

C. W. ADOLPHE SCHLOESSER.



THE

FAIRY RING.



Gita,
from
reville
Harrow,
May Day, 1918.

A. Spencer.
Best regards.

TO
William Webster Esq^{re}

W. H. Cummings

THE
FAIRY RING,
A CANTATA,

THE WORDS WRITTEN BY

Miss R. S. Hobbs,

The Music Composed

BY

WILLIAM H. CUMMINGS.

Ent. Sta. Hall.

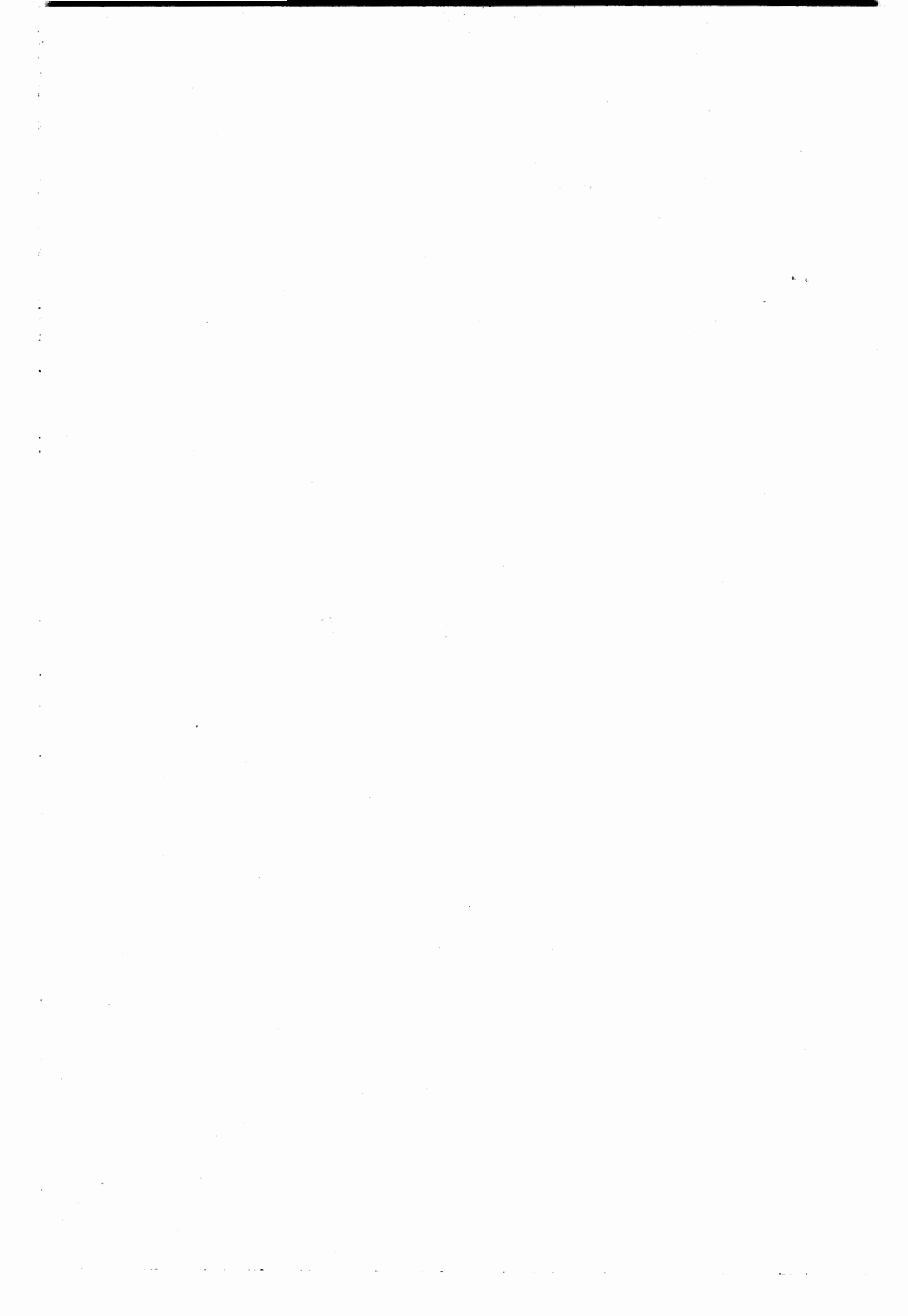


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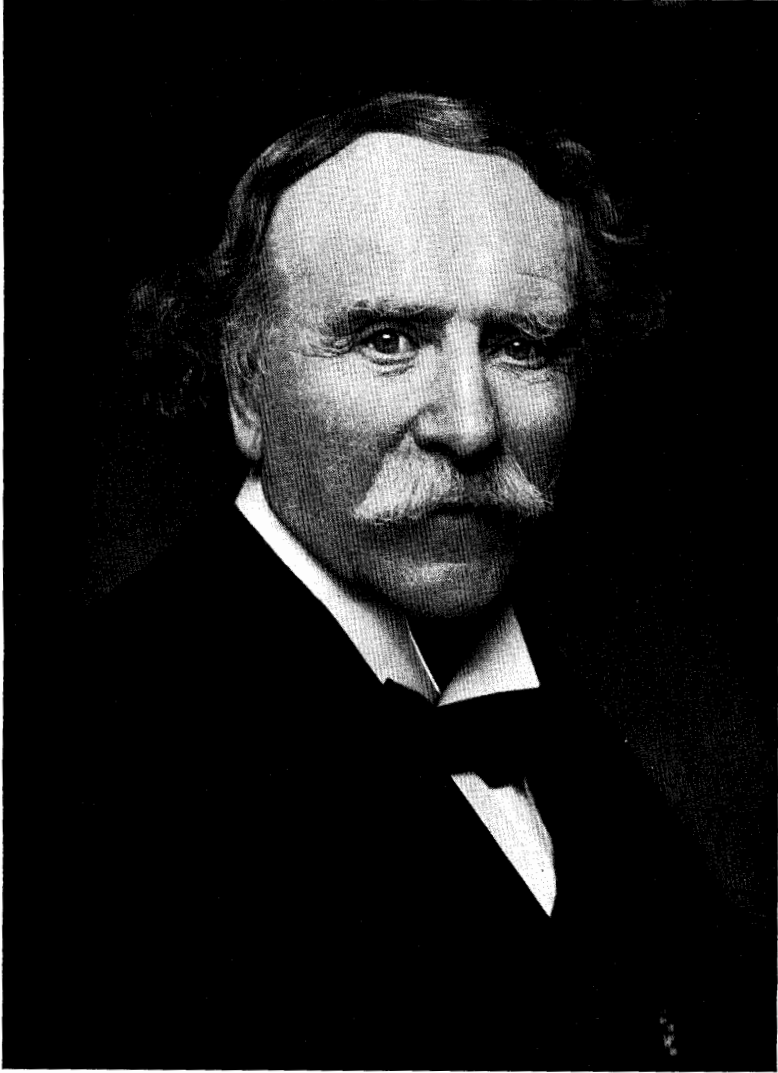
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SEPARATE CHORUS PARTS, SOPRANO, CONTRALTO, TENOR, BASS, 2/3 EACH.



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Richard D. Dwyer



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THE FAIRY RING.

PREFACE.

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

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

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

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

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

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

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

Southey, referring to an ancient oak, tells how—

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

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

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

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

PERSONAGES.

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

AND

CHORUS OF FAIRIES

INTRODUCTION.—ORCHESTRAL.

CHORUS.

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

RECIT.—*Fortunatus*.

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

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

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

Drove her in anger from duty and home.
 "Ah! I defy them! I brook no control!"
 Burst from that young and impetuous soul.
 Under a harebell I stole by the wild wood
 Then, by a spell, made her gaze on the
 flower,

Back flew her thoughts to the days of her
 childhood

When joy and delight fill'd each passing
 hour.

Dear little Alice, so fair to behold
 Crowning with harebells her ringlets of gold.
 Soon the charm told, for I saw the tears start
 As she gather'd the harebells one by one,
 Pressing them fondly and close to her heart
 Hast'ning with smiles she return'd to her
 home

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

CHORUS.

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

RECIT.—*Fortunatus*.

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

SOLO.—*Florina*.

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

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

QUARTETT.

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

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

RECIT.—*Percival*.

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

RECIT.—*Fortunatus*.

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

SONG.—"THE FORGE."

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

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

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

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

MADRIGAL.—(Unaccompanied.)

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

SONG.—*Gentilla*.

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

RECIT.—*Florina*.

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

Percivel.

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

Florina.

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

Percivel.

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

DUETT.—*Florina*.

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

Percivel.

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

Florina.

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

Percivel.

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

CHORUS. FINALE.

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

Away ! away !

