

The Opera of King Arthur

COMPOSED
By
Henry Purcell.

OVERTURE.

VIOLINS.

VIOLA.

BASSO.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

6 5 # 6 5 # 6 5 6 6 5 6

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

6 5 6 5 # 5 4 2 6 5 # 5 2 5 # 5 2 #

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

6 # 6 5 # 6 # # 5 # # 6 5 3

First system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music includes various note values and rests. Fingering numbers 6, 5, #, 6, 4, 5, 4, # are visible below the bottom staff.

ALLEGRO.

Second system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music includes various note values and rests.

Third system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music includes various note values and rests. Fingering numbers #, #, 6, 6, 6, 7, 7, #, 5 are visible below the bottom staff.

Fourth system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music includes various note values and rests. Fingering numbers #, 4, 5, #, 6, 6, 6, 7, 7, 5, 6, 4, 5, 2, 6, 7 are visible below the bottom staff.

The first system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The notation includes various rhythmic values and accidentals. Fingering numbers are present at the end of the system: 6, 6, 5.

The second system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The notation includes various rhythmic values and accidentals. Fingering numbers are present at the beginning of the system: 5, 6, 7, 4, #, #.

The third system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The notation includes various rhythmic values and accidentals. Fingering numbers are present at the end of the system: 6, #, 7, 6, #, 6, 4, 4, #, 5.

The fourth system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The notation includes various rhythmic values and accidentals. Fingering numbers are present at the end of the system: 4, #, 6, 4, 6, 6, 7, #, 6, 4, 4, #, 5.

FIRST ACT.

The Scene represents a place of Heathen worship, the three Saxon Gods WODEN, THOR and FREYA, placed on Pedestals.

In the front are ranged Six Saxon Soldiers, voluntary victims to these Deities.

MAESTOSO.

VIOLINS.

VIOLA.

VOICE.

BASSO.

FIRST SAXON PRIEST.

Wo..den, first to thee a milk white Steed, in Battle won, We have sacrific'd:

CHORUS.

CHORUS.

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

CHORUS.

7

6

6

6

7

sacrific'd.

sacrific'd.

sacrific'd.

sacrific'd.

SECOND SAXON PRIEST.

Let our next oblation

5
3

6 6

6

6

7

p

be to Thor, thy thun.....d'ring Son of such an o...ther:

6 6 7 6 #

CHORUS. *f*

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

f 6 6 # 5

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and three lower staves for the left hand. The music consists of flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

FIRST SAXON PRIEST.

A third (of Friesland breed was he) to

Vocal line for the First Saxon Priest with lyrics and figured bass notation below. The lyrics are: "A third (of Friesland breed was he) to". The figured bass notation includes numbers 5, 6, 7, 6, 5, 6, 7, 6, 5, and chords like #4, #, b4, 2, and 3.

Piano accompaniment for the second system, similar to the first system, with a grand staff and three lower staves for the left hand. The musical texture continues with intricate sixteenth-note passages.

Vocal line for Woden's Wife and Thor's Mother with lyrics and figured bass notation below. The lyrics are: "Woden's Wife, and Thor's Mother, and now now now we have we have aton'd all three." The figured bass notation includes numbers 7, 5, 6, b, b7, 6, b5, b7, 6, 4, b7, 5, 4, 3, and b.

CHORUS.

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

b3

6 b

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

7b

4 6

7 6

9 8 6

7 6 5

6

7 6

7 6

7 6

7 6

7 4

3

7 6 5

4 5

4 3

THIRD SAXON PRIEST.

SECOND SAXON PRIEST. RECIT: To Woden thanks we render to

The white Horse neigh'd a loud a loud: To Woden thanks we

Ad Tempo.

Woden thanks we render, to Woden we have vow'd, to Woden to

render, to Woden thanks we render, to Woden we have vow'd, to

Woden we have vow'd, Thanks thanks thanks, to Woden thanks we

Woden we have vow'd, to Woden thanks we render, Thanks

render to Woden our De-fender, Thanks, Thanks, Thanks, Thanks to

thanks to Woden our De-fender, to Woden thanks we render to Woden thanks we

Woden thanks we render, thanks Thanks thanks to Woden our Defender, Thanks

render, to Woden thanks we render, thanks to Woden our Defender:

CHORUS.

f

f

CHORUS.

f

To Woden thanks we

Thanks to Woden our De-fender, to Woden our De-fender: *p*

To

Thanks to Woden our De-fender, to Woden our De-fender: *f*

CHORUS.

f

To

To Woden thanks we

6 6 4 6 6 5 4 6 3

render, to Woden thanks we render Thanks, Thanks, Thanks

Woden thanks we render, to Woden, to Woden thanks we render, to

Woden thanks we render, to Woden thanks we render, to Woden thanks we

render, to Woden thanks we render thanks we render, to

6 4 6 6 4 2 7 4 3

Thanks we render, to Woden our De - fender, to Woden thanks we
 Woden our De - fender, to Woden our De - fender, to Woden thanks we
 render thanks we render, to Woden our De - fender, Thanks, thanks,
 Woden thanks we render, to Woden our De - fender, Thanks, thanks,

7 6 4 6 6 6 4 6 4/2

render, thanks, thanks, to Woden our Defender, Thanks thanks
 render, thanks, thanks, to Woden our Defender, Thanks, thanks thanks
 Thanks, thanks to Woden our Defender, Thanks, thanks, thanks
 Thanks, thanks to Woden our Defender, Thanks, thanks

4/2 6 7 6 7 6 6 6 7 7 7

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

The rest of the scene is addressed to the Victims, who, at its conclusion, are led off to be sacrificed.

TREBLE SOLO.

The lot is cast, and Tan-fan pleas'd; Of mortal cares ye

shall, ye shall... be eas'd, Of mortal cares ye shall... be eas'd.

CHORUS.

First system of musical notation for the chorus, featuring vocal staves and piano accompaniment.

CHORUS.

Second system of musical notation for the chorus, including vocal staves and piano accompaniment.

Brave Souls, to be renown'd in story, to be renown'd in

Brave Souls, to be renown'd in sto-ry, to be renown'd in sto-ry, to

Brave

6 6 6

Third system of musical notation for the chorus, including vocal staves and piano accompaniment.

sto-ry, Brave Souls, to be renown'd in sto-ry, Brave

sto-ry, Brave Souls, to be renown'd in sto-ry, to

be re-nown'd, re-nown'd in sto-ry, to be renown'd, re-

Souls, to be renown'd in sto-ry, Brave Souls, to be renown'd in

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

Souls, to be renown'd in sto-ry, to be renown'd in sto-ry, to be re-
 be re-nown'd in sto-ry, to be re-nown'd, re-nown'd.....,
 -nown'd in sto-ry, Brave Souls, to be renown'd in sto-ry, to
 sto-ry, Brave Souls, to be renown'd in sto-ry, to be re-

6 7 6 7 6 7 6

-nown'd, re-nown'd in story.
 in story.
 be re-nown'd in story.
 -nown'd, renown'd in story.

6 4 5 6

Brave Souls, to be renown'd in sto-ry, to be re-----

Brave Souls, to be renown'd in

Brave

6 6 6 6 6

$\frac{6}{4} \frac{4}{3}$ $\frac{6}{4} \frac{4}{3}$ $\frac{6}{4} \frac{4}{3}$

noun'd..... in sto--ry, Brave

sto-ry, to be renown'd, re-noun'd in sto--ry, Brave

Souls, to be renown'd in sto-ry, to be renown'd in sto--ry, to be renown'd in

Brave Souls, to be renown'd in sto--ry, to be renown'd in

6 6 3 $\frac{8}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{7}{7}$ 6 $\frac{6}{4}$
b

Souls, Brave Souls, to be renown'd in story, to be re..nown'd, renown'd in
 Souls, Brave Souls, to be..... re..nown'd, renown'd in
 sto....ry, to be renown'd in sto...ry, re..nown'd.... to be renown'd in
 story, renown'd in sto..... ry, to be re..nown'd, re..nown'd..... renown'd in

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

story. Honour prizing, Death despising, Fame ac.
 story. Honour prizing, Death despising, Fame ac.
 story. Honour prizing, Death despising, Fame ac.
 story. Honour prizing, Death despising, Fame ac.

6 6 7 7 4 3 5 6 5 b7 6 6 4 5 b6 b4 6 5

- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit the

- quiring by ex... piring, Die and reap the fruit of

9 8 ♯6 T.S. $\begin{matrix} 8^{\flat} 7^{\flat} 6^{\flat} \\ 5^{\flat} 4^{\flat} \end{matrix}$ $\begin{matrix} 6 \\ 5 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \\ 4 \end{matrix}$

fruit of Glory, die..... and reap die..... and reap the fruit and

fruit of Glo...ry, die..... die..... and reap and

fruit of Glo.....ry, die and reap the fruit of Glo-ry, and

Glo-ry, die and reap the fruit of Glo.....ry, die and

$\begin{matrix} 7 & 6 & 7 & 6 & 5 \\ .5 & 4 & .5 & 4 & \flat \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 4 \\ 3 \end{matrix}$ $\begin{matrix} \flat \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 7, 6 \\ 5 \end{matrix}$ $\begin{matrix} \flat 9 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \flat \end{matrix}$

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piano part consists of two staves.

reap the fruit of Glory.

reap the fruit of Glory.

reap the fruit of Glory.

reap the fruit of Glory.

THIRD SAXON PRIEST.

ALLEGRO. I call, I call, I call you all to Woden's Hall, Your temples round....

..... with I-vy bound in Goblets crown'd, And plenteous plenteous

Bowls, And plenteous plenteous Bowls of burnish'd Gold, Where ye shall laugh and

dance and quaff, Where ye shall laugh and dance and quaff the juice that makes the

Piano accompaniment for the third Saxon Priest section. The score includes fingering numbers (e.g., 6, 5, 4, 3, 2, 1) and dynamics such as *p* (piano) and *f* (forte). The key signature remains two flats, and the time signature is 6/8. The piano part consists of two staves.

Britons bold the juice that makes the Britons bold

6 2 6 4 6 2 6

..... Where ye shall laugh and dance, where ye shall laugh and dance and

6 # 6 # 6

quaff the juice that makes the juice that makes the Britons bold, the juice that

6 6 6 6 4 3 6

makes the juice that makes the Britons bold

4 2 6 6 4 3 6 6 4 3

CHORUS.

CHORUS.

