Queen is quite con-tent, thy mo-ments well were spent, Our *ff*
Queen is quite con-tent, thy mo-ments well were spent, Our *ff*



Queen is quite con-tent, Our Queen is quite
Queen is quite con-tent, Our Queen is quite
Queen is quite con-tent, Our Queen is
Queen is quite con-tent, Our Queen is



con - - - tent, Our Queen is quite con -
 con - - - tent, Our Queen is quite con -
 quite con - tent, Our Queen is quite con -

quite con - tent, Our Queen is quite con -
 sa

- tent, Our Queen is quite con - tent.....
 - tent, Our Queen is quite con - tent.....
 - tent, Our Queen is quite con - tent.....
 - tent, Our Queen is quite con - tent.....

sa

is quite con - - - tent, Our Queen is quite con -
 is quite con - - - tent, Our Queen is quite con -
 is quite con - - - tent, Our Queen is quite con -
 is quite con - - - tent, Our Queen is quite con -

sa

-tent, is quite con - tent, Our Queen,.....

-tent, is quite con - tent, Our Queen, Our

-tent, is quite con - tent, Our Queen,.....

-tent, is quite con - tent, Our Queen, Our

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "-tent, is quite con - tent, Our Queen,....." for the first and third staves, and "-tent, is quite con - tent, Our Queen, Our" for the second and fourth staves. The piano accompaniment consists of a right-hand melody with grace notes and a left-hand accompaniment of chords and eighth notes. The system ends with a fermata over the final note.

..... Our Queen is quite con - - - tent.

Queen, Our Queen is quite con - - - tent.

..... Our Queen is quite con - - - tent.

Queen, Our Queen is quite con - - - tent.

The second system of music features four vocal staves and a piano accompaniment. The lyrics are: "..... Our Queen is quite con - - - tent." for the first and third staves, and "Queen, Our Queen is quite con - - - tent." for the second and fourth staves. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. The system ends with a fermata over the final note.

The third system of music features four vocal staves and a piano accompaniment. The vocal staves are empty, indicating a rest for the vocalists. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. The system ends with a double bar line.

N^o 5. RECIT - (Bass.)

FORTUNATUS.

Comesweet Flo - ri - na, hide notthus thy

face, To thee so fair, we glad - ly now give place, For as the sun each

beau - ty doth un - fold, So doth thy glance, turn ev - ry - thing to gold.

ACCOMP^T

f *p stacc:*

dim: *sf*

f *sf*

p *sf* *rall:*

N^o 6. AIR - IN A ROSE-BUD I WAS LYING.

ANDANTE. (♩ = 72.)

FLORINA.
(Sop^o)

ACCOMP^T

mf

In a rose bud I was ly - ing, Sip - ping ear - ly dew,

When a pale young mother dy - ing

Met my sadden'd view.

One poor boy she left be - hind her And when eve'ning came, All all in

vain, in vain he strove to find her, Calling on her name, call - ing

tempo.

on her name. So I

made sweet sleep steal o'er him. Peace-ful and se - rene To his

mo-ther I re - stor'd him, In a beauteous, a beauteous dream, ...

.... in a beauteous dream, ... in a beauteous dream,

To his mother I re - stor'd him, in a beauteous dream.

Now the cherub's dimpled fin - gers, clasp her drooping

head, In his mother's arms she lin - gers, In his mother's arms she

lin - gers, Knows not, knows not she is dead, knows not, knows not

she is dead, she .. is dead, she .. is

dead.

NO. 7. QUARTETT — PEACE TO THE DREAMER.

LARGHETTO. (♩ = 88.)