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

Away ! away !

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

Away ! away !



Neville Lynn 1

THE FAIRY RING, A Cantata

The Words Written by
MISS R.S. HOBBS.

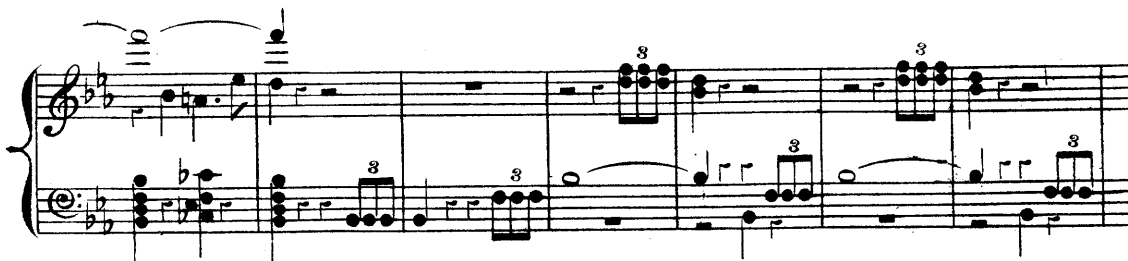
The Music Composed by
WILLIAM H. CUMMINGS.

(♩ = 98.) INTRODUCTION.

*ALLEGRO
MODERATO.*



cres:

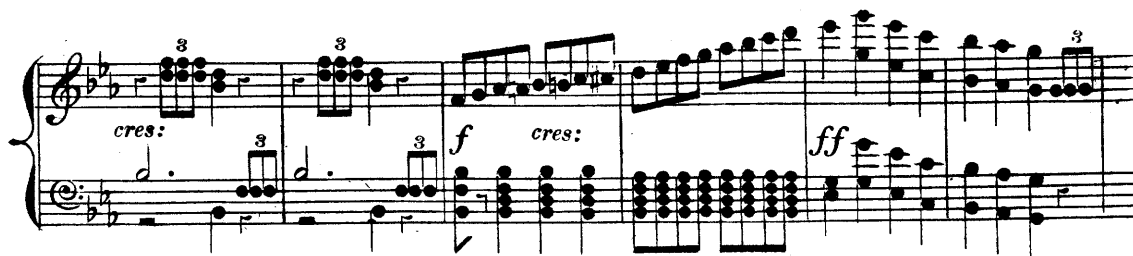


cres:

f

cres:

ff



First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a 3-measure triplet in the bass line and a repeat sign in the treble line.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f*, *ff*, and *p*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and *p*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *cres:* and *ff*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs.



First system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and accidentals.



Second system of musical notation, continuing the piece with similar rhythmic complexity.



Third system of musical notation, showing a continuation of the melodic and harmonic material.



Fourth system of musical notation, including dynamic markings *f* and *dim: e rall:* (diminuendo e rallentando).

Andante. (♩ = 96.)



Fifth system of musical notation, starting with a dynamic marking *p* (piano).



Sixth system of musical notation, concluding the piece with a final cadence.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with slurs and a bass line with chords and some melodic movement.

Second system of musical notation. The treble staff begins with a dynamic marking of *p* (piano). The bass staff begins with a dynamic marking of *pp* (pianissimo) and contains a dense texture of chords.

Third system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Fourth system of musical notation, featuring more complex chordal structures in the bass staff and melodic lines in the treble.

Fifth system of musical notation. The tempo marking *Tempo 1mo* (Allegretto) is placed above the treble staff. A dynamic marking of *p* is present in the bass staff.

Sixth system of musical notation. The piece concludes with a dynamic marking of *ff* (fortissimo) in the bass staff.

8a

mf *ff*

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

8a

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

Andante.

pp *rall:*

This system begins with a double bar line and a change in tempo to *Andante.* The key signature changes to one flat. Dynamics include *pp* and *rall:*.

mf tempo.

This system continues with a tempo marking of *mf tempo.*

f

This system features a dynamic marking of *f*.

mf

This system features a dynamic marking of *mf*.

8^a

rall:

8^a

Allargando.

ff

tempo 1^{mo}

f

Segue.

NO 1. CHORUS - ROUND ABOUT THE FAIRY RING.

ALLEGRO. (♩ = 88.)

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

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

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

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

ACCOMP. *ALLEGRO.* *p*

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

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

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

trip elf and fay, sing.....

