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Vocal Music - (Opera)
(J. C. Hinckley)

C. 2295

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Howan

THE
FAIRIES
AN
OPERA.

The Words taken from
SHAKESPEAR &c.

Set to Music by
JOHN CHRISTOPHER
M^r. SMITH.
AN
1712 - 1795.

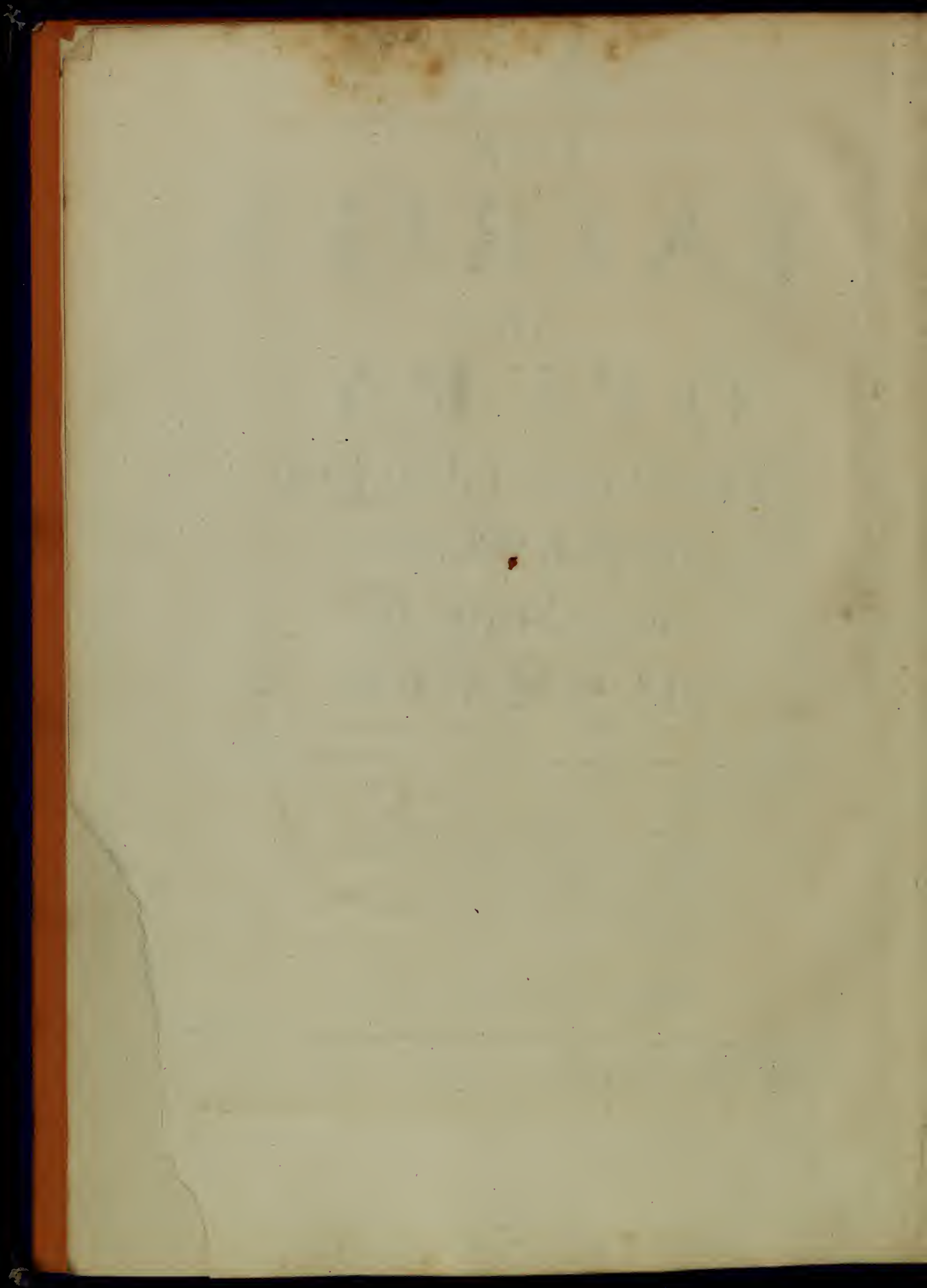
Vide Prologue.

GARRICK.

Struck with the Wonders of his Master's Art
Whose SACRED DRAMAS shake and melt the Heart,
Whose Heaven-born Strains the coldest Breast inspire,
Whose CHORUS-THUNDER sets the Soul on Fire!
Inflam'd, astonish'd! at those magic Airs,
When SAMSON groans, and frantic SAUL despairs,
The Pupil wrote —

.....
If through the Clouds appear some glimm'ring Rays,
They're Sparks he caught from his great Master's Blaze!

London. Printed for I. Walsh in Catharine Street in the Strand.



A Table of the SONGS in the ENGLISH OPERA call'd the FAIRIES.

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Musick Compos'd by M^r HANDEL. Printed for I. WALSH in Catharine Street in the Strand.

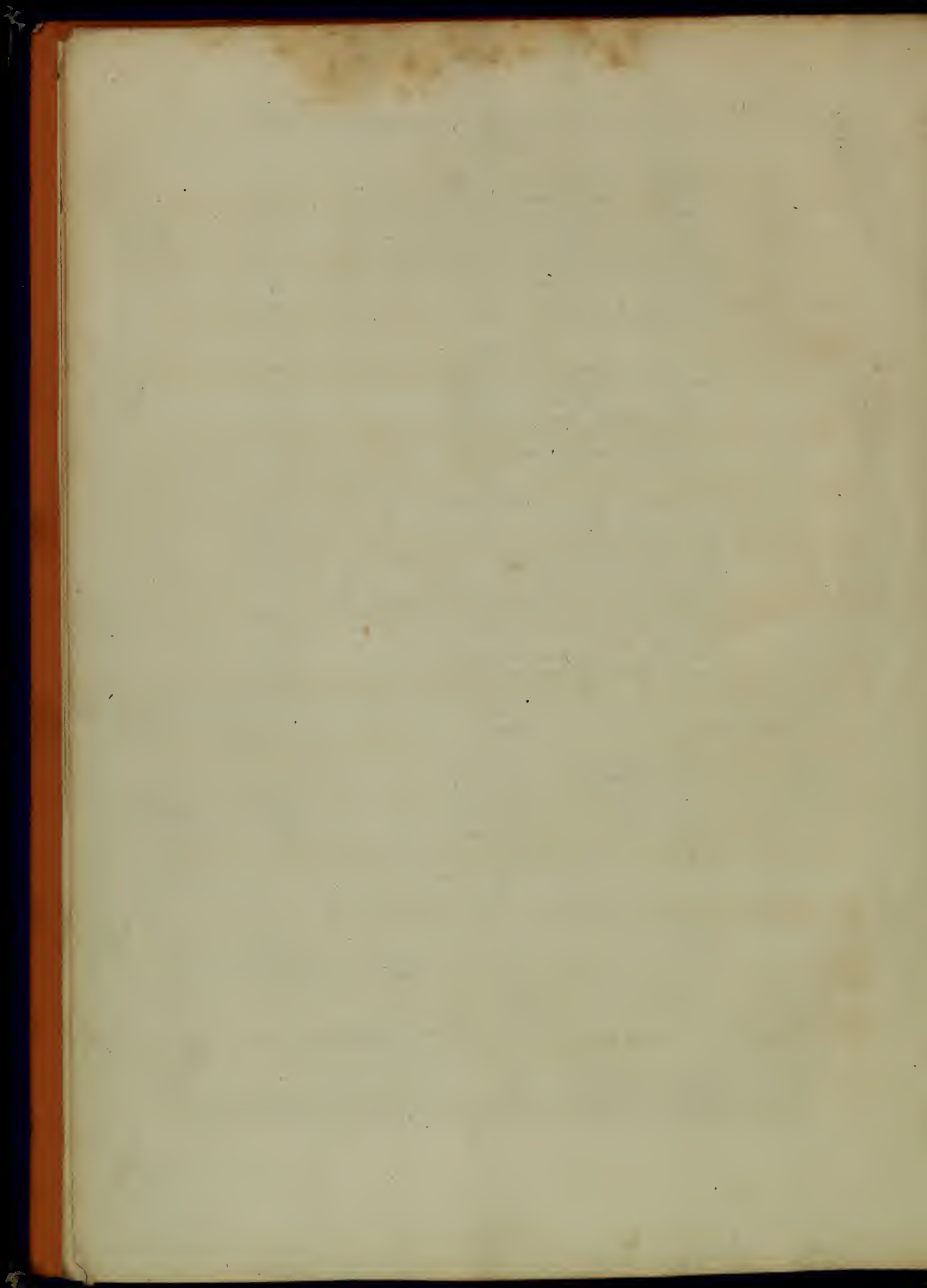
ORATORIOS, in Score.					
s	d		s	d	
Jephtha	10-6	Judas Macchabeus	10-6	Saul	10-6
Theodora	10-6	Occasional Oratorio	10-6	Deborah	10-6
Solomon	10-6	Samfon	10-6	Esther	10-6
Sufanna	10-6	Hercules	10-6	Acis and Galatea	10-6
Alexander Balus	10-6	Belshazzar	10-6	Semele	10-6
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STATISTICS