SOPRANO. *p* Peace to the dream - - er

ALTO. *p* Peace to the dream - - er

TENOR. *p* Peace to the dream - - er

BASS. *p* Peace to the dream - - er

ACCOMP. (HARP.)*

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

8^a 8^a

o'er him Guard him from

o'er him Guard him from

o'er him Guard him from

o'er him Guard him from

* If a Harp be not available, sing the Quartett unaccompanied.

harm, Peace to the dream - - er

harm, Peace to the dream - - er

harm, Peace to the dream - - er

harm, Peace to the dream - - er

His rest be calm An - - gels watch

His rest be calm An - - gels watch

His rest be calm An - - gels watch

His rest be calm An - - gels watch

o'er him Guard ... him from harm

o'er him Guard ... him from harm

o'er him Guard ... him from harm

o'er him Guard ... him from harm

Peace to the dream - - er, Peace to the

Peace

the dream - - er, Peace to the

Peace to the

8a----- 8a----- 8a-----

dream - - er, Peace Peace

dream - - er, Peace Peace

dream - - er, Peace Peace

dream - - er, Peace Peace

8a----- 8a-----

rall: rall: rall:

Peace Peace

Peace Peace

Peace Peace

Peace Peace

8a----- 8a-----

rall: rall:

pp

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

8a

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

8a

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

8a

Peace to the dream - - er, Peace to the

Peace.....

the dream - - er, Peace to the

Peace to the

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Peace to the dream - - er, Peace to the" on the first line; "Peace....." on the second line; "the dream - - er, Peace to the" on the third line; and "Peace to the" on the fourth line. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The system concludes with a fermata over the final notes.

dream - - er Peace Peace

dream - - er Peace Peace

dream - - er Peace Peace

dream - - er Peace Peace

The second system continues the vocal and piano parts. The lyrics are: "dream - - er Peace Peace" on the first line; "dream - - er Peace Peace" on the second line; "dream - - er Peace Peace" on the third line; and "dream - - er Peace Peace" on the fourth line. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The system concludes with a fermata over the final notes.

Peace Peace

Peace Peace

Peace Peace

Peace Peace

The third system concludes the vocal and piano parts. The lyrics are: "Peace Peace" on the first line; "Peace Peace" on the second line; "Peace Peace" on the third line; and "Peace Peace" on the fourth line. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The system concludes with a fermata over the final notes.

№ 8. RECIT. (Tenor & Bass.)

MAESTOSO.

PERCIVEL.

For tu natus hasten, Hast thou ought to tell.

ACCOMP.T

No rare ad-venture that to thee be-fell since last night's revel?

Quick quick, thy tongue unloose, At least if i-dle Makesome good ex-

Moderato Maestoso.

FORTUNATUS.

-cuse.

I did but wait in all good

breeding for our Queen's commands, And now o-bey her will.

Segue

NO. 9. SONG "I HEARD THE ANVIL CLANG AND FALL".

(♩ = 132.)

FORTUNATUS

ACCOMP. I

The musical score is written in G major and common time. It features a vocal line for Fortunatus and a piano accompaniment. The piano part includes dynamic markings such as *f*, *cres.*, *ff*, *mf*, and *ff*. The vocal line includes lyrics and performance instructions like *8a* and *tr*. The lyrics are: "I heard the anvil clang and fall In the black-smith's forge, in the black-smith's forge, While the chimney tall sent forth a flame with a gleam and a roar, Like the shout of demons escap'd once more, like the shout of demon escap'd once more. There the".

blacksmith stood in the ruddy light, And he toil'd . . . like a gi - - -

mf *cres.*

- - ant, like a gi - ant in his might.

ff

But soon as the heat left the i - ron bands, He

dim: *rall:* *p* *pp* *piu lento.*

buried his head in his hard rough hands, Much I wonder'd to see a man so strong. Bent

f *mf*

down by the weight of some trouble or wrong, Till I heard him murmur a

rall: *Andante.* *colla voce.*

maiden's name And saw he was bound by love's bright chain, Then a fair form en_ter'd

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "maiden's name And saw he was bound by love's bright chain, Then a fair form en_ter'd". A fermata is placed over the word "sa" in the vocal line.

soft as a dove, So I touch'd her heart, I touch'd her heart with

The second system continues the vocal line and piano accompaniment. The lyrics are: "soft as a dove, So I touch'd her heart, I touch'd her heart with". The piano accompaniment features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

rall: *Andrnte.*
pi-ty and love And the moon beams fell, on the happy pair As they pligh_ted their

The third system begins with a tempo change to *rall:* and *Andrnte.* The lyrics are: "pi-ty and love And the moon beams fell, on the happy pair As they pligh_ted their". The piano accompaniment includes a *pp* dynamic marking and features a more rhythmic accompaniment with chords.

troth in the ev' - ning air.