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

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

..... sing Trip it

..... sing Trip it

8a

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

..... the fai - ry ring

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

8a - Trip elf and fay, Trip a - way, trip a -

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

- way. 8a - Trip a - way, trip a - way.

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

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

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

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

8a

sing, the voi - - ces sing.

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

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

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

8a

Trip a-way,

Trip a-way...

While the mer-ry voices sing,

While the mer-ry voices sing,

.....

Trip a-way, trip a-way.

While the

While....

While the

While....

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

f *ff*

sa *sa*

sf ff

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

A *p* *p* *p*

sa *A* *f* *p*

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

112

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

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

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

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

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

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

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

Round a - bout the fai - ry

Round a - bout the fai - ry

Round a - bout the fai - ry

the fai - ry

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

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

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

ring, Trip elf and fay,

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

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

Sa

B
 day. Trip it un-til break of *ff*
 day. Trip it un-til break of *ff*
 day. Trip it un-til break of day, *ff*
 day. Trip it un-til break of day, *ff*

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

day. Trip it un - til break of day

day. Trip it un - til break of day

day. Trip it un - til break of day

day. Trip it un - til break of day

ff

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

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

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

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

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

8^a

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

day. a - -

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

day. a - -

day. a - -

p stacc:

8^a

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way, a - way a - way, a - -", "- way. a - -", "- way. a - way a - way, a - -", and "- way. a - -". The fifth staff is a grand staff (piano accompaniment) with dynamics *p* and *f*, and articulation marks *8a-1* and *8a*.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way a - way a - way a - way a -", "- way a - way a - way a - way a -", "- way a - way a - way a - way a -", and "- way a - way a - way a - way a -". The fifth staff is a grand staff with dynamics *p*, *f*, and *cres:*.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "- way a - way.", "- way a - way a - way a - way.", "- way a - way a - way a - way.", and "- way a - way.". The fifth staff is a grand staff with dynamics *p* and *pp*.

No 2. RECIT — (BASS.)

FORTUNATUS

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

ACCOMP.!

f *p*

radiant in beauty mid th en-chanting scene, Our revels cease

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

fpp *fp*

spell.

f *dim:* *rall:*

segue.

No 3. AIR — BY THE FAIR RIVER.

ANDANTE. (♩=108.)

PERCIVEL.
(Tenor.)

Sempre Legato.

ACCOMP.!

pp *p*

cres:

tempo.

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

rall: *p*

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

By the fair riv - - er murmur - ing

cres:

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

cres:

8^a

ALL? AGITATO. (♩ = 96.) *f*

lone. Wild throbd her heart with the

pas - sions that mad - ly, Drove her in

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

- fy them I brook no con - trol.

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

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

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

pe - - tious soul. *A*

The second system continues the vocal line with the words "pe - - tious soul.". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. A dynamic marking of *f* is placed below the piano part. A section marker *A* is placed above the vocal line.

cres: *ff*

The third system shows the piano accompaniment continuing. It includes a dynamic marking of *cres:* (crescendo) and *ff* (fortissimo). The piano part features a mix of eighth and sixteenth notes.

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

The fourth system marks a change in tempo and style. The tempo is *Andante.* and the style is *Quasi Recit:*. The piano accompaniment is characterized by block chords and a slower, more deliberate movement. Dynamic markings of *ppp* (pianississimo) are used.

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

The fifth system continues the *Quasi Recit.* section. The vocal line begins with "stole by the wild wood, Then by a spell made her gaze on the flow'r.". The piano accompaniment remains in a block-chord style. Dynamic markings of *ppp* and *f* are present.

Moderato. (♩ = 100.)

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

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

8a

cres:

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

8a

f

f

Tempo Primo. (♩ = 108.)

ringlets of gold.

dim:

pp

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

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

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

cres:

8^a

Hast'ning with smiles she re-turnd, re-turnd to her

ff

rall:

8^a

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

tempo.

p

8^a

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

8

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

8a

Detailed description: This system shows the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "- sound in the dell Where A-lice reigns Queen of the". A vocal line indicator "8a" is placed below the first few notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

blue hare - - bell Where A-lice reigns Queen

f

Detailed description: This system continues the music. The vocal line has the lyrics "blue hare - - bell Where A-lice reigns Queen". The piano accompaniment continues with similar patterns. A dynamic marking "f" (forte) is placed below the piano part towards the end of the system.