To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,
 To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,

6 6 4 6 6 6 6 6

all, all where in plenteous plenteous Bowls of burnish'd Gold

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold

6 6 6 6 7 6 5

We shall laugh and dance and quaff, We shall laugh and dance and

laugh and dance and quaff, We shall laugh and dance shall laugh and dance and

laugh and dance and dance and quaff, We shall laugh and dance, We shall

We shall laugh and dance and quaff the juice that makes, that makes the Britons

6 6 5 6 5 6 # 6

quaff, We shall laugh and dance and quaff the juice that makes the Bri-tons
 quaff..... We shall laugh and quaff, shall laugh and quaff.....
 laugh and dance..... and quaff, We shall laugh and dance and
 bold..... We shall laugh and

6 4 7 6 5 3 6

bold..... We shall laugh and dance shall
 We shall laugh and quaff the juice that makes the Bri-tons
 quaff the juice that makes the juice that makes the Bri-tons bold.....
 dance and quaff the juice that makes that makes the Bri-tons bold..... shall

6 4 6 b7

laugh and dance shall laugh and dance and quaff the juice that makes the juice that
 bold the juice that makes the juice..... that
 We shall laugh and dance and quaff the juice that makes the juice that
 laugh and dance and quaff and dance and quaff the juice that makes the juice that

6 6 6 6 7 6 6 6^{b5}

makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.

6 6 7 6 6 6 6^{b5} 6 6 7

A Battle is supposed to be given behind the Scenes, with Drums, Trumpets, and military shouts and excursions.

HAUTROYS
&
TRUMPETS.
DRUMS.

1st Hautboy.
2nd Hautboy.

1st Trumpet.
Haut:
2nd Trumpet.

Hautboy.
Trum:

Trumpet.
Hautboy.
Trum:

After the foregoing Symphony, the Britons, expressing their joy for the Victory, sing this Song of Triumph.

SOLO and CHORUS.

TRUMPETS.

HAUTBOYS.

VIOLA.

BASSO.

p

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We"

p 6 6 *piu p* 6 6

come we come we come we come," says the double double double beat of the thundring Drum;

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

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We"

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We"

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We"

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We"

f 6 6 *p* 6 6 *f*

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

5 6 5 6 5 6 6 6 6 5 #

Now they charge on a main, now they rally a gain, The

6 # 6 6

Gods from a bove the mad la bour be hold, And pity Man kind that will

6 4 # 6 6 6

p
perish for Gold, And pity Man kind that will perish for Gold.

4 3 6 6 6

Now they charge on a main now they rally a gain, The Gods from a -

Now they charge on a main now they rally a gain, The Gods from a -

Now they charge on a main now they rally a gain, The Gods from a -

Now they charge on a main now they rally a gain, The Gods from a -

6 # 6 6 #

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

-bove the mad labour behold, And pity Man-kind that will perish for

6 6 6 4 # # # 6 6 6 6 7

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will pe--rish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

6 6 6 6 6 4 7

The fainting Sax-ons quit their Ground, Their Trumpets languish in the

6 6 4 3

Sound, They fly they fly they fly they fly, "Vic-toria Vic-toria" the bold Britons

5 6 5 6 5 6 5 6 4 5

The fainting Saxons quit their Ground, Their Trumpets languish in the
 cry. The fainting Saxons quit their Ground, Their Trumpets languish in the

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.
 Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

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

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Las-ses like for-tunate Traders, Tri-um-phant with Spoils of the

vanquish'd In-vaders, Tri-um-phant with Spoils of the vanquish'd In-vaders.

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Las - ses like for - tunate Traders, Tri - umphant with Spoils of the

Las - ses like for - tunate Traders, Tri - umphant with Spoils of the

Las - ses like for - tu - nate Traders, Tri - umphant with Spoils of the

Las - ses like for - tu - nate Traders, Tri - umphant with Spoils of the

6 6 6/4 # 6 # 6 6 6

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In - vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

6 6/4 7/3 6 6 6 6/4 7/3

INTRODUCTION.

VIOLINS. 

VIOLA. 

BASSO. 

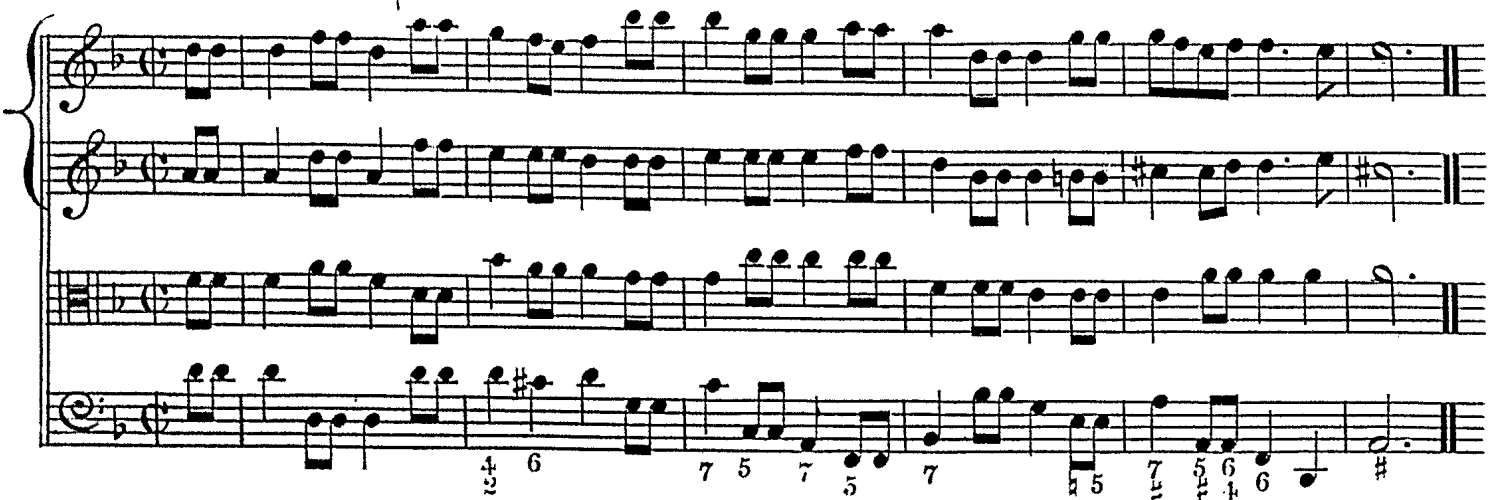


6 7 7 7 6 7 4 #



5 # #

A I R . — Played while Merlin descends in a Chariot drawn by Dragons .



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

First system of piano accompaniment, consisting of four staves (two treble and two bass). The music is in a minor key and features intricate rhythmic patterns with many accidentals.

Second system of piano accompaniment, continuing the complex rhythmic and melodic lines from the first system.

SOLO and CHORUS.

VIOLINS.

PHILIDEL.

BASSO.

ANDANTE.

Hither this way

Third system of music, featuring vocal parts for Violins, Philidel., and Basso. The tempo is marked 'ANDANTE'. The Basso part includes guitar-style notation (6, #, 6, #, 6, #, 6, #, 6).

Hither this way this way bend trust not trust not Trust not that ma-li-cious

Fourth system of music, featuring piano accompaniment and lyrics. The lyrics are: "Hither this way this way bend trust not trust not Trust not that ma-li-cious". The bass part includes guitar-style notation (6, 4/2, 6, 6, #, 6, 6, 6, #6, 6, 6, 6, 6, 6, 5).

Fiend, trust not that ma...li...cious Fiend, Hi-ther, this way

6 6 4 3 # 6

hither this way this way bend, this way, hithex, this way this way bend,

6 2 6 6 # 6 7 # # 6 6 #

6 6 # 6 7 # 7 7 # 6 6 6 #

p
p
Those are false de...lu...ding lights Wafted far and near by

6 6 #

Sprites, Trust them not for they'll de-ceive ye, trust them not for they'll de-

2 # 4 2 # 2 6 6

-ceive ye, And in Bogs and Marshes leave ye, and in Bogs and Marshes leave ye.

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

CHORUS.

f *f* *f*

CHORUS.

Hither, this way, this way bend, this way, this way, hither

Hither, this way, this way bend, this this way bend, this way, this way, hither

Hither, this way, this way bend, this way, this way, this way, hither

Hither, this way, this way, this way, this way, hither

6 4 7 # 6 # 7 6 # 6 # #

this way this way bend, this way hither, this way, this way
 this way this way bend, this way hither, this way, this way
 this way this way bend, hither, this way, hither, this way
 this way this way bend, hither, this way, hither, this way

6 6 # # 8 # 6 6

Hautboys.

SOLO. PHILIDEL

bend. If you step no longer thinking, Down you

bend.

bend.

bend.

6 # 6 6 # 6

fall a Furlong sinking.

6 b 9 # 6 b 6 6 # 6 7

CHORUS.
'Tis a Fiend who has annoy'd ye, Name but Heav'n, name but Heav'n and hell avoid ye, Hither

6 6 6 6 #

Violins.

this way, *CHORUS.* hi-ther, this way, this way bend, this way
Hither, this way, this way bend, this this way bend, this way
Hither, this way, this way bend,
Hi-ther, this way, this way

6 7 # 6 # 7 6 # 6

this way, hither, this way, this way bend, trust not trust not
 this way, hither, this way, this way bend, trust not trust not
 this way, hither, this way, this way, this way bend, trust not
 this way, hither, this way, this way, this way bend, trust not

6 # 6 6 # 6

trust not that ma-licious Fiend, trust not that ma-licious Fiend,
 trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend,

6 6 6 6 6 6 b7 7 6 4

hither, this way, this way bend, this way, this way, hither
 this way, this way bend, this this way bend, this way, this way, hither
 this way this way bend, this way, this way, hither
 hither, this way, this way, this way, this way, hither

7 # # 8

this way, this way bend, this way, hither, this way, this way bend .
 this way, this way bend, this way, hither, this way, this way bend .
 this way, this way bend, this way, hither, this way, this way bend .
 this way, this way bend, this way, hither, this way, this way bend .

6 6/5 # # 6 6/5

GRIMBALD.

Let not a moon-born Elf mis-lead ye From your prey and

6 6 6 5 5 4 2 6 6 6

6 5 4 3

5 3 4 2 6 6 6

from your Glo-ry, Too far, a-las! he has be-tray'd ye,

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

Follow the flames that wave before thee, Sometimes sev'n and sometimes

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

one . Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

6 7 6 6 6 6 6 6 6 6

6 7 6 6 6 6 6 6 6 6

6 7 6 6 6 6 6 6 6 6

on .