1880

1881

1882

1883

1884

1885

1886

1887

1888

1889

1890

1891

1892

1893

1894

1895

OVERTURE

The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a melodic line with several trills (tr) and ornaments (circles with a vertical line). The bass staff provides a harmonic accompaniment with various figures, including sixteenth-note patterns and rests. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system continues the musical development. The treble staff features a more complex melodic line with trills and ornaments. The bass staff continues with rhythmic accompaniment, including some sixteenth-note runs. The notation includes various accidentals and dynamic markings.

The third system includes first and second endings. The treble staff has a melodic line with a trill and a first ending (1st) leading to a second ending (2^d). The bass staff also has first and second endings. A 'Pia' marking is present in the treble staff. The notation includes various accidentals and dynamic markings.

The fourth system begins with the tempo marking 'Allegro'. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes various accidentals and dynamic markings. The key signature remains one flat and the time signature is common time.

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The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff features several sixteenth-note patterns with a '6' above them, indicating sixteenth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music continues with similar rhythmic and melodic patterns as the first system. The bass staff continues with sixteenth-note patterns marked with '6'.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff features several sixteenth-note patterns with a '6' above them, indicating sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff features several sixteenth-note patterns with a '6' above them, indicating sixteenth notes.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingering numbers (6, 6, 9, 6, 6, 9, 6, 6, 9, 6, 5, 8, 7, 6, 3, 4, 3, 4, 3, 4, 3) are written above the bass staff. There are also some asterisks and a '4' below the bass staff.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with complex rhythmic patterns. Fingering numbers (4, 6, 4, 3) and asterisks are present in the bass staff.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with complex rhythmic patterns. Fingering numbers (5, 4, 6, 6, 4, 6) are present in the bass staff.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with complex rhythmic patterns. Fingering numbers (6, 6, 6, 5, 6, 6, 6, 7, 5, 4) and asterisks are present in the bass staff. The word "Adgo" is written in the right margin of the middle and bottom staves.

Minuet
Pia
Andantino

For

Pia

For Pia For

Pia For

March

Tromba

Viol: e
Hautb: 1^o

Viol: e
Hautb: 2^o

Viola

Baffi

pia for pia for

pia for pia

pia for pia for

Sung by M^r Beard

Tromba
Viol: 1^o
Viol: 2^o
Viola

Pierce the Air with founds of Joy, Pierce the Air with founds of Joy,

Come HY...MEN with the wing-ed Boy bring Song and Dance and revel-ry.

po

bring Song and Dance and revel-ry, and re-

For

vel . . . ry . . . and re-vel-ry. Pierce the air wth founds of

6 6*
5

Pia

Joy, Come Hy- . . . MEN with the wing- . . . ed Boy, bring Song and Dance and revelry.

6 7 7

bring Song and Dance & revelry. and re -

vel - - - - ry - - - - Pierce the Air with founds of Joy.

For

bring Song and Dance and revelry. bring Song and Dance and re - vel - ry.

Musical score for the first system, featuring five staves with treble and bass clefs, various musical notations, and the instruction "Pia".

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment.

great - solem-ni-ty, from this our great solem-ni-ty, drive care and sorrow far a -

Musical score for the third system, continuing the vocal and instrumental parts.

Musical score for the fourth system, concluding the page with the instruction "Dal Segno".

way. let all be mirth and Holi-day, let all be mirth and Ho-liday.

76 4 5 Dal Segno.

Sung by Sig^{ra} Passerini

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 5 3, 6 5, 4 3, and 6 5.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings: *Pia*, *piu for.*, *for*, and *Pia*.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *With*. The piano part includes figured bass notation: 6 5, 4 3, 6 5, and 4 3.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*. The lyrics are: mean disguise let others nature hide, and mimick virtue with the paint of art. I scorn the cheat of

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*. The lyrics are: reason's foolish pride, and boast the graceful weakness of my heart, and boast the graceful weak-

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic marking: *tr*. The lyrics are: nefs

For Fortifs^o piu for pia Fortifs^o

of my heart, y weaknes of my heart. With

For Pia

mean disguise let others nature hide, and mimick virtue with the paint of art, and mimick virtue with y paint of

art. I scorn the cheat of reason's foolish pride, of rea - - - - - sons

For Pia

foolish pride, and boast the graceful weaknes of my heart, and boast the graceful weak - nes of my

piu for for *piu for* *pia* *piu for* *fortis*

heart, ^eweakness of my heart.

Larghetto e pia *piu for* *pia*

The more I think, the more I feel, I feel my pain, and learn the more each

piu for *pia* *piu for* *pia*

heav'nly charm to prize, while fools too light for passion safe re-main, and dull sensation

for

keeps the stupid wife, and dull - - - sen - sa - tion keeps the stu - pid wife, the stu - pid wife.

Da Capo

Sung by Sig.^r Guadagni

Larghetto

piu pia for

Pia

When that gay feason did us lead to the tann'd hay-cock in the mead, when the mer-ry

bells rung round . . . and the rebecks brisk did found, when young and old came forth to play.

on a sunshine ho-ly-day, on a

for *Pia*

sunshine holyday when that gay feason did us lead

for *ab: . . . pia . . . piu for*

to the tann'd hay-cock in the mead, when the merry bells rung round, rung round

for
and the rebecks brisk did found, when young and old came forth to play-

pp
on a sunshine holyday, on a
piu for

for
sunshine holyday, Let us wander far a-way.

Pia
where the nibbling flocks do stray, o'er the mountains bar- - ren breast, where labouring clouds do often

rest, o'er the meads with daizies py'd, shallow brooks and rivers wide, meadows trim with daizies py'd.

piu for for
shallow brooks and rivers wide. When that gay
Dal Segno

Sung by Miss Poitier

Andante

First system of musical notation. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 12/8. The tempo is marked 'Andante'. The piano part includes various fingering numbers and some trills.

Pia For Pia

O HERMIA fair, O happy, happy fair, your

Second system of musical notation. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, middle, and bass clefs). The tempo is marked 'Pia'. The lyrics 'O HERMIA fair, O happy, happy fair, your' are written below the piano part. The piano part includes various fingering numbers and some trills.

eyes are load-stars, and your tongue's sweet air, more tuneable than lark to shepherd's ear, than

Third system of musical notation. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble, middle, and bass clefs). The lyrics 'eyes are load-stars, and your tongue's sweet air, more tuneable than lark to shepherd's ear, than' are written below the piano part. The piano part includes various fingering numbers and some trills.