.... A-lice reigns Queen Where

cres:

Detailed description: This system features the lyrics ".... A-lice reigns Queen Where". The piano accompaniment includes a "cres:" (crescendo) marking below the right hand. The vocal line has a dynamic marking "f" above the final note.

A-lice reigns Queen of the blue

ff

Detailed description: This system has the lyrics "A-lice reigns Queen of the blue". The piano accompaniment starts with a "ff" (fortissimo) dynamic marking. The vocal line has a "8a" indicator below the first note and a "f" dynamic marking above the final note.

.... hare - bell

ff

pp

Detailed description: This system concludes the piece with the lyrics ".... hare - bell". The piano accompaniment begins with a "ff" dynamic marking and ends with a "pp" (pianissimo) dynamic marking. The vocal line has a "8a" indicator above the final note.

NO 4. CHORUS - OUR QUEEN IS QUITE CONTENT.

ALLEGRO. (♩=108.)

SOPRANO.

ALTO.

TENOR.

BASS.

ALLEGRO.

ACCOMP. I

ff

cres:

fff

8^a

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

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

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

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

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

8^a

f

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

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

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

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

mf

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

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

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

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

8a

A

spent.

spent.

spent.

spent.

8a

Our Queen is quite con-

Our Queen is quite con-

Our Queen

ff *f* *dim:*

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

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

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

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

cres:

spent.

spent.

spent.

spent

Good deeds to o - thers thou wilt see, good

f

Good deeds to o - thers

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

Good deeds Good

deeds to o - - thers thou wilt

f

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

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

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

shall bring back to thee. **B**

shall bring back to thee.

shall bring back to thee.

shall bring back to thee.

shall bring back to thee.

Good

Good

Good

Good

Good deeds, good

Good

Good

Good

Good

Good deeds, good

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

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

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

..... Good deeds Rich

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

bless - - - ings bring to thee.

Our
 Our
 Our
 Our
 Our

cres:

Queen is quite content, thy moments well were spent, Our
Queen is quite content, thy moments well were spent, Our
Queen is quite content, thy moments well were spent, Our

Queen is quite content, thy moments well were spent, Our *ff*
Queen is quite content, thy moments well were spent, Our *ff*
Queen is quite content, thy moments well were spent, Our *ff*

Queen ... is quite content, Our Queen is quite
Queen ... is quite content, Our Queen is quite
Queen ... is quite content, Our Queen is

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

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

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

sa

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

sa

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

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

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "-tent, is quite con - tent, Our Queen,.....". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. A first ending bracket labeled "8a" spans the final two measures of the system.

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

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "..... Our Queen is quite con - - - tent.", "Queen, Our Queen is quite con - - - tent.", "..... Our Queen is quite con - - - tent.", and "Queen, Our Queen is quite con - - - tent.". The piano accompaniment continues with similar rhythmic patterns. A first ending bracket labeled "8a" is present at the beginning of the system.

The third system shows the vocal staves with rests, indicating that the vocalists are silent for this section. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. The system concludes with a double bar line.

NO 5. RECIT - (Bass.)

FORTUNATUS.

Comesweet Flo - ri - na, hide notthus thy

ACCOMP'T

f *p stacc:*

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

dim: *sf*

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

f *sf*

p *sf* *rall:*

NO 6. AIR - IN A ROSE-BUD I WAS LYING.

ANDANTE. (♩ = 72.)

FLORINA.
(Sop^o)

ACCOMP'T

mf

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

pp

When a pale young mother dy - ing

rall:

Met my sadden'd view.

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

p

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

a piacere.

tempo.

on her name. So I

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

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

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

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

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

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

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

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

dead.

NO. 7. QUARTETT — PEACE TO THE DREAMER.

LARGHETTO. (♩ = 88.)

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

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

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

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

ACCOMP. (HARP.)*

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

pp His rest be calm, An - - gels watch

8^a 8^a

o'er him Guard him from

o'er him Guard him from

o'er him Guard him from

o'er him Guard him from

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

(L C & C^o 816^a)

harm, Peace to the dream - - er

harm, Peace to the dream - - er

harm, Peace to the dream - - er

harm, Peace to the dream - - er

His rest be calm An - - gels watch

His rest be calm An - - gels watch

His rest be calm An - - gels watch

His rest be calm An - - gels watch

o'er him Guard ... him from harm

o'er him Guard ... him from harm

o'er him Guard ... him from harm

o'er him Guard ... him from harm

Peace to the dream - - er, Peace to the

Peace Peace to the

the dream - - er, Peace to the

Peace to the

8a 8a 8a

dream - - er, Peace Peace

dream - - er, Peace Peace

dream - - er, Peace Peace

dream - - er, Peace Peace

rall: rall: rall:

8a 8a

Peace Peace.