6 5 7 6 6 6 6 6 6 6

6 5 7 6 6 6 6 6 6 6

6 5 7 6 6 6 6 6 6 6

See the foot - steps plain ap - - pearing, That way Os - - wald

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

chose for fly - - - - - ing, Firm is the turf and fit for bearing,

6 6 6 6 # 7 2 7 6

Where yonder pearl - y dew's are ly - ing, Far he can - not hence be -

6 6 6 5 4 # 6 6 4 2 6 6

- gone . Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

6 7 6 6

on .

6 4 5 # 7 4 2 6 6 6 6 6

CHORUS.

Hither, this way, hi-ther, this way, this way

Hither, this way, this way bend, this this way

Hither, this way, this way bend,

Hi-ther

6 5 6 # 7 6

bend, this way, this way, hi-ther, this way, this way

bend, this way, this way, hi-ther, this way, this way

 this way, this way, hi-ther, this way, this way

this way, this way, this way, this way, hi-ther, this way, this way

6 # 6 # 6 5

bend, trust not trust not trust not that ma - li - cious

bend, trust not trust not trust not that ma - li - cious

bend, trust not trust not trust not that ma - li - cious

bend, trust not trust not trust not that ma - li - cious

bend, trust not trust not trust not that ma - li - cious

6 6 6 6 4 3 6 6 5

Fiend, trust not that ma - li - cious Fiend, hi - ther

Fiend, trust not that ma - li - cious Fiend, hi - ther, this way, this way

Fiend, trust not that ma - li - cious Fiend, hi - ther, this way, this way

Fiend, trust not that ma - li - cious Fiend,

6 b7 4 3 6 # 6

this way, this way bend, this way, this way hi-ther
 bend, this this way bend, this way, this way hi-ther
 bend, this way hi-ther, this way,
 hi-ther, this way, this way, this way, this way, hi-ther

6 5 6 # 6 6 # # 5

this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.

6 5 # # 6 6 # 6 # Segue.

CHORUS.

1st TREBLE.

Musical staff for the 1st Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Come follow me, come follow me, come follow follow

2nd TREBLE.

Musical staff for the 2nd Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Come follow me, come follow me, come follow

ALTO.

Musical staff for the Alto voice part, featuring an alto clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me.....

TENOR.

Musical staff for the Tenor voice part, featuring a tenor clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me.....

BASSO.

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and

BASSO.

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

Musical staff for the 1st Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

follow me, and me, and me, and me, and me, and me,

Musical staff for the 2nd Treble voice part, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

follow follow me, and me, and me, and me, and

Musical staff for the Alto voice part, featuring an alto clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me, and me, come follow me, come follow me, come follow me, come

Musical staff for the Tenor voice part, featuring a tenor clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

and me, and me, come follow me, come follow me, come follow

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

me..... come follow me, come follow me, come follow me, come

Musical staff for the Bass voice part, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F#5, G5, and A5.

6 6 6 6 6 6 6 6 6 6 6 6

and me, and me, Come fol-low fol-low fol-low me, Come fol-low
 me and me and me, Come fol-low fol-low
 fol-low fol-low me, Come fol-low fol-low fol-low me..... come
 fol-low fol-low me, Come fol-low me: come
 fol-low fol-low me, Come fol-low fol-low fol-low

6 6/4 7/2 8/3 6 8 6 5

SOLI.
 fol-low fol-low me..... And Greensward all your way shall be, and
 fol-low fol-low me..... And Greensward all your way shall be, and
 fol-low fol-low me.....
 fol-low fol-low me.....
 fol-low fol-low me..... *p*

6 7 4 7 5/3 6 5

Greensward all your way shall be, all all your way shall be. Come follow
 Greensward all your way shall be, all all your way shall be.

Come follow

fol - low fol - low me, come fol - low fol - low fol - low me.
 Come fol - low fol - low fol - low fol - low me.
 fol - low fol - low me..... come fol - low fol - low me:
 come fol - low fol - low me. SOLO.
 Come fol - low fol - low fol - low fol - low fol - low me. No

CHORUS. No, no, no, no,
No, no, no, no, no, no,

Goblin or Elf shall dare, shall dare to of-fend ye, No

No Goblin or Elf shall dare, shall dare to of-fend ye, No

Goblin or Elf..... shall dare, shall dare to of-fend ye, shall dare to of-

no, no, no, no, no, no, No Goblin or

no, no, no, No Goblin or Elf

no, no, no, no; no, no Goblin or Elf shall dare to of-fend ye,

6 5 6 3 6 5 6 6 9 8 7 8

Goblin or Elf shall dare, shall dare to of-fend ye,
 -fend ye, shall dare..... to of-fend ye, No
 Elf shall dare, shall dare, shall dare to of-fend ye, No no no no no
 No Goblin or Elf shall dare to of-fend ye, No no no no no
 No Goblin or Elf shall dare to of-fend ye, No no no no no

6 5 — 7 3

No no no no no Goblin or Elf shall dare, shall dare to of-fend ye.
 no
 no
 no.... no No Goblin or Elf shall dare, shall dare to of-fend ye.
 no no no no no..... No Goblin or Elf shall dare, shall dare to of-fend ye.

6 3 6 5 6 — 5 — # 7 7 5 6 3 4

6 # 6 # 6 5 6 5 6 4

6 7 6 5 9876 9 8 7 7 6 5 6 7 7 6 4 3

SOLI.

We Brethren of Air you Heroes will bear, We Brethren of Air you
 We Brethren of Air you Heroes will bear, We Brethren of Air you
 We Brethren of Air you Heroes will bear, We Brethren of Air you

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.
 Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.
 Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

7 9 8 7 # 9 8 7 4 7 #

CHORUS.

First system of musical notation for the chorus, featuring vocal staves and piano accompaniment.

CHORUS.

Second system of musical notation for the chorus with lyrics: "We Brethren of Air you Heroes will bear, We Brethren of Air you".

Third system of musical notation for the chorus with lyrics: "Heroes will bear, To the kind and the fair, the kind and the fair that attend ye.".

Musical score for the first system. It consists of a grand staff with piano accompaniment (right and left hands) and four vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal staves are arranged in a choir setting, with the word "We" appearing at the end of each line.

Musical score for the second system. It consists of a grand staff with piano accompaniment and four vocal staves. The piano part continues with the same melodic and bass lines. The vocal staves contain the lyrics: "Brethren of Air you Heroes will bear, We Brethren of Air you". The lyrics are repeated on each of the four vocal staves. At the bottom of the page, there are numerical figures: 5, 6, 6, 6, 6, 4, 3, 6, 3.

Heroes will bear, To the kind and the fair, the kind and the fair that at -

Heroes will bear, To the kind and the fair, the kind and the fair that at -

Heroes will bear, To the kind and the fair, the kind and the fair that at -

Heroes will bear, To the kind and the fair, the kind and the fair that at -

6 6 6 4/2 5 # 9/7 7 7/4 3

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

6 6 6 9/7 7 6 7/4 3

SOLO AND CHORUS.

CHEERFULLY.

VIOLINS. *p*

VIOLA. *p*

BASSO. *p*

p

p

p

p

p

p

p

p

How blest are Shepherds, how hap-py their Lass...es While Drums and

4/2 6 7 6 5 6

How blest are Shepherds how
 How blest are Shepherds how
 Trumpets are sounding A...larms. How blest are Shepherds how
 How blest are Shepherds how

6 6 4/2 6

hap-py their Lass...es While Drums and Trumpets are sounding A...larms.
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.
 hap-py their Lass...es While Drums and Trumpets are sounding A...larms.

7 6 5 6 6

O...ver our low...ly Sheds all the Storm pass.....es, And when we

6 7 6 5 4 6

die 'tis in each o...ther's arms, All the day on our herds and flocks em.

6 # 6 4 # 8 3 3 6 6 8 3 3 6

-ploy.....ing, All the night on our Flutes and in en....joy.....ing.

4 6 6 6 6

O...ver our low_ly Sheds all the Storm pass.....es, And when we

O...ver our low_ly Sheds all the Storm pass.....es, And when we

O...ver our low_ly Sheds all the Storm pass.....es, And when we

O...ver our low_ly Sheds all the Storm pass.....es, And when we

6 7 6 5 4 6

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

6 6 # 6 4 # 8 3 3 6 6 8 3 3 6

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

4 6 6 6 7 6
2 4 4 6 7 6
3

Bright Nymphs of Bri-tain with Gra-ces at-ten-ded, Let not your

4 6 7 6 5 6

Bright Nymphs of Bri-tain with
 Bright Nymphs of Bri-tain with
 days with-out plea-sure ex-pire. Bright Nymphs of Bri-tain with
 Bright Nymphs of Bri-tain with

6 6 6 5 4 6

Graces at-ten-ded, Let not your days without pleasure ex-pire.
 Graces at-ten-ded, Let not your days without pleasure ex-pire.
 Graces at-ten-ded, Let not your days without pleasure ex-pire.
 Graces at-ten-ded, Let not your days without pleasure ex-pire.

7 6 5 6 6 7 6

Ho-nour's but emp--ty and when youth is end-----ed, All men will

praise you but none will de--- sire, Let not youth fly a...way with out con.

_sent-----ing, Age will come time e...nough for your re-----pent-----ing.

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

6 6 # 6 4 # 3/3 3 6 6 8/3 3 6

-sent...ing, Age will come time e-nough for your re...pent...ing.

-sent...ing, Age will come time e-nough for your re...pent...ing.

-sent...ing, Age will come time e-nough for your re...pent...ing.

-sent...ing, Age will come time e-nough for your re...pent...ing.

4/2 6 6 6 6 6 5 6 8 7

1st FLUTE
& HAUTBOY.

2nd FLUTE
& HAUTBOY.

BASSO.

p
p LIVELY.
p

1st time. 2nd time.

Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,
 Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,

But a little af-ter toying, Women have the shot to pay. shot to pay.
 But a little af-ter toying, Women have the shot to pay. shot to pay.

Here are Marriage-vows for signing, Set your Marks that can-not write,
 Here are Marriage-vows for signing, Set your Marks that can-not write,

After that without repining, Play, and welcome, Day and Night, Play, and welcome,
 After that without repining, Play, and welcome, Day and Night, and Night,

play, and welcome, play, and welcome, play, and welcome, Day and Night.
 play, and welcome, play, and welcome, play, and welcome, Day and Night.

CHORUS.

CHORUS.

p

p

CHORUS.