The fourth system concludes the previous phrase with the lyrics: "troth in the ev' - ning air.". The piano accompaniment features a *ppp* dynamic marking and a dense chordal texture.

B *Tempo Imo*

A - gain is heard the clang and fall, In the

The fifth system starts a new section marked **B** *Tempo Imo*. The lyrics are: "A - gain is heard the clang and fall, In the". The piano accompaniment features a *f* dynamic marking and a more rhythmic, percussive accompaniment.

ff black-smith's forge, in the black-smith's forge, *mf* While the chimney tall sends

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a forte (*ff*) dynamic and a half note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics shift to mezzo-forte (*mf*) for the second part of the system.

forth a flame with a gleam and a roar, Like the shout of de-mones-cap'd once

The second system continues the vocal melody and piano accompaniment. The vocal line has a strong rhythmic drive with accents. The piano accompaniment provides harmonic support with chords and moving lines.

ff more, like the shout of de-mon... escap'd once more, There the

The third system shows the vocal line with a dynamic of *ff* and a melodic phrase. The piano accompaniment features a complex texture with various dynamics including *ff*, *sf*, and *mf*. There is a section marked with a first ending bracket and a repeat sign.

blacksmith stands in the ruddy light, and he toils..... like a gi-

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a dynamic of *ff* and a melodic phrase. The piano accompaniment features a dynamic of *cres.* (crescendo).

- - ant, like a gi - ant in his might.

The fifth system concludes the vocal melody and piano accompaniment. The vocal line has a dynamic of *ff* and a melodic phrase. The piano accompaniment features a dynamic of *fff* (fortississimo).

NO. 10. MADRIGAL—LOVE IS A SWEET, YET A CRUEL THING.

MODERATO. (♩ = 138.)

SOPRANO 1.
Love is a sweet, yet a cru - el thing

SOPRANO 2.
Love is a sweet, yet a cru - el thing

CONTRALTO.
Love is a sweet, yet a cru - el thing

TENOR 1.
Trust not too fond - ly, be -

TENOR 2.
Trust not, be -

BASS.
Trust not, be - -

p (UNACCOMPANIED.)

Trust not too fond - - - ly, be - ware of its sting . .

Trust not too fond - ly, be - ware of its sting . .

- ware of its sting.

- ware of its sting.

- ware of its sting.

- ware of its sting.

...
...
...
Trust not too fond - - - ly, be - ware of its sting, love is a
Trust not too fond - ly, be - ware of its sting, love is a
Trust not too fond - ly, be - ware of its sting, love

O love is a sweet yet a
O love is a sweet yet a
O love

cru - el thing, Trust not too fond - ly be - ware of its sting, Trust not too fond - ly, be
cru - el thing, Trust not too fond - ly be - ware of its sting,
cru - el thing, Trust not fond - ly be - ware it sting, Trust not fond - ly,
cru - el thing, Trust not trust not, Trust not fond - ly,
cru - el thing, Trust not trust not.
cru - el thing, Trust not trust not, Trust not fond - ly,

ware of its sting

Trust not too fond - ly be - ware of its sting

ware its sting Trust not fond - ly be - ware of its sting

ware its ... sting

Trust not fond - ly be - ware its sting

ware its sting Trust not fond - ly be - ware its ... sting

Hold it when found, but yet li - mit thy sway, Or 'twill

Hold it but li - mit thy sway, Or 'twill

Hold it but li - mit thy sway, Let it be free,

Hold it but li - mit thy sway, Let it be free, Let it be free,

Let it be free, Let it be free,

Let it be free, Let it be free,

Let it be free, Let it be free,

soon fly a-way 'twill soon fly a-way a-way a-way

soon fly a-way 'twill soon fly a-way a-way a-way

pp 'twill soon fly a-way fly a-way a-way

pp 'twill soon a-way a-way a-way

pp 'twill soon a-way a-way a-way a-way...