Peace Peace.

Peace Peace.

Peace Peace.

8a 8a

rall: rall:

pp

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

Hush! O ye night winds Whisp - 'ring pass

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

by, Leaves rus - tle

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

soft - - ly Sing lul - la - by.

Peace to the dream - - er, Peace to the
 Peace.....
 the dream - - er, Peace to the
 Peace to the

8a

dream - - er Peace Peace
 dream - - er Peace Peace
 dream - - er Peace Peace
 dream - - er Peace Peace

rall: 8a

Peace Peace
 Peace Peace
 Peace Peace
 Peace Peace

8a

№ 8. RECIT. (Tenor & Bass.)

MAESTOSO.

PERCIVEL.

For tu natus hasten, Hast thou ought to tell .

ACCOMP.T

f

p

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

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

-cuse.

Moderato Maestoso. FORTUNATUS.

I did but wait in all good

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

Segue

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

(♩ = 132.)

FORTUNATUS

ACCOMP. I

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

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

mf *cres.*

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

ff

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

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

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

f *mf*

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

rall: *Andante.* *colla voce.*

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

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

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

troth in the ev' - ning air.

B *Tempo Imo*

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

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

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

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

The second system continues the vocal melody and piano accompaniment. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics are *ff* and *mf*.

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

The third system shows the vocal line with a dynamic of *ff* and a melodic phrase. The piano accompaniment features a series of chords with dynamics *ff*, *sf*, and *mf*. A fermata is placed over the final note of the vocal line.

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

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

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

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

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

MODERATO. (♩ = 138.)

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

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

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

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

TENOR 2.
Trust not, be -

BASS.
Trust not, be - -

p (UNACCOMPANIED.)

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

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

- ware of its sting.

- ware of its sting.

- ware of its sting.

- ware of its sting.

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

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

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

ware of its sting

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

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

ware its ... sting

Trust not fond - ly be - ware its sting

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

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

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

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

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

Let it be free, Let it be free,

Let it be free, Let it be free,

Let it be free, Let it be free,

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

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

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

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

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

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

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

a-way.....

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

-way..... fly.....

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

..... fly.....

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

f *ff* *ff* *ff*

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

p *p* *p* *p* *p* *p*

p

Love is so shy, hid'den it lies,

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

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

hope a rise,

hope a rise,

hope a rise,

O love is so shy that oft

O love is so shy that oft

O love

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

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

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

hid'n it lies Si-lent it wait-eth till hope shall a-rise, Si-lent till

hid'n it lies Si-lent it wait-eth till hope shall a-rise,

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

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

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

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

hope shall a-rise Then with soft notes it

Si - - lent till hope shall a-rise Then it

Si - - - lent Si - - lent till hope a-rise Then it

hope shall a-rise Then it

Si - - lent till hope a-rise

Si - - lent Si - - lent till hope a-rise

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

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

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

MODERATO. (♩ = 80.)

GENTILLA.

ACCOMP. T

The first system of music features a vocal line for 'GENTILLA.' and piano accompaniment for 'ACCOMP. T'. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO' with a quarter note equal to 80 beats per minute. The music begins with a few measures of accompaniment, followed by the vocal line. The piano accompaniment includes a dynamic marking of *mf*.

The second system continues the piano accompaniment. It features a *cres:* (crescendo) marking. The accompaniment consists of chords and moving lines in both the right and left hands.

The third system continues the piano accompaniment. It features a *rall:* (rallentando) marking. The word 'Happy' is written above the vocal line. The accompaniment continues with chords and moving lines.

The fourth system features the vocal line and piano accompaniment. The lyrics are: 'fays and fair - ies all, We have heard with joy to - night, That no'. The piano accompaniment consists of chords and moving lines.

The fifth system features the vocal line and piano accompaniment. The lyrics are: 'grief how_e - ver small, Slight_ed is by lov - ing sprite, Precious'. The piano accompaniment consists of chords and moving lines. A dynamic marking of *p* (piano) is present.

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

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

rall: can ex - press, Ah *p* hap - py fays and fair - ies *tempo.*

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

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

A

lov - ing lov - ing sprite.

Let each

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

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

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

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

f *rall:*

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

p *tempo.* *sf*

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

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

p *ga*

lov - ing lov - ing sprite.