Come Shepherds lead up a live--ly

Come Shepherds lead up a live--ly Mea--sure, come Shepherds

p 6 6 6

p *f*

f

f

f

Come Shepherds lead up a lively Measure, come Shepherds

Measure, come Shepherds lead up a lively Measure, come Shepherds

lead up a live--ly Measure, a lively Measure, come Shepherds

f

Come Shepherds

f 6 7 6 7

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

7 6 # 6 # 6 7 #

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

6 7 6 9 # # 6 8

this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or

6 4 # # 6 7 6

sor - row Make sure of this day and hang to - mor - row .
 sor - row Make sure of this day and hang to - mor - row .
 sor - row Make sure of this day and hang to - mor - row .
 sor - row Make sure of this day and hang to - mor - row .

6 6 4 3

HORNPIPE.

The first system of musical notation consists of four staves. The top two staves are joined by a brace and contain a treble clef, a key signature of one sharp (F#), and a time signature of 6/4. The bottom two staves are joined by a brace and contain a bass clef, the same key signature, and time signature. The music begins with a whole rest in the first measure, followed by a series of eighth and quarter notes in the right hand and a corresponding bass line in the left hand.

The second system continues the piece with four staves. The notation is consistent with the first system, featuring a treble and bass clef with a key signature of one sharp and a 6/4 time signature. The melody in the right hand continues with eighth and quarter notes, while the left hand provides a steady bass accompaniment.

The third system of musical notation consists of four staves. The notation remains consistent, with a treble and bass clef, a key signature of one sharp, and a 6/4 time signature. The piece continues with similar rhythmic patterns and melodic lines in both hands.

The fourth and final system of musical notation consists of four staves. The notation is consistent with the previous systems, featuring a treble and bass clef, a key signature of one sharp, and a 6/4 time signature. The piece concludes with a final cadence in both hands.

THIRD ACT.

MAESTOSO.

VIOLINS.

VIOLA.

BASSO.

The first system of music features three staves: Violins (top), Viola (middle), and Bass (bottom). The Violins and Viola parts consist of eighth-note patterns with slurs and accents. The Bass part features a more rhythmic pattern with slurs and accents. The time signature is common time (C).

6 5 6

The second system continues the instrumental accompaniment with three staves. The Violins and Viola parts have slurs and accents. The Bass part includes slurs and accents. The time signature is common time (C).

6 5 5 # #

The third system continues the instrumental accompaniment with three staves. The Violins and Viola parts have slurs and accents. The Bass part includes slurs and accents. The time signature is common time (C).

RECIT:

CUPID.

What ho! what ho! thou Genius of the clime, What ho! what ho.....

BASSO.

The recitative section consists of two staves: Cupid (top) and Bass (bottom). Cupid's part is a vocal line with lyrics. The Bass part provides a simple accompaniment with slurs and accents. The time signature is common time (C).

.... what ho! liest thou asleep, beneath those Hills of Snow, What ho! what ho! what

The final system continues the recitative section with two staves: Cupid (top) and Bass (bottom). Cupid's part has lyrics. The Bass part includes slurs and accents. The time signature is common time (C).

6 b5

ho! Stretch out thy la-zy limbs, Awake, awake, a-wake! and Winter from thy

5 6 4 6 7 7 6 8

furry mantle shake, Awake, a-wake! and Winter from thy furry mantle shake.

6 # 7 6 5 4 3

p

p

p

Slow.

p b 6 5 6 6 6 5 6 5 6

p

COLD GENIUS.

What Power art thou who from be -

p 6 6 4 6 5

low hast made me rise unwillingly and slow From Beds of e-----ver-

4 4 6 6 4 3 b 7 b cres: 4 2

- last----- ing Snow? See'st thou not how stiff, how

7 7 6 4 f 6 # 7 5 7 4 4 b p 6 b 6 5 6 5

stiff and wond'rous old, far far un-----fit to bear the bit-ter cold.

- 9 - 8 7 4 3 7 7 5 4 b b

f *p* *f* *p*

I can scarce-ly move or draw my breath, can scarcely

f $\frac{6}{b}$ $\frac{5}{4}$ $\frac{4}{b}$ *p* $\frac{6}{b}$ $\frac{6}{b}$ $\frac{8}{b}$

move or draw my breath: Let me let me let me freeze a-----gain, let me

$\frac{4}{b}$ $\frac{7}{\#}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{b6}$ $\frac{4}{2}$ $\frac{6}{6}$

rallent:

let me freeze again to Death, let me let me freeze a-gain to Death.

$\frac{7}{6}$ $\frac{7}{b6}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{6}$ $\frac{4}{\#}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{7}{\#}$ $\frac{5}{4}$ $\frac{4}{b}$

CUPID.

Thou doat...ing Fool for...bear for.....bear! What dost thou

mean by freez...ing here. At Love's ap...pear.....ing, All the Sky

clear....ing, The stormy Winds their fu...ry spare: Thou doat - ing

Fool for - bear for...bear! What dost thou mean by freezing here.

Win...ter sub...du.....ing, And Spring re...new.....ing, My Beams cre -

- ate a more glo...rious Year: Thou doat...ing Fool for -

- bear for.....bear! What dost thou mean by freez - ing here?

MAESTOSO.

COLD GENIUS.

Great Love I know thee now, El-dest of the Gods art thou,

6 6 6

Heav'n and Earth by thee were made, Heav'n and

6 5 b7 6 5 7 6 # #

Earth by thee were made, Hu-man Na-ture is thy Creature, Hu-man

6 6 4 # 5 b

Na-ture is thy Creature, Ev'-ry where, ev'-ry where, ev'-ry

b 6 4 # 5 6 6 4 # 5 8 7 6 8 7 5 6 5 6 5 8 7 6 5

where thou art, thou art o - bey'd, Ev'ry where, ev'ry where,

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

ev'ry where thou art, thou art o - bey'd, Ev'ry where thou art o - bey'd.

6 8 7 6 5 5 6 7 5 6 7 6 5 10 9 8 7
5 6 5 4 3 5 6 7 3 4 5 4 5 4 3 3 7 6 5

CUPID.

No part of my Dominion shall be waste, To spread.....my

7

sway and sing..... my praise, E'en here, e'en here I will a People raise, Of

6 9 8 7 # # 6

kind..... em - bra - cing Lovers and em - brac'd, E'en here, e'en here I

7

will a People raise, Of kind em - bra - cing Lovers and em - brac'd.

6 4 3

PRELUDE.

The musical score is divided into four systems, each containing three staves (treble, alto, and bass clefs). The time signature is 3/4. The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5 below the notes. The key signature changes from one sharp (F#) to one flat (Bb) in the final system.

System 1: Treble clef, 3/4 time. Bass clef has fingerings: 6, 6, 6, 6, #.

System 2: Treble clef, 3/4 time. Bass clef has fingerings: 6, 5, 6, 5, 6-6, 7.

System 3: Treble clef, 3/4 time, key signature one sharp (F#). Bass clef has fingerings: #, 6, 7, 6, #, #, #, 6, 6, 4, #.

System 4: Treble clef, 3/4 time, key signature one flat (Bb). Bass clef has fingerings: 6, b, 6, 5, 6, 5, 7, #, 6, 6, 6, 7.

CHORUS.

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we

6 4/2 6 4/2 6

chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to

6 4/2 6 5 b

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

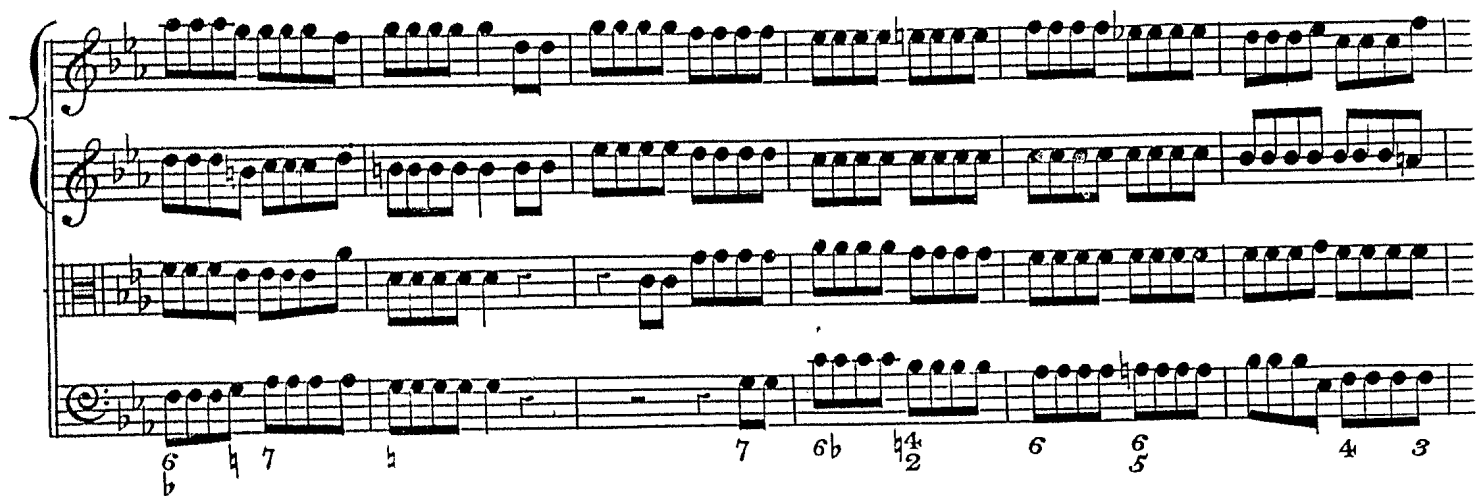
6 5b 7 6 4 4/2

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

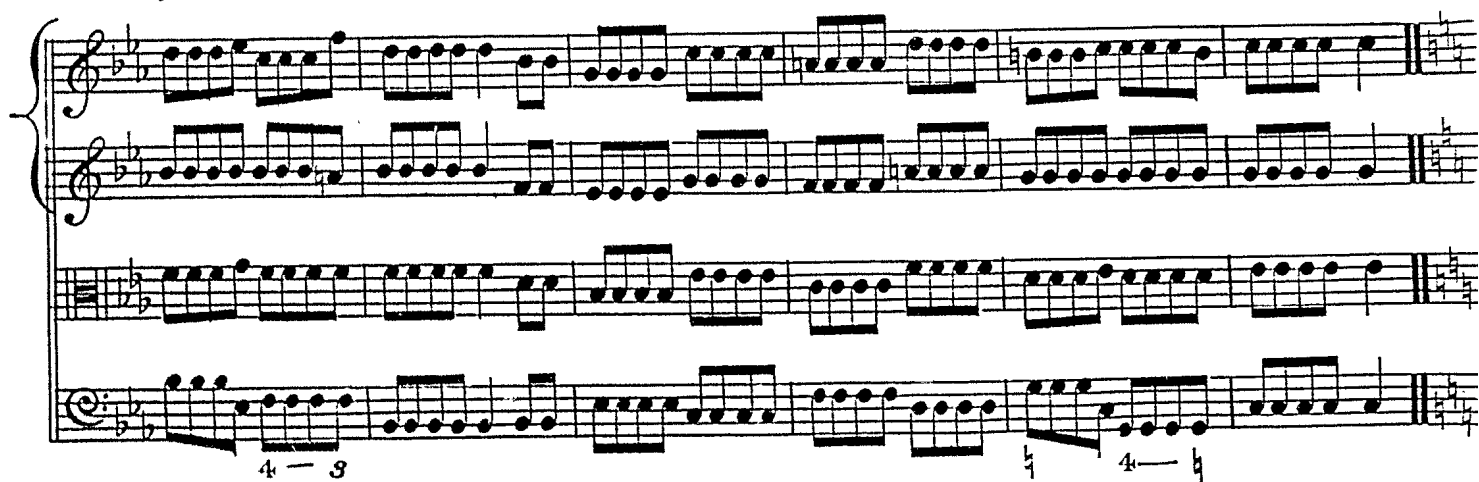
6 5 6 4 b



First system of musical notation, featuring a grand staff with treble and bass clefs, and a piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.