'twill soon fly a-way a-way.....

a-way..... a-way. *f*

a-way..... *f*

a-way..... fly a-way, a-way. *f*

-way..... fly..... *f*

..... fly a-way, a-way *f*

..... fly.....

love is a sweet and cru-el thing, O love is a sweet and cru-el
 love is a sweet and cru-el thing, O love is a sweet and cru-el
 and cru-el thing, O love is a sweet and cru-el
 love is a sweet thing, O love is a sweet and cru-el
 love is a sweet and cru-el thing, O love is a sweet and cru-el
 O love is a sweet and cru-el

thing. Love is so shy that oft hid'n it lies,
 thing. Love is so shy that oft hid'n it lies,
 thing. Love is so shy that oft hid'n it lies, Si-lent it wait-eth till
 thing. Si - - - lent till
 thing. Si-lent till.....
 thing. Si-lent till.....

p

Love is so shy, hid'den it lies,

Love is so shy that oft hid'n it lies,

hope shall a rise, Love is so shy that oft hid'n it lies,

hope a rise,

hope a rise,

hope a rise,

O love is so shy that oft

O love is so shy that oft

O love

p Love is so shy, hid'n it lies, Love oft

Love is so shy that oft hid'n it lies, Love oft

Love is so shy that oft hid'n it lies, Love

hid'n it lies Si_lent it wait_eth till hope shall a_rise, Si - lent till

hid'n it lies Si_lent it wait_eth till hope shall a_rise,

hid'n it lies Si - - - lent, Si - - - lent, Si - lent

hid'n it lies Si - - - lent, Si - - - lent, Si - lent

hid'n it lies Si - - - lent, Si - - - lent,

hid'n it lies Si - - - lent, Si - - - lent, Si - lent

hope shall a_rise Then with soft notes it

Si - - lent till hope shall a_rise Then it

Si - - - lent Si - - lent till hope a_rise Then it

hope shall a_rise Then it

Si - - lent till hope a_rise

Si - - lent Si - - lent till hope a_rise

a - way a - way, *f* O love is a sweet and
 - way O love is a sweet and
 fly a-way a - - way, and
 fly O love is a sweet.....
 fly a-way a - - way, O love is a sweet and
 fly.....

ff
 cru - el thing, O love is a sweet and cru - - el thing.
 cru - el thing, O love is a sweet and *ff* cru - - el thing.
 cru - el thing, O love is a sweet and *ff* cru - - el thing.
 thing, O love is a sweet and *ff* cru - - el thing.
 cru - el thing, O love is a sweet and *ff* cru - - el thing.
 O love is a sweet and *ff* cru - - el thing.

NO. 11. SONG - HAPPY FAYS AND FAIRIES ALL.

MODERATO. (♩ = 80.)

GENTILLA.

ACCOMP. T

The first system of music features a vocal line for 'GENTILLA.' and piano accompaniment for 'ACCOMP. T'. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO' with a quarter note equal to 80 beats per minute. The music begins with a vocal line on a whole note, followed by piano accompaniment in the right and left hands.

The second system continues the piano accompaniment. It includes a 'cres.' (crescendo) marking. The right hand features a melodic line with some chromaticism, while the left hand provides a steady accompaniment.

The third system continues the piano accompaniment and includes the word 'Happy' written above the vocal line. A 'rall.' (rallentando) marking is present in the piano accompaniment. The music concludes with a final chord.

The fourth system features the vocal line and piano accompaniment. The lyrics are: 'fays and fair-ies all, We have heard with joy to - night, That no'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simpler accompaniment in the left hand.

The fifth system features the vocal line and piano accompaniment. The lyrics are: 'grief how_e - ver small, Slight-ed is by lov - ing sprite, Precious'. The piano accompaniment continues with the same rhythmic pattern as in the previous system. A 'p' (piano) dynamic marking is present.

is the will and pow'r, That brings balm to heal dis - tress, Used a -

- right will gild each hour With a joy, a joy naught

f

rall: can ex - press, Ah hap - py fays and fair - ies

p *tempo.*

all, We have heard with joy to night, That no grief how e - ver

8a

small, Slight - ed is by lov - ing sprite, Slight - ed is by

p *8a*

A

lov - ing lov - ing sprite.