First system of musical notation, consisting of a treble staff, a bass staff, and a lute tablature staff below. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation with lyrics: "lark to shepherd's ear, when wheat is green, when hawthorn buds appear, when wheat is green, when hawthorn buds ap". Below the bass staff is a lute tablature staff with numbers 4, 5, 6, 6, 4, 5, 6, 5, 7, 6, 5, 7.

Third system of musical notation with lyrics: "piu for for pia". Above the treble staff are three trills marked "tr". Below the bass staff is a lute tablature staff.

Fourth system of musical notation with lyrics: "pear, when wheat is green, when hawthorn buds appear. O HER...MIA". Below the bass staff is a lute tablature staff with numbers 6, 6, 6, 6, 5, 6, 4, 5.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The music continues in the same key and time signature.

Sixth system of musical notation with lyrics: "fair. O happy, happy fair, your eyes are load-stars, and your tongue's sweet air, more tuneable than". Below the bass staff is a lute tablature staff with numbers 4, 7, 5, 6, 7, 6, 5, 6, 5, 6, 4, 5, 6, 6, 5, 6, 6, 5, 6.

lark to shepherd's ear, than lark to shep-herd's ear, when wheat is green, when haw- thorn buds - appear. O

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

HERMIA, happy fair, O happy, happy fair, your tongue's sweet air, more tuneable than the lark, when

6 5 9 8 6 7 5 6

wheat is green, when hawthorn buds appear, when wheat is green, when haw- thorn buds appear, when wheat is

6 4 5 6 6 7 6 6 7 6

tr *tr*
 piu for for
 green when hawthorn buds appear.
tr *tr* *tr*
 Pia
 O teach me how you look, and with what art, you
 fway the motion of your lover's heart, you fway the motion of your lover's heart. O

First system of musical notation, featuring treble and bass staves with various notes, rests, and trills (tr).

Second system of musical notation, including a vocal line with lyrics and a bass line with figured bass notation.

teach me how you look, and with what art, you sway the motion of your lover's heart, your lover's

Third system of musical notation, including treble and bass staves with notes and rests.

Fourth system of musical notation, including a vocal line with lyrics and a bass line with figured bass notation.

Adg^o heart, you sway your lo- ver's heart.

Fifth system of musical notation, including treble and bass staves with notes and rests.

Sixth system of musical notation, including a bass line with figured bass notation.

Seventh system of musical notation, including a bass line with figured bass notation and the instruction "Dal Segno".

O Dal Segno

Sung by Sig^{ra} Passerini

Andante

Be fore the time I did Lyfander see, I.y.fan.der fee, seem'd

Athens like a pa.radise to me. a pa - - - - - re

radifetome, a pa.ra.di fe to me, seem'd A. . . thens like a paradise to me.

be fore the time I did lyfander

8 7 5
6 5 4

6 6 6 5 3

b7 6 6 7
5 4 6 5

po

see, lyfan, der see, seem'd Athens like a pa-ra-dise to me, seem'd A - - - - - thens like a pa-

3 b 4 5 #

6 4 5 3

6 5 4 3

Piu For Pia

radife to me, a pa

6 5 b3 b7 5 4

6 4 5 3

7

radife to me, be-fore the time I did lyfander see, seem'd Athens like a pa,radife to me, seem'd A -

6

6 5 3

4 3

Piu *molto* *tr* *Fe*

... then's like a pa- ra-dise to me, a pa-ra-di-se to me, ...

6 6 5 6 6 5
4 3 4 3

87 5
65 3

6 6 6 5 6 5
4 3 4 3

po

then what gra- ces in my love do dwell, that he hath turn'd a heaven in- to hell.

6 6 6 5 6 5
4 # 4 #

6b 5b

tr *D.C.*

that he hath turn'd a heaven in- to hell, a heaven in to hell, a heaven in- to hell.

6 # 6 5 # 6 6 4

Sung by Miss Potter

Love looks not with the eyes, but with the
 mind, but with the mind, and therefore is wing'd. Cupid painted blind, nor hath loves mind, of
 any Judgement taste, wings and no eyes, figure un-hee-dy haste, un-hee-dy haste.

Love looks not with the eyes but with the mind, and therefore
 is wing'd Cupid painted blind, nor hath loves mind, of Judgement taste nor hath loves mind, of

Chis. Callaparte

The score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are written below the vocal line. The piano part includes various ornaments and trills, marked with 'tr' and 'Fe'. The score is divided into several systems, each with a treble and bass clef staff. The lyrics are: "Love looks not with the eyes, but with the mind, but with the mind, and therefore is wing'd. Cupid painted blind, nor hath loves mind, of any Judgement taste, wings and no eyes, figure un-hee-dy haste, un-hee-dy haste." The second system repeats the first line of the lyrics. The third system continues the lyrics: "Love looks not with the eyes but with the mind, and therefore is wing'd Cupid painted blind, nor hath loves mind, of Judgement taste nor hath loves mind, of". The score ends with a signature "Chis. Callaparte".

any Judgement taste, nor hath loves mind of any Judgement taste, wings and no eyes, figure un-

... hee dy hafte... un hee dy hafte,

And therefore is love said to be a child, be. cause in choice he

of. tens be. - guild, he oftens be - guild. be. cause in Choice he often is be.

- guild, be. cause in choice he often is be - guild, he often is be - guild, D.C.

Sung by Master Moore

Confor'di Heat

fenza H

Guiftofo

The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/8 time and G major. It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings like 'f' and 'ff'.

Where the bee fucks, there lurk I, in a

The second system continues the musical notation. The bass staff has the lyrics 'Where the bee fucks, there lurk I, in a'. The music continues with similar rhythmic complexity and melodic ornamentation.

fenza H

The third system of music. The bass staff has the lyrics 'cowflips bell I lye, there I couch when owls do cry'. The music continues with the same intricate melodic patterns.

cowflips bell I lye,

there I couch when owls do cry, - - - - -

The fourth system of music. The bass staff has the lyrics 'there I couch when owls do cry'. The music continues with the same intricate melodic patterns.

The fifth system of music. The bass staff has the lyrics 'there I couch when owls do cry'. The music continues with the same intricate melodic patterns.

there I couch when owls do cry.

The sixth system of music. The bass staff has the lyrics 'there I couch when owls do cry'. The music continues with the same intricate melodic patterns. There are performance markings like 'tr' (trill) and 'f' (forte) in the bass staff. The system ends with a double bar line.

Senza H.

where the bee fucks, there lurk I, in a cowflips bell I lye,

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

Senza H.

in a cowflips bell I lye. there I couch when owls do cry.

6 4

For senza fordini

there I couch when owls do cry.

3 4 5 6 4 3 4 3

Senza H
 All^o po Fe
 Unis
 On the bats back I do fly... do Fly

4 5 3 6 6 3

po
 after sunset merrily, merrily, merrily, shall I live now, under the blosom that hangs on the bough.

47

Fe
 Da Capo
 that hangs on the bough, that hangs on the bough, under the blosom that hangs on the bough.

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

Sinfonia

29

Vio. 1^{mo}

Vio. 2^{da} *Unis*

Hautb. 1^{mo} & 2^{do}

Viola. *Col Basso*

Basso.

p^o *f^e*

Unis

Unis

p^o *f^e*

First system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats, containing the instruction "Unis.". The third staff is a treble clef with a key signature of two flats, containing the instruction "Col Violini". The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of two flats. The music features complex rhythmic patterns, including sixteenth-note runs and rests.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of two flats, containing the instruction "P^o". The second staff is a treble clef with a key signature of two flats, containing the instruction "tr tr". The third staff is a treble clef with a key signature of two flats, containing the instruction "Col Violini". The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of two flats, containing the instruction "P^o". The music continues with complex rhythmic patterns and trills.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of two flats. The music features complex rhythmic patterns, including sixteenth-note runs and rests.