Second system of musical notation, continuing the piece with piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.



Third system of musical notation, concluding the piece with piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.

PIRAGE.

CUPID. *3/4*
 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis I 'tis

BASSO. *4/4*
p 6 6 5

I 'tis I that have warm'd ye, In spite of cold weather, I've

6 7 6 7 6

brought ye to — gether, 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis

6 6 6

f

I 'tis I 'tis I that have warm'd ye.

6 6 7 *f* 6

f

6 5

CHORUS.

'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 5 6 5 6 6

Love that has warm'd us.
 Love that has warm'd us.
 Love that has warm'd us.
 Love that has warm'd us.

7 7 6 6 6
 5 4 #

Musical score for the first system, featuring piano accompaniment with treble and bass clefs and a grand staff. The music includes various rhythmic patterns and accidentals.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are "Tis Love 'tis Love 'tis".

'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

6 6 6 7 5 4 #

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

6 7 5 6

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 6

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

6 6 7 4

The first system of music features a piano accompaniment with two grand staves (treble and bass clefs) and three smaller staves (two treble and one bass clef). The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the right hand, consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Below the bottom staff, there are fingering numbers: #, 6, 7 6, 6, 6, 6, 6, b5.

The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "In spite of cold weather he brought us to...". The piano accompaniment consists of two grand staves (treble and bass clefs) and three smaller staves (two treble and one bass clef). The music continues in the same key and time signature. The vocal melody is simple, using quarter and eighth notes. The piano accompaniment follows the same pattern as the first system. Below the bottom staff, there are fingering numbers: 6, 6/4, 7, 8, 6.

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

6 6

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

6 6 6 6

DUET.

VIOLINS.

TREBLE.

BASS.

BASSO.

ANDANTE.

Sound a Par...ly ye fair and sur...ren...der, Sound, sound,

Sound a Par...ly, a Par...ly ye fair and sur...

7 6 6 6

sound, sound a Par...ly ye fair, Sound... a

ren...der, Sound a Par...ly ye fair, Sound a Par...

6 6 5 6 3 6 6 5 6 6 3 3 3 3

Par-ly ye fair and sur-render, Set yourselves and your Lo-vers at
 -----ly ye fair and sur--render, Set yourselves and your Lo-vers at

6 5 6 5 4 3 4 3 6 5 4 3 4 2 6 5 4 3 4 2 6 6 5 4 3 4 2 6 4 5 #

ease, Sound a Par-ly ye fair and sur--ren-der, Sound, sound,
 ease, Sound, sound, sound, sound a Par-ly ye fair and sur-

6 6 6 7 4 3 6 5 6

sound, sound a Par-ly ye fair, Sound..... a
 --ren-der, Sound a Par-ly ye fair, Sound a Par-----

6 6 5 6 3 6 6 5 6 6 3 3 3 3 3

Par-ly ye fair and sur-ren-der, Set your-selves and your Lo-vers at
 -----ly ye fair and sur--ren-der, Set your-selves and your Lo-vers at

6 5 6 5 4 3 4 3 6 4 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

4 3 4 3 4 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

ease ; He's a grate-ful a
 ease ; He's a grate-ful, a grate-ful of-

5 4 6 # 4 6 # 6 9 8 5 6

5 4 6 # 4 6 # 6 9 8 5 6

grate-ful of-fen-der who plea-sure dare
 -fen--der who plea-sure who plea-sure dare

6 4 # 6 # 6 1 6 5

6 4 # 6 # 6 1 6 5

seize. But the whi-ning Pre-

seize. But the

7 5 6 6

-ten-der, the whi-ning Pre-ten-der is sure to dis-please, Sound a

whi-ning, the whi-ning Pre-ten-der is sure to dis-please,

6 6 6 5 6

Par-ly ye fair and sur-ren-der, Sound, sound, sound, sound a

Sound, sound, sound, sound a Par-ly ye fair and sur-ren-der,

7 6 3 6 5 6 6

Par-ly ye fair, Sound..... a Par-ly ye

Sound a Par-ly ye fair, Sound a Par-ly ye

5 6 5 3 6 6 6 6 3 4-6 6 5 6 5 b6 7
4 3 3 5

fair and sur-render. Since the fruit of de-

fair and sur-render. Since the fruit of de-

3 3 3 6 5 4 3 10 9 7 6 4 3 - 5 6 5 6 7
8 7 5 4 2 1 3 4 3 4 5 6 4 3

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

6 7 6 7 6 6 9 # 4 3 # # 7 7
3 3 3 3 3 3 3 3 3 3 3 3

sigh and com-plain. When we kneel for re--

sigh and com-plain. When we

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

-dressing, when we kneel for re-----dressing we move.....

kneel for re-----dressing, when we kneel for re-----dressing we move.....

6 6 5 6 6 6 6 5 6 5 6 4 5 4 3 4 2 3

.... their dis-dain, Love was made, Love was made for a Bles--sing,

.... their dis-dain, Love was made, Love was made, Love was

6 4 6 4 2 6 7 4 6 3

Love was made, Love was made for a Bles...

made for a Bles...sing, Love was made, Love was made for a

6 6 6 6 6 6 6 5

...sing and not for a Pain, Love was made for a

Bles...sing and not for a Pain, Love was

6 3 3 3 3 3 6 5 b6 7 6 6 9 8 7 5

Bles...sing and not for a Pain.

made, Love was made for a Bles...sing and not for a Pain.

6 6 6 6 3 3 3 3 3 6 5 6 6 9 6 5 4 3

HORNPIPE.

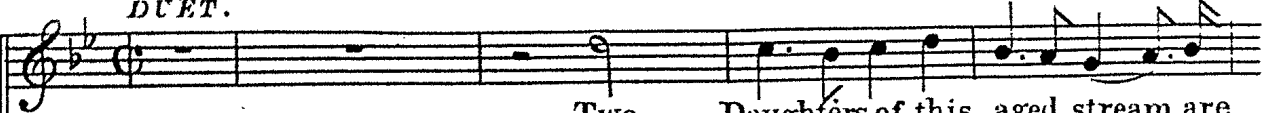
The first system of musical notation consists of four staves. The top two staves are grouped by a brace on the left and use treble clefs. The bottom two staves use an alto clef and a bass clef. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests.

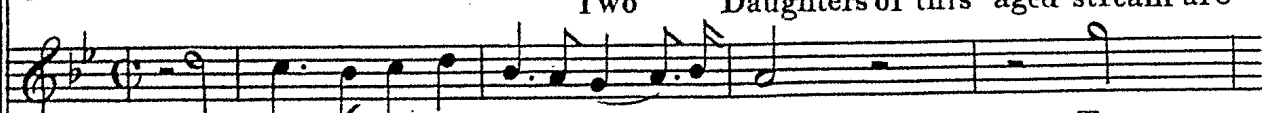
The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same instrumentation and key signature. The melody continues with similar rhythmic patterns, including eighth and sixteenth notes, and includes some triplet-like figures.

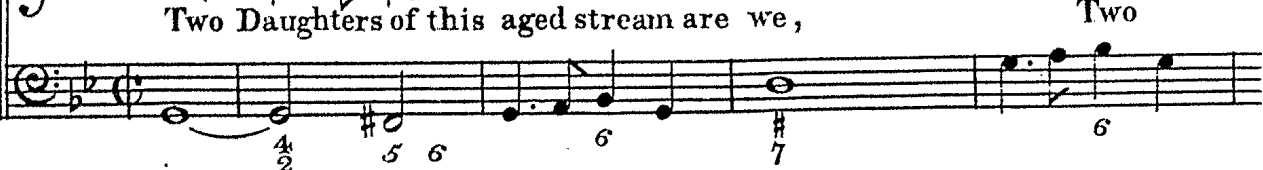
The third system of musical notation consists of four staves, concluding the piece. The notation remains consistent with the previous systems, featuring the same instruments and key signature. The melody ends with a final cadence, marked by a double bar line.

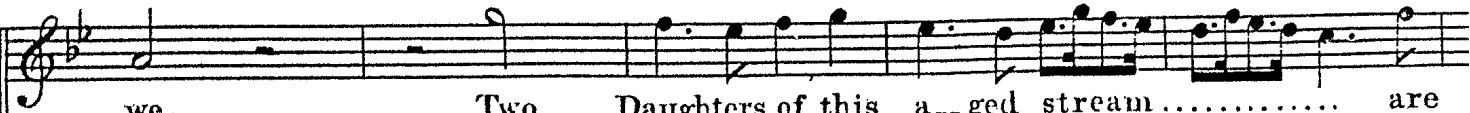
FOURTH ACT .

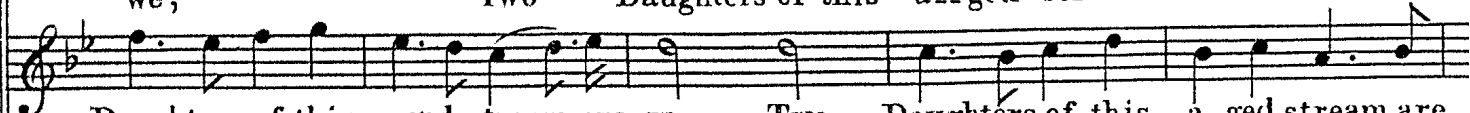
DUET.