Let each

foot - fall light - ly tread, Hush'd be ev' - ry jarr - ing sound, When to

pain and sor - row led Fair - ies scat - ter blessings round. Then at

eve, when care must sleep When the glow - worm's lamp is seen, Let us

dance and re-vel keep, Hand in hand, in hand up -

f *rall:*

- on the green, Ah hap - py fays and fair - ies

p *tempo.* *sf*

all, We have heard with joy to - night, That no grief how e - ver

small, Slight-ed is by lov - ing sprite, Slight-ed is by

p *ga*

lov - ing lov - ing sprite.

No 12. RECIT - (Sop: & Tenor.)

ALLEGRO MODERATO.

FLORINA.

ACCOMP.

Is it a glow-worm that I see, Or

does the dawn ap - pear?

cres: *f*

PERCIVEL.

Thine eyes a - lone are bright to me, Thy

Andante.

voice is all I hear! Thy voice is

accell: *rall:*

pp

FLORINA.

all I hear,..... Me-thinks thy vi - sion

dim'd must be, Thy blind - ness I de - plore,

PERCIVEL.

Allegro.

Indante

If thou in truth dost pi - ty me, My

peace, my peace thou wilt re - store, My peace thou wilt re -

- store.

rall:

DUETT - WHY SHOULD I SQUANDER.

ANDANTINO. (♩ = 98.)

FLORINA.

PERCIVEL.

ACCOMP.T

Why should I squander my pi - ty on tri - fles. While

wretch - ed mor - tals my sym - pa - thy claim, He who is

wise such mad fol - ly sti - fies Were it not bet - ter if

thou didst the same, Were it not bet - ter if thou didst the

same. Spurn not my love per - chance in deep sor - row if

legato.

pp

f

I'm far a - way it may be thy fate, *f* Scorn - ing to -

- day re - gret - ing to - mor - row Then to re - pent tho' a -

- las all too late, Then to re - pent tho' a - las all too

late.

accell: *f* *ff*

II LEGRO AGITATO. (♩=92)

Think not my peace . so quick - - ly is
 O spurn not my

bro - - ken, Go if thou dar - - est, the
 love, O spurn not my

loss will be thine; Should my tears
 love, I can but

flow, 'twill be but a to - - ken That
 leave thee, The loss be

some one's sor - - row is deep - - er than
 thine, be thine, the.....

mine: Think not my peace so
 loss be thine; O

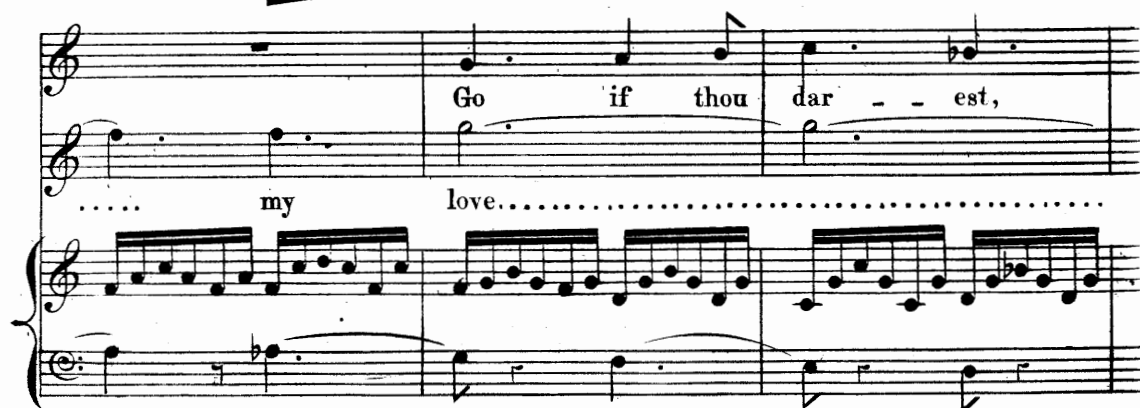
quick - - ly is bro - - ken, Go if thou
 spurn not my love, O spurn

dar - - est, the loss will be thine.
 not my love, the loss will be thine.