Fourth system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of two flats, containing the instruction "tr". The second staff is a treble clef with a key signature of two flats, containing the instruction "Haut. Tacet". The third staff is a treble clef with a key signature of two flats, containing the instruction "Unis.". The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of two flats, containing the instruction "6 5 4 3". The music concludes with complex rhythmic patterns and rests.

Sung by Miss Young

Andantino

O'er the smooth enamell'd green enamell'd green

where no print of Step hath been of

Step hath been

Follow me

as I Sing

and touch the

war-ble'd String

and

touch the war-ble'd String

Musical score for a piece in G major (one sharp). The score is arranged in systems, each containing vocal lines and piano accompaniment. The piano part includes figured bass notation.

System 1: The piano part begins with a *P^o* (piano) dynamic. The vocal line starts with the lyrics: "O'er the smooth enamell'd green enamell'd green where no print of Step hath been where no".

System 2: The piano part features complex figures: $\frac{4}{3}$, $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{7}{5}$ tr. The vocal line continues: "print of Step hath been Follow me as I Sing and touch the war- - bled String".

System 3: The piano part includes figures: $\frac{5}{3}$, $\frac{5}{5}$, $\frac{6}{6}$, $\frac{4}{4}$, and $\frac{5}{3}$. The vocal line concludes with: "o'er the smooth enamell'd green where no print of Step hath been follow me as I Sing".

The score concludes with a *Unis.* (Unison) instruction for the vocal line.

Fe

and touch and touch the war - - bled string and touch the war - - - bled string

Un - - der the

P^o Allegro

Shady roof of bran - - ching Elm Star proof of branching Elm Star proof

Fol - low follow me follow follow me Da Capo .

Fol - low follow me follow follow me Da Capo .

Sung by Master Reinhold

The first system of music consists of four staves. The top two staves are in treble clef with a 6/8 time signature. The bottom two staves are in bass clef with a 6/8 time signature. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

The second system of music includes lyrics. The lyrics are: "po Fe Unis Unis" and "Come, follow, follow, follow me, ye fair-ry elves that be." The music is written in treble and bass clefs with various notes and rests.

The third system of music includes lyrics: "o'er tops of dewy grafs, so nimb.ly we do pass." The music is written in treble and bass clefs with various notes and rests.

do - nafs, the young and tender, ten - der, stalk, ne'er bends where we do walk, ne'er

Fe Po

bends where we do walk, come,

Unis Unis

Follow, follow, follow ne, ye Fairy, Fairy, elves that be. o'er tops of dewy grafs,

so nimb-ly we do pass, we do pass. so nimbly so nimbly we pass the

young and tender, tender, stalk ne'er bends where we do walk, ne'er bends where we do walk,

yet in the morning may be seen, where we y^e night before have

been. where we the night before have been, the night be-fore have been the night before have been

tr D.C.

Sung by Miss Pottier

Po Fe Uis

S. Love made the lov-ly venus burn, in vain, in

Piu Fe Po Piu Fe Po

vain, in vain, in vain, and for the cold youth mourn, a youth - as

Col Parte

cold, as cold, as you but he at least pursu'd no other she, pur-su'd pur-su'd no other she, but he at

least pursued no other she, pursued pursued no o - ther she.

Love made the lovely

lovely ven - us burn in vain, and for the cold youth mourn, a youth as cold as

cold as you, but he at least pursued - no other she, but he at least pursued no other

The musical score is written in a single system with multiple staves. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "least pursued no other she, pursued pursued no o - ther she. Love made the lovely lovely ven - us burn in vain, and for the cold youth mourn, a youth as cold as cold as you, but he at least pursued - no other she, but he at least pursued no other". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'Piu Fe' and 'P0'. There are also some handwritten annotations and asterisks on the score.

First system of musical notation. The vocal line features a melodic phrase with a trill (tr) and a fermata. The piano accompaniment includes a section labeled "Unis" (unison).

Second system of musical notation. The vocal line includes the lyrics: "she, pursued pursued no other she, but he at least pursued no other she, pur-sued pur-". The piano accompaniment includes fingering numbers: 5 7 6 6, 6 6 5 3, 5 7 6.

Third system of musical notation. The vocal line includes the lyrics: "P^o Fe Fe". The piano accompaniment includes trills (tr) and a fermata.

Fourth system of musical notation. The vocal line includes the lyrics: "...sued no other she, pursued no other she,". The piano accompaniment includes fingering numbers: 6 6 5, 5 4 3, 6 6, 6 5, 4 3, 6 5, 4 3.

Fifth system of musical notation. This system is primarily piano accompaniment, featuring complex rhythmic patterns and a section labeled "Col Basso" (Cello Bass).

Sixth system of musical notation. The vocal line includes the lyrics: "so have I seen the lost Clouds". The piano accompaniment includes fingering numbers: 6 4 3, 6, 6, b3, *3, 6.

fe

pour in . . . to the

fea, a uf . . . eless shower and the vex'd sailors, curse the rain, for

po S.

which poor sherp . . . herds pray'd in vain, Dal fe'no S. S.

Sung by Miss Young.

Andante pia
Viol:unis

You spotted snakes with double tongue, thorny hedgehogs, be not seen, newts & blind worms, do no wrong.

Traver:
V. 1^o for
V. 2^o for

come, come not near the Fairy Queen.

pia

Philomel with me-lo-dy, sing in your sweet lul-la-by, lulla, lulla, lulla-by, sing in your sweet lullaby.

unis *pia* V. 1^o
pia

never harm, nor spell nor charm, come the Fairy's pillow nigh. so good night with lulla - by.

for *pia* *pianiss^o*

Allegro

weaving spiders come not here; hence, you long legg'd

spinners, hence: beetles black approach not near, worm, worm nor snail do no offence.

6 4 3 6

Trav:

Cel. Basso

Philomel with melody, sing in your sweet lullaby, lulla, lulla, lulla-by.

4 4 b 4 7 6 5 7 6 5

for

tr

sing in your sweet lullaby, never harm, nor spell nor charm, come the Fairy's pillow nigh, so good night wth lulla-

pia for pia pianiss^o

tr

by.

44^d Duetto . Sung by Sig^{ra} Pafserini & Sig^r Guadagni

p *f* *p*

f *p* *tr* *S.*

Sig^{ra} Pafserini
Not the fil - ver

Uris

Sig^r Guadagni

doves the doves that fly, yoak'd in cy - the - reas car, Not the fil - ver doves the

are fo beaux

doves that fly, yoak'd in cy - the - re - as car, are fo beaux to the.

to the eye, are so choice- - - ly match'd by

eye the eye are so choice - - - ly match'd. - - - - -

7 # 6 5 # 6 # 9 8 7 # 6 5

far are so beauteous to the eye, are so choicely choicely match'd. - - -

far are so beauteous to the eye are so choicely match'd. - - -

#

po fe po fe

are so choicely match'd by far

are so choicely match'd by far

5 5 4 #

40

not the fil-ver doves the doves that fly yock'd in cy-the-read's car

not the fil-ver doves the doves that fly yock'd in

47 6 5 #

are so beauteous to the eye... are so choice

cythe-read's car are so beauteous to the eye are so choice

7 5 5 3 1 9 8 5

ly match'd... by far are so choice

ly match'd... by far are so choice

6 6 3 5 4 9 8 7 6

ly match'd by far are so beauteous to the eye are so choicely.

ly match'd by far are so beauteous to the eye are so

5 6

choicely match'd are so choicely match'd by far are so choice . . .

choicely match'd are so choicely match'd by far are so

7 5 6 6 5 4 5 4

choice . . . ly

match'd . . . are fo choice . . . ly match'd by far

match'd . . . are fo choice . . . ly match'd by far

6 7 7 6 5 3

Sig^o Guadagni

Not the wings that bear that bear a loft the gay sportive god of love.