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

ALLEGRO MODERATO.

FLORINA.

ACCOMP.

Is it a glow-worm that I see, Or

does the dawn ap - pear?

cres: *f*

PERCIVEL.

Thine eyes a - lone are bright to me, Thy

Andante.

voice is all I hear! Thy voice is

accell: *rall:*

pp

FLORINA.

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

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

Allegro.

PERCIVEL.

Indante

If thou in truth dost pi - ty me, My

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

- store.

rall:

DUETT - WHY SHOULD I SQUANDER.

ANDANTINO. (♩ = 98.)

FLORINA.

PERCIVEL.

ACCOMP.T

The musical score is written in 3/8 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system includes vocal lines for Florina and Percivel, and a piano accompaniment. The second and third systems are piano accompaniment for Percivel's vocal line. The lyrics are: "Why should I squander my pi-ty on tri-fles. While wretch-ed mor-tals my sym-pa-thy claim, He who is wise such mad fol-ly sti-fles Were it not bet-ter if thou didst the same, Were it not bet-ter if thou didst the same. Spurn not my love per-chance in deep sor-row if". The piano accompaniment includes markings for *legato.*, *pp*, and *f*.

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

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

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

late.

accl:

II LEGRO AGITATO. (♩=92)

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

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

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

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

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

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

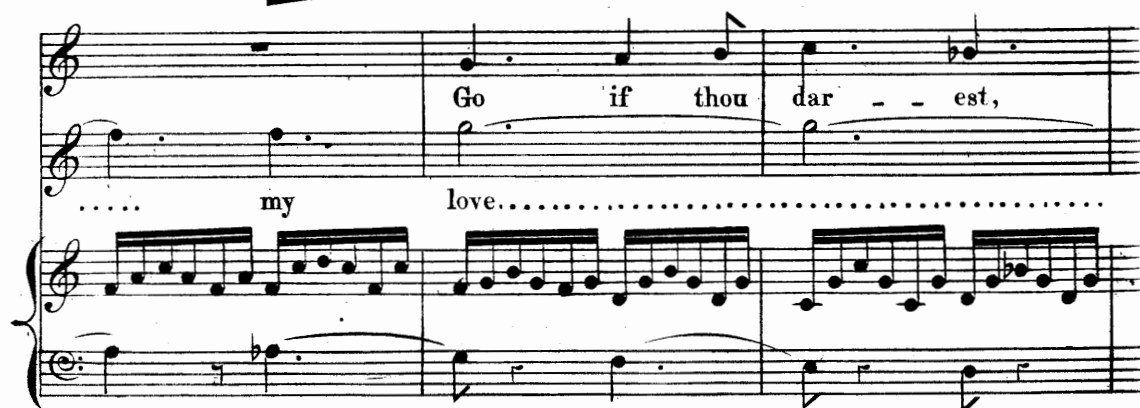
quick - - ly is bro - - ken, Go if thou
 spurn not my love, O spurn

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

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



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



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



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



Tempo Imo.

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

rall:
cres:

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

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

f

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

8va

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

f

change to love, to love,
change to love, to love,

..... change, may change, to
..... change, may change, to

adagio.
love
love

fff *pp*

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

ALLEGRO. (♩ = 100.)

SOPRANO.

ALTO.

TENOR.

BASS.

ALLEGRO.

ACCOMP. *f* *cres:*

8^a

f

p Allegretto.

A - way a - way a - way when

A - way a - way a - way when

A - way a - way a - way when

A - way a - way a - way when

Allegretto.

73

p

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

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

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

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

f

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

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

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

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

ff

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

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

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

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

Sa

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

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

stacc.

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

8a

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

A
 ring.
 ring.
 ring.
 ring.

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

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

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

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

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

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

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

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

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

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

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

8^a

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

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

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

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

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

8^a

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

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

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

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

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

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

B

f

p

First join hands and

p

First join hands and

p

First join hands and

p

First join hands and

dim:

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

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

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

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

8^a

cres:

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

cres:

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

cres:

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

cres:

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

8^a

cres:

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

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

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

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

p

8a

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

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

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

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

8a

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

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

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

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

cres:

cres:

cres:

cres:

f *C*

mer - ry time our time we pass .

mer - ry time our time we pass .

mer - ry time our time we pass .

mer - ry time our time we pass .