Go if thou dar'st,
Spurn not my love,.....



Go if thou dar - - est,
..... my love.....



Go the loss is thine,
..... the loss is thine,



Go the loss.... will be thine the loss.....
Spurn not..... my..... love..... the loss.....



Tempo Imo.

rall:
 is thine thine Let us not lin-ger, the
rall:
 is thine thine Let us not lin-ger,

rall:
cres:

day-light is near-ing, If thou'rt in ear- nest my pi- ty to
 not lin-ger, If thou'rt in ear- nest my plead-ing must

cres:
 move, Do well and no- bly, Do
 move, Do well and no- bly, Do

f

well and no- bly, do well and no- bly, The fu- ture ne'er
 well do well and no- bly, The fu- ture ne'er

Sax

fear - - ing, Friend - - ship hap - ly may change to love,

fear - - ing, Friend - - ship may change to love,

f

change to love, to love, to love,

change to love, to love,

..... change, may change, to

..... change, may change, to

adagio.

love

love

fff *pp*

№ 13. CHORUS - FINALE. AWAY, AWAY, AWAY.

ALLEGRO. (♩ = 100.)

SOPRANO.

ALTO.

TENOR.

BASS.

ALLEGRO.

ACCOMP. *f* *cres:*

8^a

f

p Allegretto.

A way a way a way when

A way a way a way when

A way a way a way when

A way a way a way when

Allegretto.

73

p

dawn is break_ing, We must leave the fai - ry ring, *p* A -

dawn is break_ing, We must leave the fai - ry ring, *p* A -

dawn is break_ing, We must leave the fai - ry ring, *p* A -

dawn is break_ing, We must leave the fai - ry ring, *p* A -

f

- way, a - way, a - way, when dawn is breaking, when dawn,...

- way, a - way, a - way, when dawn is breaking, when dawn,.....

- way, a - way, a - way, when dawn is breaking, *f*

- way, a - way, a - way, when dawn is breaking, when *f*

ff

..... when dawn, ... when dawn is break_ing, We must

..... when dawn, when dawn is break - - ing, We must

when dawn, when dawn is break - - ing, We must

dawn, when dawn is break_ing, We must leave, must

Sa

leave the fai - ry ring, A - way a - way
 leave the fai - ry ring, A - way, a - way, a -
 leave the fai - ry ring, A - way,.....
 leave the fai - ry ring, A - way,.....

when dawn is break - ing, We ...
 way when dawn is break - ing, We must leave,
 when dawn is break - ing, We must leave,
 We must leave,

stacc.

..... must leave, We must leave the fai - - -
 We must leave, We must leave the fai - ry
 We must leave, We must leave the fai - ry
 We must leave, We must leave the fai - - -

8a

- ry, the fai - ry ring, leave the fai - - - ry
 ring, the fai - ry ring, the fai - - - ry
 ring, the fai - ry ring, leave the fai - - - ry
 - ry, the fai - ry ring, the fai - - - ry

A
 ring.
 ring.
 ring.
 ring.

f Mor - tals soon will be a - wak - ing; *pp* Soft - ly then our

f Mor - tals soon will be a - wak - ing; *pp* Soft - ly then our

f Mor - tals soon will be a - wak - ing; *pp* Soft - ly then our

f Mor - tals soon will be a - wak - ing; *pp* Soft - ly then our

f *pp*

fare - well sing, *f* Mor - tals soon will be a - wak - ing;

fare - well sing, *f* Mor - tals soon will be a - wak - ing;

fare - well sing, *f* Mor - tals soon will be a - wak - ing;

fare - well sing, *f* Mor - tals soon will be a - wak - ing;

fare - well sing, *f* Mor - tals soon will be a - wak - ing;

8^a

pp Soft - ly then our fare - well sing, ... *pp* Soft - ly then ... our

pp Soft - ly then our fare - well sing, ... *pp* Soft - ly then our

pp Soft - ly then our fare - well sing, ... *pp* Soft - ly then our

pp Soft - ly then our fare - well sing, ... *pp* Soft - ly then our

8^a

fare - well sing our fare - well sing
 fare - well sing our fare - well sing our fare - - -
 fare - well sing our fare - well sing our fare - -
 fare - well sing our fare - well sing our

our fare - well sing our fare - - well sing, A -
 - - - well our fare - - well sing, A -
 - - - well our fare - - well sing, A -
 fare - - - well our fare - - well sing, A -