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

Soprano Sereni

Not the wings that bear that bear a loft the gay sportive god of love of love

the gay sportive god of love

are so lovely bright and soft or with more consent do move,

are so lovely bright and soft or with more consent do move,

or with more... consent do move,

or with more... consent do move,

Dal Segno

Sung by Sig^r Guadagnini

And^{te} *po*

Say lovely dream where couldst thou find shades to counterfeit that face, colours

of this glorious kind. come not from any mortal

fe *po*

place. . . from any mortal place. say lovely dream where couldst thou find

shades to counterfeit that face that face, colours of this glo

This system contains the first two systems of music. The vocal line begins with the lyrics "shades to counterfeit that face that face, colours of this glo". The piano accompaniment features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

rious kind come not from any mortal

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "rious kind come not from any mortal". The piano accompaniment includes several trills (tr) and continues with complex rhythmic figures.

place, come not from any mortal place from any mortal place,

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics "place, come not from any mortal place from any mortal place,". The piano accompaniment continues with its characteristic sixteenth-note texture and includes trills.

tr
p^o
tr
p^o
In

p^o

heaven it self thou sure wert drest, with that angellike disguise, thus de. luded am I

blest and see my joy with clo. . . fed eyes and see my joy with clos. ed

tr
fe
tr
D.C.

eyes my joy with closed eyes,

Sung by Sig^{ra} Passerini

Allegro

Hautb.

Col Basso

Col Basso

pia for pia

S

S

6 5 / 4 3 Sweet soothing hope, whose ma - - gic

art. transforms our night, our night to day, dis - pel those clouds that

pia

link my heart with thy - - en - liv - - ning ray.

with thy en - liv'ning, with thy en - liv'ning, en -

for pia for

- liv'ning ray, dis -

Viola col Basso

pel those clouds that sink my heart, Sweet soothing hope, whose ma - gic art, trans -

forms our night, our night to day, dispel those clouds that sink my

heart with thy - - - en - liv' - - - ning ray -

with thy en - liv' - ning, with thy en -

piu for for

liv' - - - - ning ray: with thy en liv' - ning ray

Viola col Basso

pia

Thus when the fly with

noxious steams, has been obscur'd a-while, the Sun darts forth his piercing

6 4/5 6 6 * 6 5 * *

beams, and makes all na-ture smile

tr 4 *

and makes all nature, all na-ture

6 5 4 *

for. pia. smile. Sweet Dal Segno .S.

6 5 4 3

Sung by Master Reinhold

pia

But you must not

6 5 5 6 5 5

mf *piu for for*

mf *imis*

long delay, nor be weary, weary, yet there's no time to cast away, to cast a way.

6 5 5 6 7 7 6

pia

h *for*

h

or for Fairies to forget the virtue of their feet, the virtue of their feet;

6 5 4 6 4 5

piu for for pia
 Knotty legs and plants of clay
 for pia for pia
 seek for ease and love de-lay. but with you it still should fare as with the air. as with the
 air of which you are. as with the air of which you are.

Musical notation includes: Treble and Bass clefs, 4/4 time signature, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (p, p). Fingerings are indicated by numbers 1-5.

Sung by Master Reinhold

trist

p

F^e

trist

Now until the

break of day thro' this Wood each Fairy stray each Fairy stray and your night sports Celebrate

evry Fairy take his gait evry Fairy take his gait - - - Trip away make no stay meet me

trist

6 7 3 5

Handwritten musical score for a piece in D major, featuring multiple systems of staves with treble, alto, and bass clefs. The score includes lyrics such as "all by break of day", "break of day thro' this Wood each Fairy stray thro' this Wood each Fairy stray trip away trip a way make no stay", and "meet me all by break of day". Performance markings like "F.º", "P.º", and "Unis" are present throughout the piece.

all by break of day

Now until the

Unis

break of day thro' this Wood each Fairy stray thro' this Wood each Fairy stray trip away trip a way make no stay

Unis

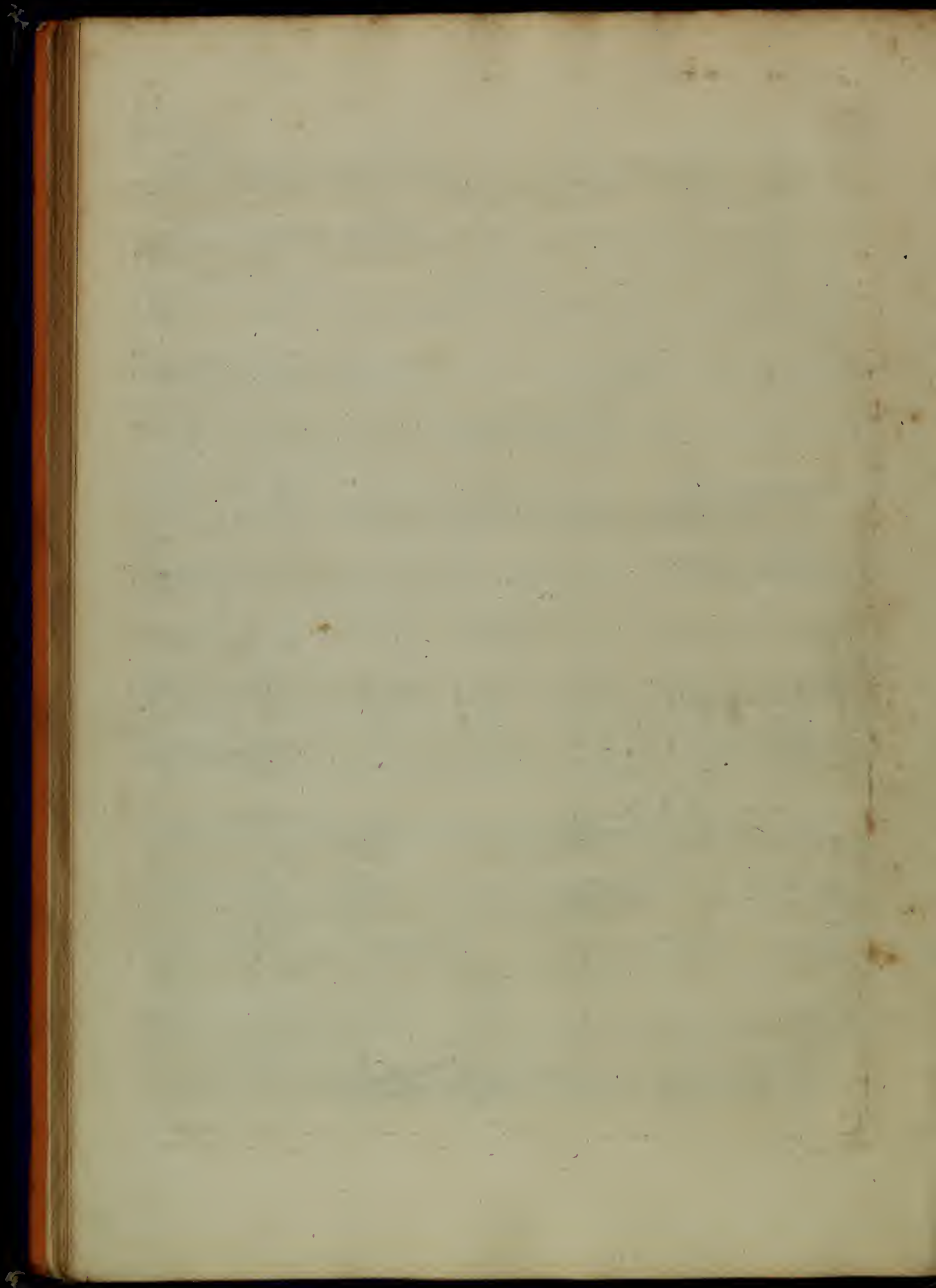
meet me all by break of day

Now until the break of day thro' this

Wood each Fairy stray each Fairy stray and your night sports Celebrate ev'ry Fairy

Unis
take his gait ev'ry Fairy take his gait take his gait trip away make no stay meet me all by break of

F[♯] 1.^o F[♯]



Sung by Sig.^{ra} Passerini

Largo Andante

Col. Basso

How calms the Sky how undisturb'd

Deep how undisturb'd the Deep Nature is hush'd the very Tempests sleep the very Tempests sleep and drowsy

winds breath gently thro' the Trees and si - - - lent on the Beach - - - repose the Seas repose - - - the

The score consists of multiple systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bassoon part (bass clef). The tempo is marked 'Largo Andante'. Dynamics include *p^o*, *F^o*, and *tr*. Fingerings and articulations are indicated with numbers and symbols like *S:*. The lyrics are written below the piano and bassoon staves.