1ST SYREN.  Two Daughters of this aged stream are

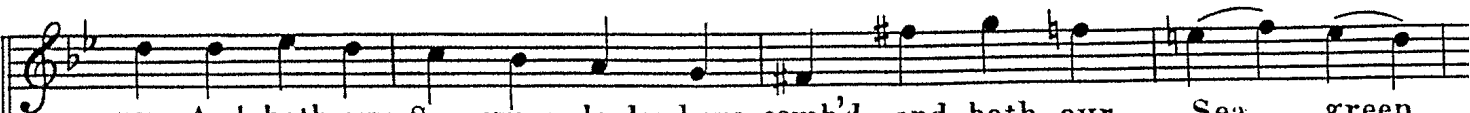
2ND SYREN.  Two Daughters of this aged stream are we, Two

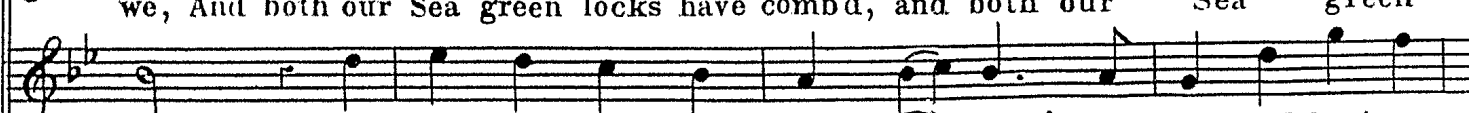
BASSO.  $\frac{4}{2}$ 5 6 6 7 6


 we, Two Daughters of this aged stream..... are

 Daughters of this aged stream are we, Two Daughters of this aged stream are

 5 6 $\frac{4}{2}$ 5 6 6 6

 we, And both our Sea green locks have comb'd, and both our Sea green


 we, And both our Sea green locks have comb'd for ye, and both our


 # b 6 $\frac{4}{4}$ 7 5

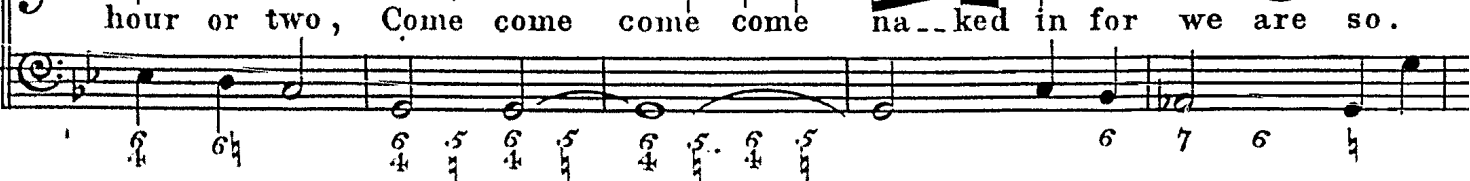
 locks have comb'd, have comb'd for ye, Come come come come bathe with us an

 Sea green locks have comb'd for ye, Come come bathe with us an

 # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$ 4 # # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$ 5 #

 hour or two, Come come come come na...ked in for we are so.

 hour or two, Come come come come na...ked in for we are so.

 6 $\frac{4}{4}$ 6 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 7 6 b

What dan-ger, what dan-ger from a na-ked foe.

What dan-ger from..... a na-ked foe. Come come

6 9 8 4 2 6 6 4 5 6

Come come bathe with us, Come come bathe and share what plea-sures

come come bathe with us, Come come bathe and share what plea-sures

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

6 3 4 3 4 5 6 # 4 #

in the floods ap-pear. We'll beat the waters till they bound,

in the floods ap-pear. We'll beat the waters till they bound, we'll

4 b3

we'll beat the waters till they bound and cir-cle round.....

beat the waters till they bound and cir-cle round.....

6 b

..... and cir-cle round..... and cir-cle round.

..... and cir-cle round..... and cir-cle round.

6 6 # 7 6 4

1st VIOLIN
& HAUTBOY.

2nd VIOLIN
& HAUTBOY.

VIOLA.

BASSO.

Unis: Haut: Solo.

Unis: Haut: Solo.

7 6 6 7 6 6 # 7 6 6 7 6 6

Viol: Solo. H.S.

Viol: Solo. H.S.

6 6 6 # 6 6

V.S. H.S.

V.S. H.S.

V.S. V.S.

6 6

System 1: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the first measure and a 'V.S.' marking above the fifth measure. The second staff has an 'H.S.' marking above the first measure and a 'V.S.' marking above the fifth measure. The bottom two staves are also grouped by a brace on the left.

System 2: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the second measure and a 'V.S.' marking above the eighth measure. The second staff has an 'H.S.' marking above the second measure and a 'V.S.' marking above the eighth measure. The bottom two staves are also grouped by a brace on the left.

System 3: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the fourth measure. The second staff has an 'H.S.' marking above the fourth measure. The bottom two staves are also grouped by a brace on the left.

System 4: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has a 'V.S.' marking above the first measure and a 'Unis:' marking above the eighth measure. The second staff has a 'V.S.' marking above the first measure and a 'Unis:' marking above the eighth measure. The bottom two staves are also grouped by a brace on the left.

How hap-py the Lo-ver, how ea-sy his chain, How hap-py the

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-

-co-ver he sighs not in vain, How sweet to dis-co-ver he

CHORUS.

sighs not in vain.

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

7 6 6 7 6 # 4 2 6 6

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

6 4 2 6 6 6 4 6

First system of musical notation, featuring a grand staff with four staves. The music is in a key with two flats and a 3/4 time signature. It consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, featuring a grand staff with four staves. It includes performance markings: "V.S." (Vivace) above the first two staves and "H.S." (Allegretto) above the third and fourth staves. The notation continues with intricate rhythmic figures.

Third system of musical notation, featuring a grand staff with four staves. It begins with the marking "1. Unis:" above the first staff. The music continues with dense rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with four staves. The notation continues with complex rhythmic patterns, including many sixteenth and thirty-second notes.

V.S. H.S.

V.S. H.S.

V.S. H.S. V.S. H.S. V.S.

V.S. H.S. V.S. H.S. V.S.

H.S. H.S. Unis: DUET. For

For Love ev'ry Creature is form'd by his

6 6

Love ev'ry Creature is form'd, for Love ev'ry Creature, for Love ev'ry
nature, for Love ev'ry Creature is form'd, for Love ev'ry Creature is

Creature is form'd by his nature, No Joys are a-bove the
 form'd by his nature, his nature, No Joys are a-

6 7 6 # 6

Plea sures of Love, no Joys are a-
 -bove the Plea sures of Love, no Joys are a-

6 5 6 4 7 6 6 4 6 3 #

-bove the Pleasures of Love, no Joys are a-
 -bove the Pleasures of Love no no no no no no no

7 5 3 8 3 3 3 4 4 4 #

-bove, no no no no no Joys are a-bove, no no no no
 Joys are a-bove, no no no no no

6 6 # 6

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.
 no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

6 4 7 5 6 6 6 4

CHORUS.

No Joys are a - bove the Pleasures of Love, no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no no

7 6 # 6 6 6

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no

7 9 7 3 6 4 6 6 6

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

6 7 9 8 6 6#

VERSE of NYMPHS.

In vain are our Gra-ces, in vain are your eyes; In vain are our

In vain are our Gra-ces, in vain are your eyes, In vain are our

In vain are our Gra-ces, in vain are your eyes, In vain are our

6 6 7 6 6 # 6

Gra-ces if Love you des-pise, When Age furrows fa-ces 'tis too

Gra-ces if Love you des-pise, When Age furrows fa-ces 'tis too

Gra-ces if Love you des-pise, When Age furrows fa-ces 'tis too

6 2 6 6 # b b 7 6

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

6 5 4 # 6 4 5

SYLVANS.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

6 7 6 7 6 7 7 8

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

6 6 6 4 6

NYMPHS.

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

6 6 6 6 6 # 6

CHORUS.

Pleasures the Pleasures the Pleasures of Love, No no no no no no
 Pleasures the Pleasures the Pleasures of Love, No no no no no
 Pleasures the Pleasures the Pleasures of Love, No no no no no no
 No no no no no

7 6 9 6 6 6 6

Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.

7 9 6 6

ALLEGRO.

1st
VIOLIN.
2nd
VIOLIN.
VIOLA.
BASSO.

----- ring Breth... ren of the skies, Whose

6 b.5 6 b 6 7

breath has ruf... fled all the wat'ry plain, Retire, re-

5 6 9 # 6 4# # 6 # 6

-tire, retire, re-tire and let Bri-tannia rise.... Re-tire, retire and

.5 6 6 6 6 7

let Britannia rise, In triumph o'er the main.

6 5 5 3 6 4 4 3

ANDANTE.

Serene and calm..... and void of fear,

6 5 6 5 6 5 4

Se-rene and calm..... and void of

6 4 5 6 6 5 6 5 7

fear, the Queen of Islands, the Queen of Islands must appear, Serene and

6 7 6 b 7 6

calm Serene and calm the Queen of Islands, the Queen of

4 2 5 7 4 3

Islands must appear, Serene and calm

6 4 4 6 6 4

Serene and calm the Queen of Islands, the Queen of Islands must appear.

5 6 5 6 5 4

SYMPHONY.

1st VIOLIN.

2nd VIOLIN.

HAUTBOY.

BASSO.

ANDANTE MAESTOSO.

5 6 6 7 #

5 2 6 6 6 6 7 3

7 #6 4 3 7 6

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Fingering numbers 6, #, and 6 are visible below the bass staff.

System 2: Four staves of music. Similar to the first system, it contains complex melodic and rhythmic passages. Fingering numbers #5, #6, 6, 6, 7, and 6 are visible below the bass staff.

System 3: Four staves of music. This system features a particularly dense and fast melodic line in the upper staves. Fingering numbers b and # are visible below the bass staff.

System 4: Four staves of music, concluding the page. The music continues with intricate melodic and rhythmic patterns. Fingering numbers #, 4, 6, 7, 6, 4, 3, 6, 4, and 3 are visible below the bass staff.

SYMPHONY.