8^a

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

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

8a

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

8a

p

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

First system of the musical score. It consists of five staves. The top four staves are vocal parts, each with the lyrics "a - way" or "a - - way.....". The bottom staff is the piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

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

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

Fourth system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics "- way" and "a - way.....". The bottom staff is the piano accompaniment. Dynamics include *ff* (fortissimo).

Fifth system of the musical score. It consists of two staves. The top staff is a vocal part with lyrics "- way" and "a - way.....". The bottom staff is the piano accompaniment. Dynamics include *ff*. The system ends with a double bar line and a repeat sign.

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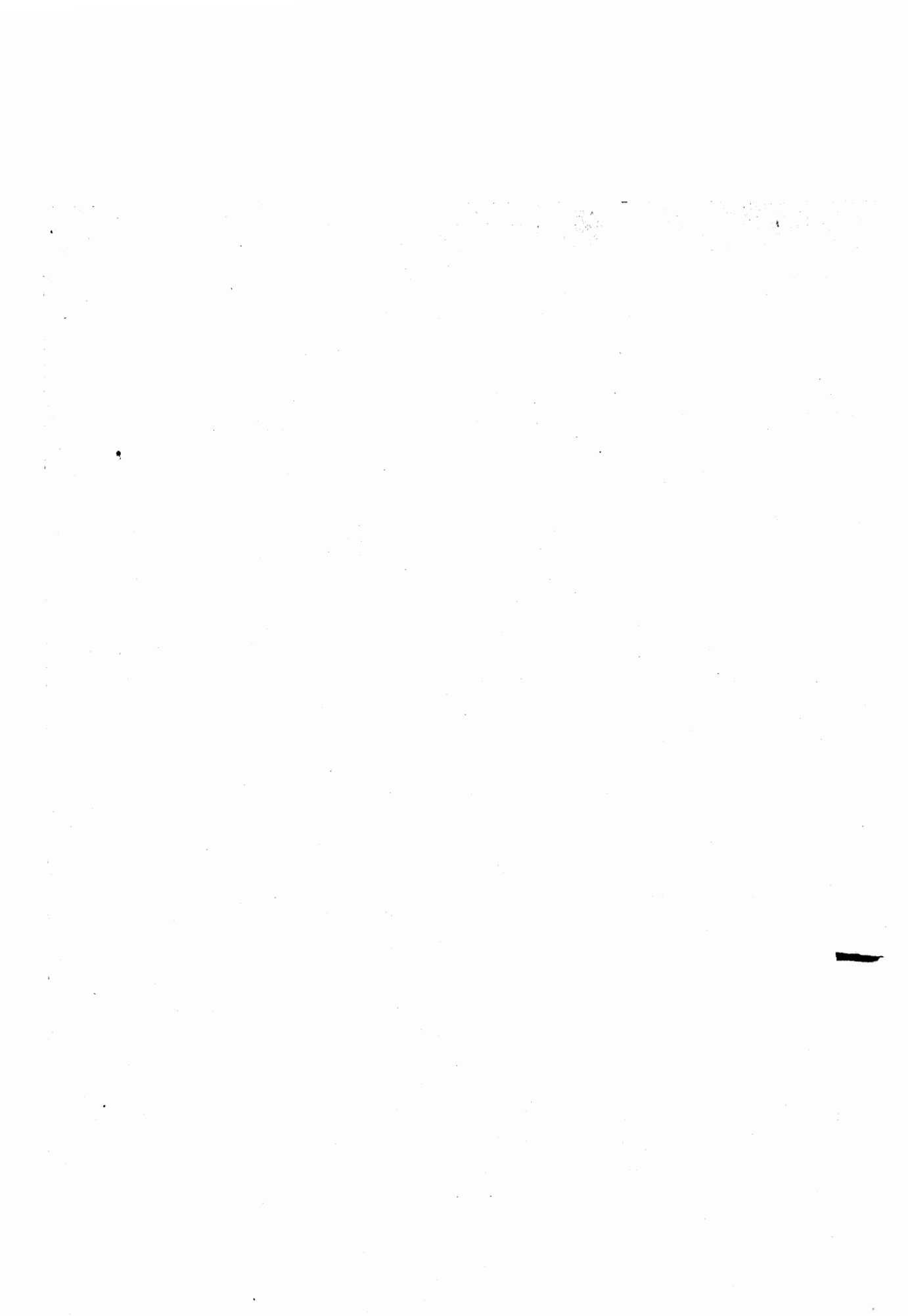
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