Seas repose - - - the Seas
undisturb'd the Deep how undisturb'd the Deep Nature is hush'd the very Tempests sleep the
drow - fy winds breath gently thro' the Trees and fi - lent on the Beach - - repose the Seas repose -
the Seas the drowfy winds breath gently thro' the Trees and fi - lent on the Beach - repose the Seas repose

tr
F^e
Pianiss
Col Basso
tr
tr
F^e
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr

54
4
5
4
5
6
5
6
6
5
6
6
5

tr

F^e p^o

F^e p^o

Col Basso

the Seas

Allegro p^o

Love only makes the storm that tears

Viola ccl B^o

F^e p^o F^e

tears my Breast for ever rages and distracts distracts my rest

O Love re-lent-less Love Tyrant accurit Tyrant accurit ac-

p^o F^e
 curst in def - erts bred by cru - el Ty - gers Ty - gers nurst by cru - el Ty - gers
 p^o F^e P^o F^e
 nurst How
 Dal Segno

Sung by Master Reinhold

Largo
 Flower of this Purple dye hit with
 Cupids Archery Sink in Apple of his Eye when his Love he doth espy
 let her shine as gloriously as the VE - NUS of the Sky when thou wilt if She be by beg of
 her for remedy for reme - dy beg of her for remedy

Sung by Sig. Guadagni

Con for dini

Largo

The first system of music features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo'. The vocal line begins with a trill (tr) on a note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Do not call it sin in me,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Do not call it sin in me,'. The piano accompaniment includes figured bass notation: 6 4, 7 5, 6, 6, 4, 7 5, 3.

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more active eighth-note pattern in the right hand.

that I am forsworn for thee, that I am for-

The fourth system contains the lyrics 'that I am forsworn for thee, that I am for-'. The vocal line includes trills (tr) on the words 'I am' and 'for-'. The piano accompaniment has figured bass notation: 6, 6, 7 #, 4 7, 5 #.

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment has a complex eighth-note pattern in the right hand.

sworn for thee,

The sixth system contains the lyrics 'sworn for thee,'. The vocal line includes a trill (tr) on the word 'sworn'. The piano accompaniment has figured bass notation: 6, 5 b, 4 #, 6, 4, 7 5 #.

Do not call it sin in me, sin in me, that I am forsworn for thee forsworn for.

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

thee, do not call it sin call it sin in me, that I am for...

5 3 4 7 5 5 3 4 7

... sworn forsworn for thee, that I am forsworn for thee, forsworn forsworn for thee.

5 6 5 4 3

Senza Sordini

tr
Po Fe Po Andte Po

tr

tr

tr

tr

thou for whom ev'n Jove would.

tr

tr

tr

tr

tr

I swear JUNO but an Æthiophe were and deny him self for Jove, turning mortal for thy love, turning

tr

tr

tr

tr

tr

mortal for thy love, turning mor-tal for thy love for thy love.

De

Sung by Miss Poitier

Since HERMIA ne-

glects me, and He thus rejects me, my pride with my heart shall contend. I'll quit love for e-ver, our

friendship disse-ver, adieu to my Lo-ver, adieu to my friend, a-dieu - to my love, a-dieu -

for to my friend. Since HERMIA neglects me, and

He thus rejects me, my pride with my heart shall con - - tend . . . I'll quit love for

piu for pia for
 ever our friendship dis-
 sever, a-dieu to my Lo-ver, adieu to my friend, a-dieu - to my love, adieu

for pia
 - - to my friend, my Lover and my friend. My ea-

-ly believing your guiles and deceiving, no more my fond heart shall betray, no more my fond

heart shall betray -- be-tray, I'll roam defart places, I'll fly human faces, from friend-

-ship and love - - far, far away, far, far away. Since Dal Segno

Sung by Signora Passerini

Come pride love disdaining hence sighs and complaining affection is banish'd my heart.
 by nature tho tender to rage I sur-render. that heart. . . . which soft passion po-
 . . . fest. soft passion po- . . . fest
 Come pride love disdaining hence sighs and complaining. Come pride love disdaining hence

Piu For Po

sighs and complaining, af-fection is banish'd my breast - - - by nature tho tender to rage I fur -

render that heart which soft passion pos-est that heart which soft pas-sion po--

est. soft pas-sion pos-est which soft pas-sion po-est

Fury re-

venge and flight - - ed love, has to a serpent chang'd the dove, chang'd - - the

Po

dove, has to a ser-pent chang'd the dove, chang'd the dove hence

Sung by Master Reinhold

Handwritten musical score for a piece titled "Sung by Master Reinhold". The score is written in 3/8 time and features a vocal line with lyrics and a viola accompaniment. The lyrics include: "Sigh no more Ladies figh no more, figh no more men were decei - vers", "de.ceivers. ever men were de.cei - vers de.ceivers ever one foot in fea", and "and one on shore to one thing constant constant never figh no more ladies figh no". The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings (p, po). Fingerings are indicated by numbers 1-5 below notes. The viola part is marked "Viola" and includes a "S." (Sordano) marking.

Piu fe po

more, men were de-cei-vers ever, men were de-cei-vers ever

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

Po fe po

Sigh no more sigh no more sigh no more ladies

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

Piu Fe fe

Uris

men were de-cei-vers de-cei-vers ever men were de-cei-vers de-cei-vers ever one foot in fea

b 7 5 4 3 7 9 4 3

Piu Fe fe Piatifs

and one on shore to one... thing con-stant con-stant never sigh no more ladies

6 5 6 4 3

Unis

figh no more figh no more men were de . cei - vers ever men were decei . . . vers

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

po tr po

Fe Unis

ever figh no more ditties of

6 6 4 3 6 6 4 3 6 6 4 3 6 4 3

Unis

dumps fo dull and hea - vy of dumps. fo dull and hea - vy the frauds of men were ever were ever

b7 9 7 9 6 6 4 6 4

Fe S S

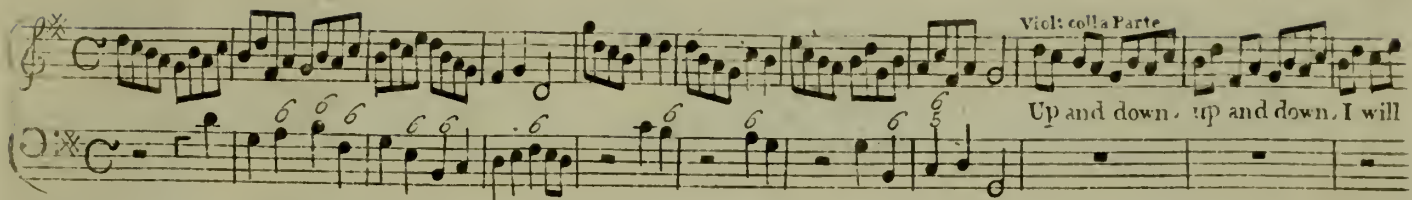
Dal Segno

fo since fummer firft was leafy, since fummer firft was leafy.