- way a - way a - way when dawn is break - ing, We must leave the
 - way a - way a - way when dawn is break - ing, We must leave the
 - way a - way a - way when dawn is break - ing, We must leave the
 - way a - way a - way when dawn is break - ing, We must leave the

fai - ry ring, A way a way a way when dawn is breaking, when
fai - ry ring, A way a way a way when dawn is breaking, when
fai - ry ring, A way a way a way when dawn is breaking, when
fai - ry ring, A way a way a way when dawn is breaking, when

dawn is break - ing, We must leave We ... must leave the
dawn is break - ing, We must leave We ... must leave the
dawn is break - ing, We must leave We ... must leave the
dawn is break - ing, We must leave We ... must leave the

fai - ry ring.
fai - ry ring.
fai - ry ring.
fai - ry ring.

B

f

p

First join hands and

p

First join hands and

p

First join hands and

p

First join hands and

trip it light - ly, O'er the green and dew - y grass

trip it light - ly, O'er the green and dew - y grass

trip it light - ly, O'er the green and dew - y grass

trip it light - ly, O'er the green and dew - y grass

8^a

cres:

While the moon-beams shine so bright - ly Thus our mer - ry

cres:

While the moon-beams shine so bright - ly Thus our mer - ry

cres:

While the moon-beams shine so bright - ly Thus our mer - ry

cres:

While the moon-beams shine so bright - ly Thus our mer - ry

8^a

cres:

time we pass. First join hands and trip it light - ly,

time we pass. First join hands and trip it light - ly,

time we pass. First join hands and trip it light - ly,

time we pass. First join hands and trip it light - ly,

p

8a

O'er the green and dew - y grass, While the moon-beams

O'er the green and dew - y grass, While the moon-beams

O'er the green and dew - y grass, While the moon-beams

O'er the green and dew - y grass, While the moon-beams

8a

shine so bright - ly Thus our mer - ry time we pass our

shine so bright - ly Thus our mer - ry time we pass our

shine so bright - ly Thus our mer - ry time we pass our

shine so bright - ly Thus our mer - ry time we pass our

cres:

cres:

cres:

cres:

f *C*

mer - ry time our time we pass .

mer - ry time our time we pass .

mer - ry time our time we pass .

mer - ry time our time we pass .

8^a

8^a

Soon will rise the glo - rious sun To gild the earth with

gold - en light When his west - ern home is won, With
 When his west - ern home is won, With
 When his west - ern home is won, With
 When his west - ern home is won, With

8a

fai - ry song we'll hail the night. A - way a - way a - way, when
 fai - ry song we'll hail the night. A - way a - way a - way, when
 fai - ry song we'll hail the night. A - way a - way a - way, when
 fai - ry song we'll hail the night. A - way a - way a - way, when

8a

p

dawn is break - ing We must leave the fai - ry ring, A -
 dawn is break - ing We must leave the fai - ry ring, A -
 dawn is break - ing We must leave the fai - ry ring, A -
 dawn is break - ing We must leave the fai - ry ring, A -

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "a - way a - way..... a - way a - way". The bottom staff is a piano accompaniment. Dynamics include *p* and *pp*.

Second system of musical notation. It consists of four staves. The top three staves are vocal parts with lyrics: "a - way a - way a - way a - way a - way a - way". The bottom staff is a piano accompaniment. Dynamics include *pp*, *p*, *cres:*, and *f*.

Third system of musical notation. It consists of two staves. The top staff is a vocal part with lyrics: "a - way a - way a - way". The bottom staff is a piano accompaniment. Dynamics include *cres:* and *f*.

Fourth system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "a - way a - way..... a - way..... a - way..... a - way..... a - way.....". The bottom staff is a piano accompaniment. Dynamics include *ff*.