1st VIOLIN. *p*

2nd VIOLIN. *p*

VIOLA. *p*

BASSO. *p*



This block contains the first system of a string quartet. It features four staves: 1st Violin, 2nd Violin, Viola, and Bass. Each staff begins with a dynamic marking of *p* (piano). The music is written in a common time signature and consists of a continuous melodic line across all parts.

1st time. 2nd time.



This block shows the piano accompaniment for the first system. It consists of four staves (Right Hand Treble, Left Hand Treble, Right Hand Bass, and Left Hand Bass). The first two staves are marked with "1st time." and "2nd time." above them, indicating a repeat structure. The piano part provides harmonic support and accompaniment for the string quartet.



This block shows the second system of the piano accompaniment. It continues the four-staff arrangement from the first system, with the right hand playing a more active melodic line and the left hand providing a steady accompaniment.



This block shows the third system of the piano accompaniment, concluding the piece. The music ends with a final cadence across all four staves.

DUET AND CHORUS.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

The first system of the musical score consists of four staves. The top staff is for the 1st Violin, the second for the 2nd Violin, the third for the Viola, and the fourth for the Bass. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

The second system of the musical score continues the composition with four staves for the 1st Violin, 2nd Violin, Viola, and Bass. The notation is consistent with the first system, showing a continuation of the melodic and harmonic lines across the instruments.

The third system of the musical score concludes the piece with four staves for the 1st Violin, 2nd Violin, Viola, and Bass. The notation includes a final double bar line at the end of each staff, indicating the end of the musical piece.

NEREID.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

PAN.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

6 5 6 4 # 6 6 6 6

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

6 4 # 6 6 # 6 5 # #

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

6 5 6 6 4 3

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

6 # 6 6 6 4

CHORUS OF FISHERMEN.

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

6/5 6/4 # 6 6 6

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

6/4 # 6 6 # 6 5 # #

Fo-reign Lands thy fish--es tasting, Learn from thee lux...u...riousfeasting,
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-rious feasting,
 Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-rious feasting,
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-rious feasting,

6 5 6 4 3

Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-riousfeasting.

6 6 6

SONG OF THREE PARTS.

ANDANTE.

ALTO.

TENOR.

BASSO.

BASSO.

For fold-ed Flocks, or fruitful
 For fold-ed Flocks, or fruitful Plains, The

Plains, The Shepherd's and the Farmer's gains, The
 Shepherds and the Farmer's gains, The Shepherd's and the

6 7 6 7 8 7 6

Fair Britain all, all, all,
 Shepherds and the Farmer's gains, Fair Britain all, all, all,
 Farm.....er's gains, Fair Britain all, all, all,

5 6

all, all, all..... the world out-vies; For fold-ed
 all, all, all..... the world out-vies;
 all, all, all all..... the world out-vies; Fair Britain

5 7 9 3 6 7 #

Flocks on fruitful Plains, The Shepherd's and the Farmer's
 Fair Britain all, all, all, all, all, all, all, all, all,
 all, all, all, all, all, all, all, all,

5 6 6 6 5

gains, Fair Britain all, all, all, all, all the world out -
 all the world out - vies, all, all, all, all the world out -
 all, all the world out - vies, all, all, all, all the world out -

5 6 4 5 # 6 7 4 3

- vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 - vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 - vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia

6 4 4 6 4 6

reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.

5 6 6 6 4 # 4

Tho' Jason's Fleece was fam'd..... was fam'd of old, The British wool....

Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....

Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....

4 # 6

wool, the British wool is growing, growing Gold; No Mines can more, no, no, no,
 the British wool.... is growing, growing Gold; No, no, no, no,

wool, the British wool is growing, growing Gold; No, no, no, no,

7 5 # 6 6 4 # b

no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

no, no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

b b b b6 b 6 b 6 6

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

6 # - #4 6 8 6 7 4 3

SONG. FAIREST ISLE.

VIOLINS.

VIOLA.

BASSO.

VENUS.

Fairest Isle all Isles ex...celling, Seat of plea...sures and of Loves,

Ve...nus here will choose her dwelling And for...sake her Cy...pri...an groves.

Cu...pid from his fav'...rite na...tion Care and en...vy will re...move;

Jea...lou...sy that poi...sons pas...sion, And des...pair that dies for Love.

Gen...tle murmurs, sweet com...plaining, Sighs that blow the fire of Love,

Soft re...pul...ses, kind dis...dain...ing, Shall be all the pains you prove.

Ev'...ry swain shall pay his du...ty Grate...ful ev'...ry nymph shall prove;

And as these ex...cel in beau...ty, Those shall be re...nown'd in Love.

DIALOGUE.

NYMPH.

You say, 'tis Love... creates the pain, Of which so sad

---ly you complain, And yet would fain engage my Heart In that un_ea_sy cru

---el, cru...el part; But how, a...las!..... how, a...las! think you, that

I Can bear the wound..... of which you die? how a...las!.....

.... how a...las! think you that I can bear the wound of which you die?

SHEPHERD.

'Tis not my pas_sion makes my care But your in_diff'ence gives de_spair: The

6

lus...ty Sun, the lus...ty Sun be...gets no Spring 'Till gen...tle

show'rs, 'till gen...tle show'rs as...sis...tance bring; So Love that scorches

and de...stroys, Till kind...ness aid, till kind...ness aid, can cause no joys.

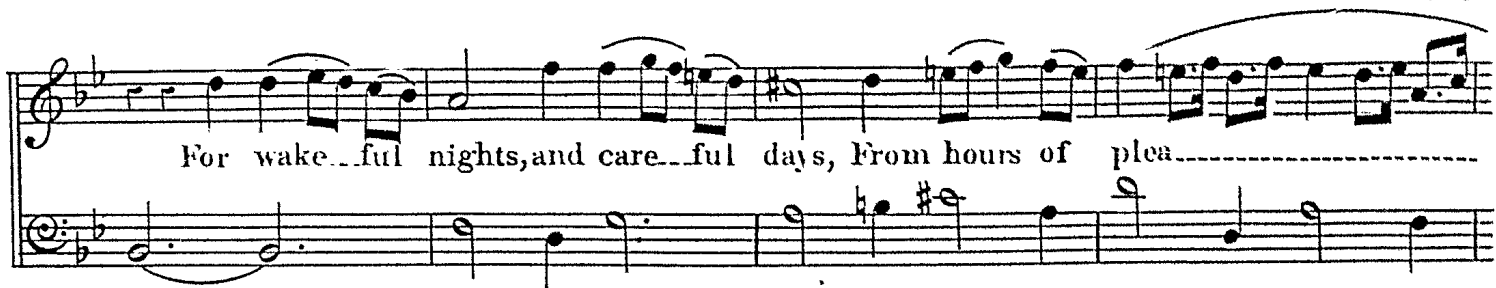
NYMPH.

Love has a thousand, thou...sand, thousand, thou...sand ways to please,

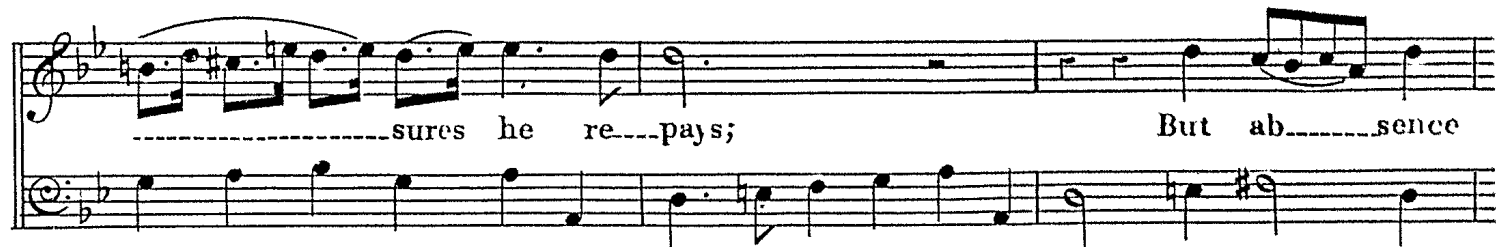
Love has a thou...sand, thou...sand, thou...sand, thou...sand ways to

please, But more, more, more, more, more, more, more to rob us of our

ease; But more, more, more, more, more, more, more to rob us of our ease;



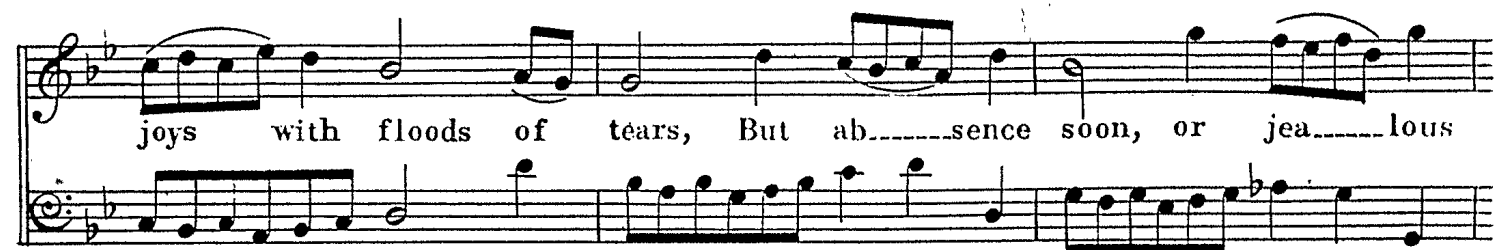
For wake...ful nights, and care...ful days, From hours of plea...