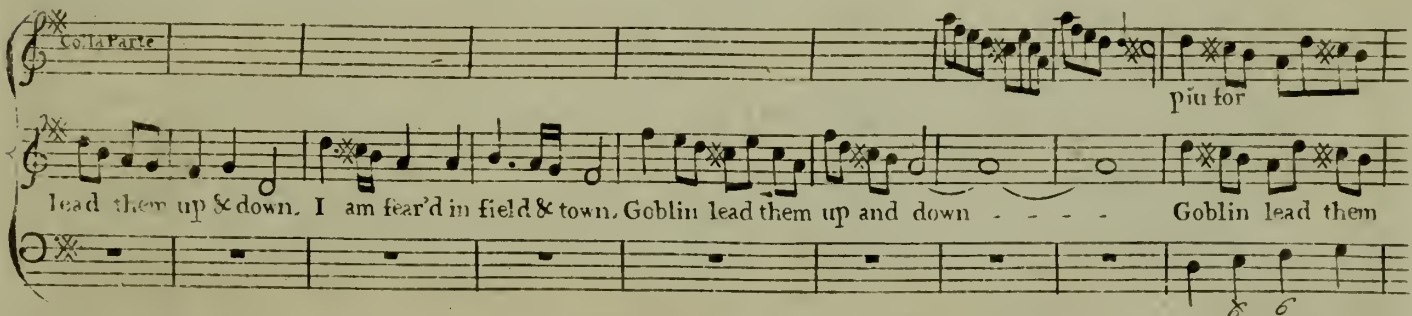
5b 6 5 6 5b 6 6 4 3 b7 7# 9

Sung by Master Moore

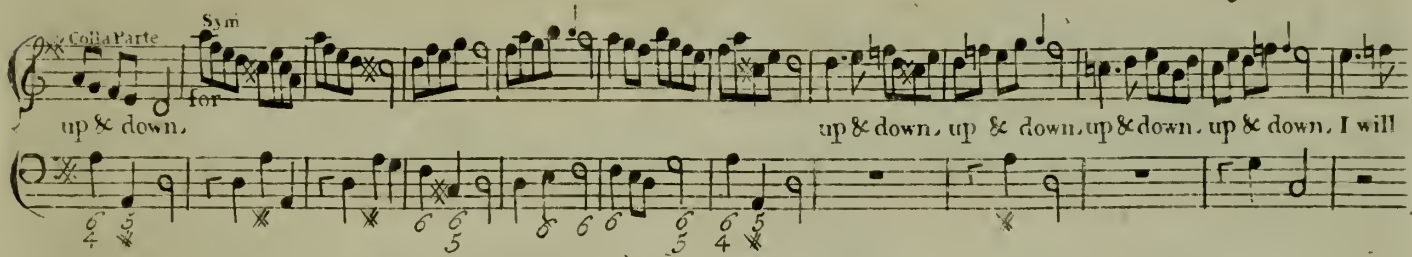
Viol: colla Parte
Up and down, up and down, I will



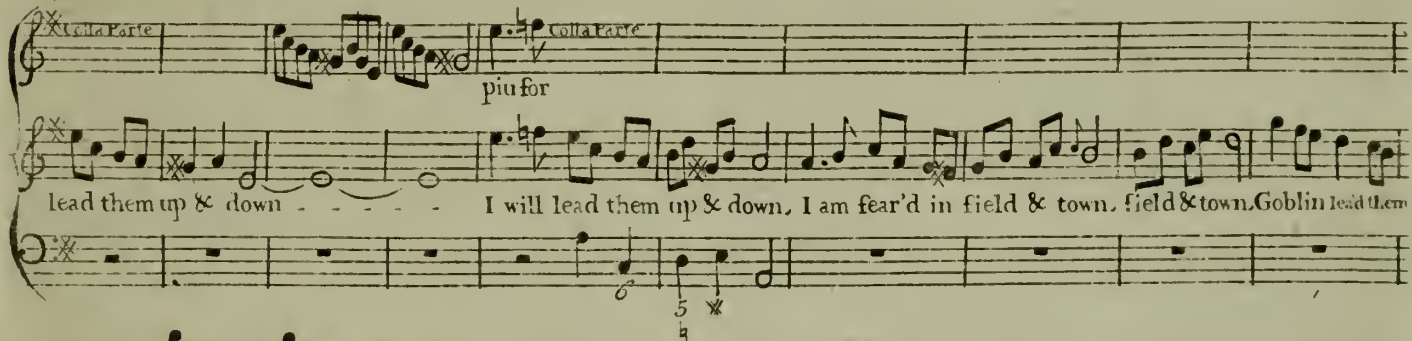
Colla Parte
piu for
lead them up & down, I am fear'd in field & town, Goblin lead them up and down - - - - - Goblin lead them



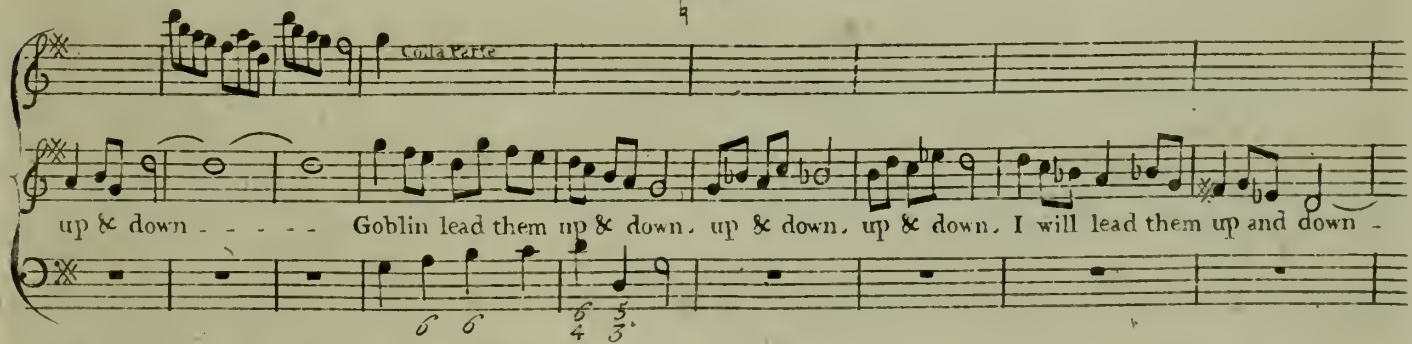
Colla Parte
Sym
for
up & down, up & down, up & down, up & down, up & down, I will



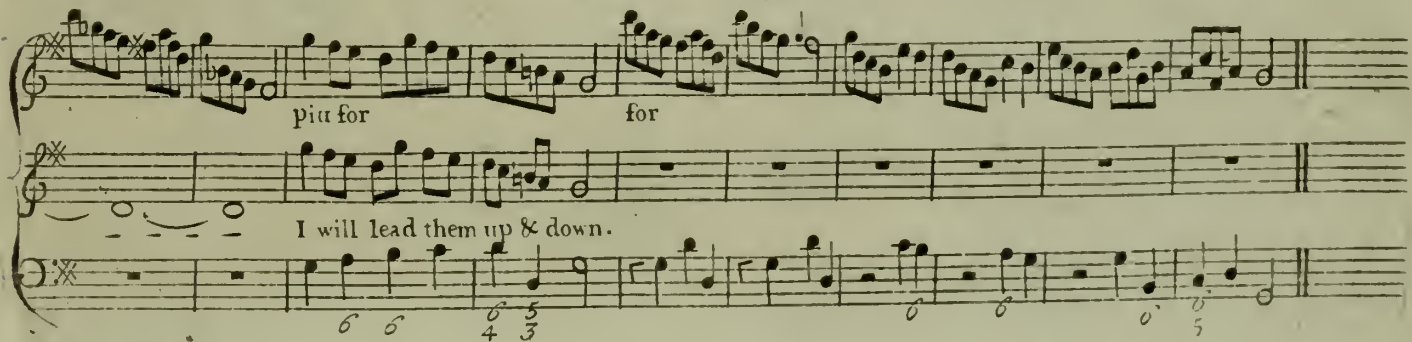
Colla Parte
Colla Parte
piu for
lead them up & down - - - - - I will lead them up & down, I am fear'd in field & town, field & town, Goblin lead them



Colla Parte
up & down - - - - - Goblin lead them up & down, up & down, up & down, I will lead them up and down -



Colla Parte
piu for
for
I will lead them up & down.