Fifth system of musical notation. It consists of two staves. The top staff is a vocal part with lyrics: "a - way.....". The bottom staff is a piano accompaniment. Dynamics include *ff*. The system ends with a double bar line and a repeat sign. The composer's name "G. Norris" and "Eng." are visible at the bottom right.

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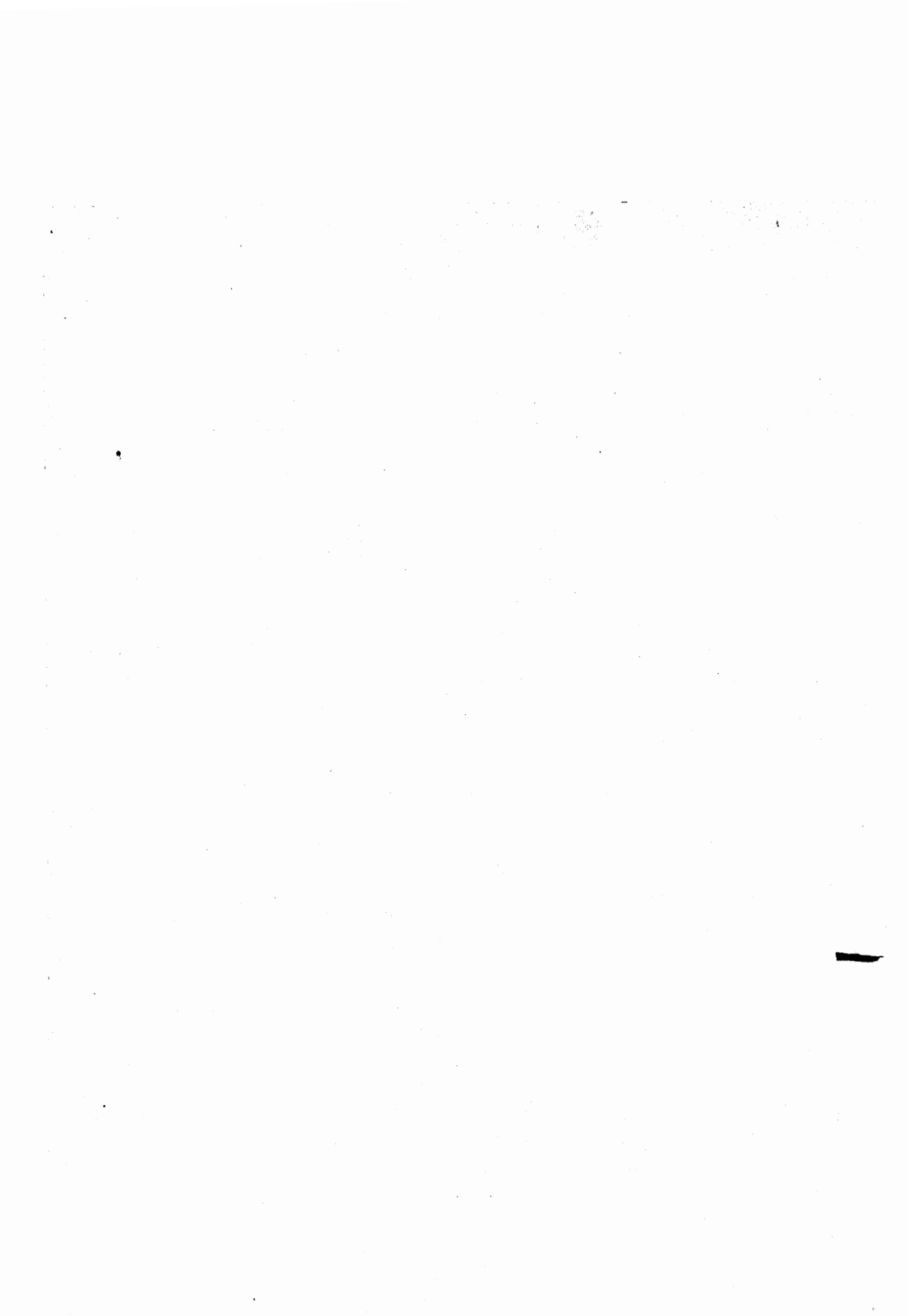
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