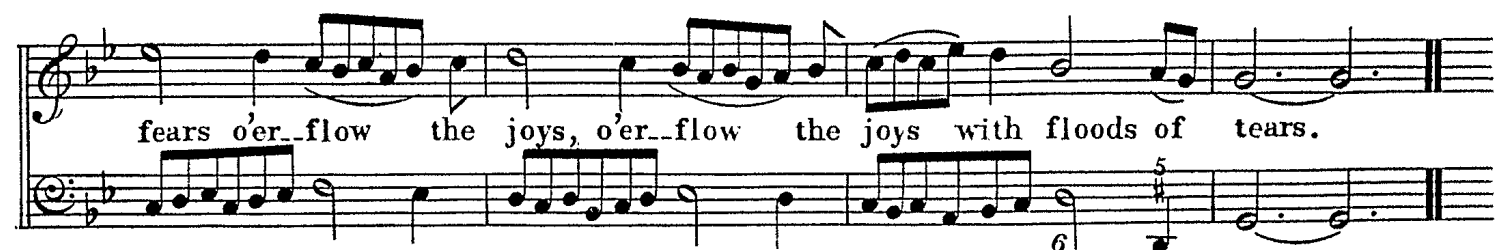
...sures he re...pays; But ab...sence



soon, or jea...lous fears, O'er...flow the joys, o'er...flow the

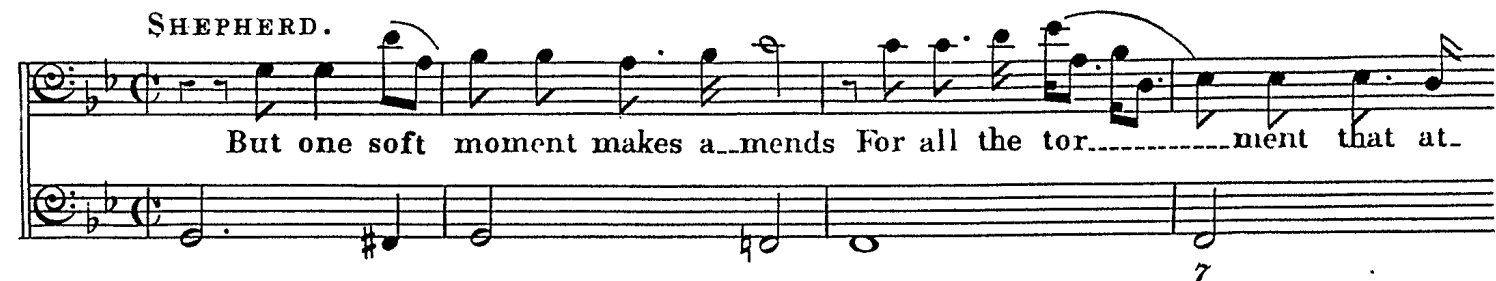


joys with floods of tears, But ab...sence soon, or jea...lous

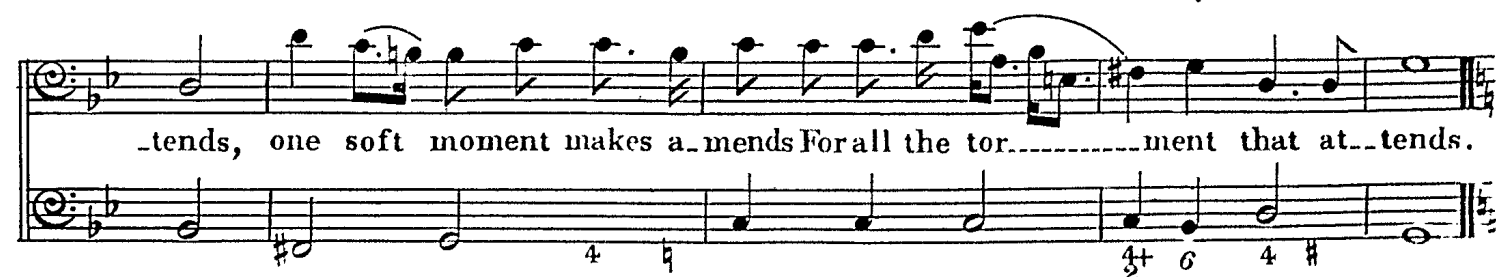


fears o'er...flow the joys, o'er...flow the joys with floods of tears.

SHEPHERD.



But one soft moment makes a...mends For all the tor...ment that at...



...tends, one soft moment makes a...mends For all the tor...ment that at...tends.

NYMPH.
 SHEPHERD.
 BASSO.

Let us love, let us love and to hap_piness haste, haste,
 Let us love, let us love and to hap_piness haste, haste,
 Let us love, let us love and to hap_piness haste, haste,

haste, haste, haste, Let us love, let us love and to hap_pi_ness
 haste, haste, haste, Let us love, let us love and to hap_pi_ness
 haste, haste, haste, Let us love, let us love and to hap_pi_ness

haste haste haste haste haste. Age and Wis_dom come too
 haste haste haste haste haste. Age and Wis_dom come too
 haste haste haste haste haste. Age and Wis_dom come too

fast Youth for lov_ing was de_sign'd, Youth for lov_ing, youth for
 fast Youth for lov_ing was de_sign'd, Youth for lov_ing
 fast Youth for lov_ing was de_sign'd, Youth for lov_ing

lov_ing was de_sign'd. You be constant,
 was..... de_sign'd. I'll be con_stant, you'll be kind,
 was..... de_sign'd. I'll be con_stant, you'll be kind,

I'll be kind, I'll be kind, I'll be kind, kind, I'll, ill be
 I'll be con...stant, I'll be constant, I'll be con...stant, ill be

kind. Heav'n can give no grea.....ter
 kind. Heav'n can give no grea.....ter bles.....sing, no

bles.....sing Than faith..ful Love and kind, and kind pos...ses.....sing, than
 grea.....ter bles.....sing Than faith..ful Love, and kind, and kind pos..

faith..ful Love, than faith..ful Love, and kind, and kind pos...ses.....sing, and
 -ses.....sing, than faith..ful Love, and kind, and kind pos...ses.....sing, and

kind..... and kind, and kind pos...ses.....sing.
 kind..... and kind, and kind pos...ses.....sing.
 b5 4 3

SCENE. THE ORDER OF THE GARTER.
TRUMPET TUNE.

VIOLINS
and
TRUMPETS.
f

VIOLA.
f

BASS.
f

TRUMPETS.

HONOUR.

BASSO.

Saint George..... Saint George, Saint George

..... the pa...tron of our Isle!

Saint George..... Saint George, Saint George..... the

pa...tron of our Isle! Saint George, a Sol...dier and a Saint!

On this, this au-spicious or-der smile, On

this, this au-spicious or-der smile, Which Love.... and arms will plant.

Saint George, Saint George! Saint

George, Saint George..... the pa-tron of our Isle, On this, this au-

...spicious or...der smile.....Which Love and arms will plant, On this, this au-

spicious or...der smile..... Which Love and arms.....

..... will plant, On this, this au...spicious or...der smile..... Which

Love and arms..... will plant.

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns.

Piano accompaniment for the second system, continuing the musical texture with various note values and rests.

CHORUS.

TRUMPETS.

VIOLINS.

VIOLA.

TREBLE.

ALTO.

TENOR.

BASSO.

BASSO.

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign High,
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign

8 6 7 6 5 4 3 #

our Sov'reign high in aw_...ful state His honours shall be__stow; And
 High, our Sov'reign high in aw_ ful state His honours shall be__stow;
 High, our Sov'reign high in aw_ ful state His honours shall be__stow; And see his
 High, our Sov'reign high in aw_ ful state His honours shall be__stow;

6 6 5 6 2 6

see his scep_tred sub_jects wait On his com_mands be_low, and see, and
 And see his scep_tred sub_jects wait On his com_mands, and
 scep_tred sub_jects wait on his com_mands be_low, On his com_mands, and
 And see his scep_tred sub_jects wait, and

6 # 6

see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.

THE GRAND DANCE.

VIOLINS.

VIOLA.

BASSO. (Ground Bass.)

6 6 7 6 7 6 9 8 6 5 3

6 7 6 7 6 6 9 8 7 4 3

4/2 4/2 6 7 6 6 9 6 5 4 7 3

First system of musical notation. It consists of four staves: two grand staves (treble and bass clef) and two single staves (alto and bass clef). The music is in a minor key, indicated by a flat sign in the key signature. The first two staves contain complex melodic lines with many sixteenth and thirty-second notes. The third staff contains a more rhythmic accompaniment. The fourth staff contains a bass line with several figured bass notations: 6, 7 8, 7 6 b5, 6 5, 6 4 3, and 6 5.

Second system of musical notation. It consists of four staves: two grand staves (treble and bass clef) and two single staves (alto and bass clef). The music continues from the first system. The first two staves contain complex melodic lines. The third staff contains a more rhythmic accompaniment. The fourth staff contains a bass line with several figured bass notations: 6, 6, b6, 5, 6, and 6.

Third system of musical notation. It consists of four staves: two grand staves (treble and bass clef) and two single staves (alto and bass clef). The music continues from the second system. The first two staves contain complex melodic lines. The third staff contains a more rhythmic accompaniment. The fourth staff contains a bass line with several figured bass notations: 6, 6, 6, 6, 6, 4, and 5.

Fourth system of musical notation. It consists of four staves: two grand staves (treble and bass clef) and two single staves (alto and bass clef). The music continues from the third system. The first two staves contain complex melodic lines. The third staff contains a more rhythmic accompaniment. The fourth staff contains a bass line with several figured bass notations: 6, 6, 6, 6, 4, and 5.

System 1: Four staves of music. The first two staves are treble clef, the third is alto clef, and the fourth is bass clef. The bass clef staff contains fingerings: 5, 6, 5, 6, 5, 6, 6, 6, 7.

System 2: Four staves of music. The first two staves are treble clef, the third is alto clef, and the fourth is bass clef. The bass clef staff contains fingerings: 5, 5, 6, 6, 6, 5, 4, 3.

System 3: Four staves of music. The first two staves are treble clef, the third is alto clef, and the fourth is bass clef. The bass clef staff contains fingerings: 6, 7, 6, 4, 6, b, 4, 4.

System 4: Four staves of music. The first two staves are treble clef, the third is alto clef, and the fourth is bass clef. The bass clef staff contains fingerings: 5, b6, b7, 6, 5, 6, 6, b, 6, 7, 4, 4.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The music features a complex melodic line in the upper staves and a bass line in the lower staff. Below the bass staff, there are guitar chord diagrams: $\begin{matrix} 4+ \\ 2 \end{matrix}$, 6, $\begin{matrix} 4 \\ 5 \end{matrix}$, $\begin{matrix} 6 \\ 5 \end{matrix}$, 9 8 7 5, and $\begin{matrix} 4 \\ 5 \end{matrix}$.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. The time signature is 12/8. The music continues with similar melodic and bass line patterns. Below the bass staff, there are guitar chord diagrams: 6 5 6 4 5 6 4 5 7 6, $\begin{matrix} 6 \\ 5 \end{matrix}$, 5 4 4, and $\begin{matrix} 4 \\ 5 \end{matrix}$.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. The time signature is 12/8. The music continues with similar melodic and bass line patterns. Below the bass staff, there are guitar chord diagrams: 6 5 6, 5 6, 6, 6, 6 5, 6 4, and 5 3.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. The time signature is 12/8. The music concludes with similar melodic and bass line patterns. Below the bass staff, there are guitar chord diagrams: 6 7 6, 7 6, 6, $\begin{matrix} 6 \\ b5 \end{matrix}$, 6 5, 5 4, and 3.