Sung by Miss Young

Hautboy Solo
Andante

Viol: 1^o
pia

Viol: 2^o
w *un* *is*

Viola

for pia

w *un* *is*

ORPHEUS with his lute made trees and the mountain tops that freeze.

bow themselves when he did sing.

bow themselves when he did sing

Musical score for the first system. It features a vocal line in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line includes the lyrics "piu for for" and "unis". The piano accompaniment includes the lyrics "bow themselves when he did sing - - - - when he did sing,".

Musical score for the second system. It features a vocal line in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major. The vocal line includes the lyrics "To his music, plants and flow'rs, ever spring as sun and show'rs, ever spring as". The piano accompaniment includes the lyrics "sun and show'rs".

Musical score for the third system. It features a vocal line in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major. The vocal line includes the lyrics "sun and show'rs". The piano accompaniment includes the lyrics "ers".

Viol: 1^o and Hautb: *Hautb: Solo*

v. 2^o

to his music, plants and flow'rs, ever spring as fun and show'rs, e--ver spring, e--ver spring.

ever spring as fun and show'rs, e-ver spring as fun and show'rs.

there had made a lasting spring . . . there had made a lasting spring.

The musical score is arranged in systems. The first system includes staves for Violin 1 and Flute (Viol: 1^o and Hautb:), Violin 2 (v. 2^o), and a vocal line with lyrics. The second system continues the vocal line and includes piano accompaniment for Violin 1 and Flute. The third system features a vocal line with lyrics and piano accompaniment with fingering numbers (6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3). The fourth system shows the vocal line and piano accompaniment with lyrics 'there had made a lasting spring...'. The fifth system continues the vocal line and piano accompaniment with lyrics 'there had made a lasting spring...'. The score includes various musical notations such as triplets, trills (tr), and fingering instructions.

for *Larghetto e pia*

W. U. M. S.

Ev'ry thing that heard him play, ev'n the billows of the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The tempo and mood are indicated as 'Larghetto e pia'. The key signature has two flats. The lyrics are 'Ev'ry thing that heard him play, ev'n the billows of the'. There are some markings like '6', '4', '5' below the piano staff.

Senza Hauff:

Sea, hung their heads and then lay by: in sweet music is such art, is such art, killing care & grief of

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The tempo and mood are indicated as 'Senza Hauff:'. The key signature has two flats. The lyrics are 'Sea, hung their heads and then lay by: in sweet music is such art, is such art, killing care & grief of'. There are some markings like '4', '2', '6', '7', '5b', '4', 'b7', '5', '6' below the piano staff.

heart, and grief of heart, fall a - - - sleep - - - or hearing die. *Da Capo*

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats. The lyrics are 'heart, and grief of heart, fall a - - - sleep - - - or hearing die. Da Capo'. There are some markings like '4', '2', '6', '7', '4', '5' below the piano staff.

SINFONIA

Andante

Corno 1^{mo}

Corno 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola

tutti Basso

7 7 8 7 5 3

7 b7

6 7 7 7

Detailed description: This page of a musical score for a symphony, titled "SINFONIA", is page 82. It features six staves of music for the first movement, marked "Andante". The instruments are Corno 1^{mo}, Corno 2^{do}, Violino 1^{mo}, Violino 2^{do}, Viola, and tutti Basso. The key signature has one flat (B-flat) and the time signature is 6/8. The score is written in a traditional, handwritten style with various musical notations including notes, rests, and dynamic markings. Fingering numbers (7, 8, 5, 3, 6, 7, 7, 7) are present below several notes in the lower staves. The music consists of rhythmic patterns and melodic lines across the different instruments.

Tung by Mr Beard

Corno 1^o

Corno 2^o

Haut 1^o

Haut 2^o

Vio 1^o

Vio 2^o

Viola

Basso

Hark Hark how the

Hounds and Horn Hark how the Hounds and Horn chearly roufe the flumbring flumbring Morn Hark

Hark hark how the Hounds and Horn chearly roufe the flumbring

Morn the Flumbring Morn

Hark how the Hounds and Horn Hark how the Hounds and Horn cheer - ly

This page contains a handwritten musical score for two pieces. The first piece, 'Morn the Flumbring Morn', is written in a single system with ten staves. The first five staves are treble clef, and the last five are bass clef. The second piece, 'Hark how the Hounds and Horn', is written in a single system with ten staves. The first five staves are treble clef, and the last five are bass clef. The lyrics 'Hark how the Hounds and Horn Hark how the Hounds and Horn cheer - ly' are written across the bottom of the second system. The score includes various musical notations such as notes, rests, and ornaments.

rouse the slum-bring morn chear-ly rouse the slum-bring morn hark hark how the hounds and horn hark how y

hounds and horn chearly rouse the slumbring morn the slumbring

morn the slumbring morn

pp
Unis

From the side of yon hoar Hill thro' the high Wood echoing shrill

From the side of yon hoar Hill thro' the high Wood ecchoing shrill ecchoing shrill

2 * 7 5 6 * 4 5

thro' the high Wood ecchoing shrill

tr 6 5 4 5 6 5 4 5 Dal Segno

6 5 4 * 6 5 4 * 6 5 4 5

Sung by Miss Pottier

The musical score is written in G major (one sharp) and 2/4 time. It consists of several systems of music. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The second system includes the lyrics "for this Love's a tempest, life's the ocean." The third system continues with "Pas-sion crost the deep deform, rude and ra-ging, tho' the motion, Virtue.fearless." The fourth system has "braves the storm - braves the storm, Love's a tempest, life's the ocean, Pas-sion". The fifth system includes the instruction "Viol: 1^o colla Parte" and the lyrics "crost the deep de-form, Pas-sion crost the deep deform, Love's a tempest, life's the ocean." The score includes various musical notations such as trills, slurs, and dynamic markings like "pia".

for this Love's a tempest, life's the ocean.

Pas-sion crost the deep deform, rude and ra-ging, tho' the motion, Virtue.fearless.

braves the storm - braves the storm, Love's a tempest, life's the ocean, Pas-sion

Viol: 1^o colla Parte
v: 2^o

crost the deep de-form, Pas-sion crost the deep deform, Love's a tempest, life's the ocean.

rude and ra . . . ging tho' the motion, Virtue fearless, braves the storm, Vir - tue

fear - less bra . . . ves the storm, Storms and tempests

for may blow over, and subside to gentle gales, to gentle gales.

to the poor despair . . ing lover, when least hoping oft prevails, when least hoping oft pre -

-vails when least hoping oft prevails, Dal Segno .S.

Chorus

Trorba
Haut. 1^o e 2^o
Vio. 1^o e 2^o
Viola.

Solo Tutti

Hail to Love and wel - come Joy Hail hail to the delicious Boy Hail to Love and wel - come Joy Hail

Hail to Love and wel - come Joy Hail

tr Solo Tutti

Hail to the delicious Boy See the Sun from Love returning Love's flame in which he's burning See the Sun from

to the de.licious Boy

Hail to the de.licious Boy See the Sun from

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Loves returning Love the flame in ^{ch} he's burning hail hail to Love the soft est pleasure Love and beauty reign f^r ever
 to
 Loves returning Love the flame in ^{ch} he's burning hail to Love the softest pleasure Love and beauty reign f^r ever
 Love & beauty reign for ever reign for ever Love and beauty reign for ever Love & beauty reign for ever
 for
 Love & beauty reign for ever reign for ever Love and beauty reign for ever Love & beauty reign for ever *Da Capo*

1564
not set



