

WINDSOR CASTLE,

an Opera,

with the Masque of

PELEUS and THEETIS,

as perform'd at the

Theatre Royal Covent Garden

in Honor of the

Wedding of their Royal Highnesses,

THE PRINCE & PRINCESS OF WALES;

Composed, & humbly dedicated by Permission to

Her Royal Highness,

by

(JOHN PETER SALOMON.)

Entered at Stationers Hall.

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*L. Salomon*

# OVERTURE

FANFARE.

Due Trombe  
in D.

Tympani

Allegro

Adagio *p*

Allegro

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 3/8 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. A *rinf.* (ritardando) marking is present in the middle of the system.

The second system continues the piece. It features a *rinf.* marking in the beginning and a *f* (forte) dynamic marking in the middle. The upper staff continues with its melodic line, and the lower staff has some chords with a *f* dynamic.

The third system shows a *f* dynamic in the middle and a *diminuendo* marking towards the end. The upper staff has a more active melodic line, and the lower staff has chords.

The fourth system begins with a piano (*p*) dynamic. The upper staff has a melodic line with some grace notes, and the lower staff has a bass line with chords. A *f* dynamic marking is at the end of the system.

The fifth system starts with a *ff* (fortissimo) dynamic in the lower staff, followed by a *sf p* (sforzando piano) dynamic. The upper staff has a melodic line, and the lower staff has a bass line with chords. A *f* dynamic is at the end of the system.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth notes and slurs. The bass staff provides a rhythmic accompaniment with similar sixteenth-note patterns. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. The treble staff has a more melodic focus with some slurs and accents. The bass staff continues with rhythmic accompaniment. A dynamic marking of *sf* (sforzando) appears at the end of the system.

Third system of musical notation. The treble staff is filled with a dense texture of sixteenth-note chords. The bass staff has a more sparse accompaniment. Dynamic markings of *sf* are present in both staves.

Fourth system of musical notation. The treble staff continues with dense sixteenth-note chords, marked with *ff* (fortissimo). The bass staff has a more melodic line with some slurs. Dynamic markings include *ff*, *f*, *p*, and *crescendi* in both staves.

Fifth system of musical notation. The treble staff continues with dense sixteenth-note chords, marked with *p* (piano) and *cresc.* (crescendo). The bass staff has a more melodic line with some slurs. Dynamic markings include *p*, *f*, *ff*, and *cresc.* in both staves.

First system of musical notation, piano and bass staves. The piano staff features a melodic line with dynamic markings *f*, *p*, *sf*, *sf*, *mf*, and *pp*. The bass staff provides harmonic support with dynamic markings *f*, *p*, and *mf*.

Second system of musical notation, piano and bass staves. The piano staff continues the melodic development with dynamic markings *f* and *f*. The bass staff features a rhythmic accompaniment with dynamic markings *f* and *f*.

Third system of musical notation, piano and bass staves. The piano staff shows a melodic line with dynamic markings *p*, *f*, and *f*. The bass staff provides harmonic support with dynamic markings *p*, *f*, and *f*.

Fourth system of musical notation, piano and bass staves. The piano staff features a melodic line with dynamic markings *f* and *f*. The bass staff provides harmonic support with dynamic markings *f* and *f*.

Fifth system of musical notation, piano and bass staves. The piano staff features a melodic line with dynamic markings *sf*, *sf*, *f*, and *f*. The bass staff provides harmonic support with dynamic markings *sf*, *sf*, *ff*, and *f*.

This page of a handwritten musical score, numbered 6, contains seven systems of music. Each system consists of a violin part (top staff) and a piano part (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4. The score is characterized by dense textures and dynamic contrasts.

- System 1:** The violin part features a continuous sixteenth-note tremolo. The piano part has a melodic line with dynamic markings *sf* and *f*.
- System 2:** The violin part continues with tremolo, while the piano part has a melodic line with dynamic markings *sf*, *ppp*, and *ff*. A fermata is present over a chord in the piano part.
- System 3:** The violin part has a tremolo that transitions into a more rhythmic pattern. The piano part has a melodic line with dynamic markings *p*, *crescendo*, *p*, *crescendo*, and *f*.
- System 4:** The violin part has a tremolo that transitions into a more rhythmic pattern. The piano part has a melodic line with dynamic markings *p* and *f*.
- System 5:** The violin part has a tremolo that transitions into a more rhythmic pattern. The piano part has a melodic line with dynamic markings *p* and *f*.
- System 6:** The violin part has a tremolo that transitions into a more rhythmic pattern. The piano part has a melodic line with dynamic markings *p* and *f*.
- System 7:** The violin part has a tremolo that transitions into a more rhythmic pattern. The piano part has a melodic line with dynamic markings *p* and *f*.



# WINDSOR CASTLE

7

AIR: SIR RALPH NEVILLE. (Mr. Incedon)

ACT FIRST.

Andantino.

Her lov'ly eye of heav'n - ly blue a

kind in - tel - li - gence con - veys her sweet lip wears the ro - ses hue a charm o'er e - ve - ry

fea - ture plays Light were her locks and un - con - f'nd in vary - ing

forms they kiss'd the wind in vary - ing forms they kiss'd the wind

2  
The pleasing beauties thus possess  
From soft refinement seem'd more bright  
As Jewels with a polish dress

Emit a purer glow of light:  
And ev'ry grace which round her shone  
Reveal'd her kindred to the throne.

## AIR: FITZ ALAN. (Mr. Bowden.)

*Allegro con Spirito.*

When Mirth, an In-fant, fleeping lay, to shield him from the

scor-ching day, a vine branch o'er his face was flung, with ma-ny a rip'ning cluster hung; Rich with the Nectar.

*sf* *sf*

bright; rich with the Nectar bright; rich with the Nectar bright; the Nectar, which the

*mf.* *mf.*

Heav'ns distill, in stead of dew the grape to fill, and give the heart de-light - and give the heart de-

light the Nec-tar which the Heav'ns di- still in - stead of dew the grape to fill and

give the heart de - light and. give the heart de - light

The Emerald fruit from Summers beam  
 Soon caught the Ruby's brilliant gleam  
 Some bunches fell near Mirth's full lip  
 These, these he prefs'd and learnt to sip  
 To sip the Nectar bright

learn to sip, to sip the Nectar bright to sip the Nectar bright to sip the Nectar bright  
 The Nectar which the Heav'ns

From year to year he quaff'd the tide  
 And tho' of strength the woods to stride  
 He to his vine-bough arbour clung  
 And swore he'd be for ever young  
 To drink the Nectar bright

ever young to drink the Nectar bright to drink the Nectar bright to drink the Nectar bright

10 AIR SIR RALPH NEVILLE (Mr. Incedon.)

*Allegro maestoso.* Not to the Victories of a year does this proud country owe her fame, nor will the failures of a day abate the

lustre of her fame Albion fair star in

Glo-rys sky so bright - - - - - may ne-ver cloud obs-cure thy fil-ver

light may ne-ver cloud obs-cure thy fil-ver light may ne-ver cloud obs-cure thy fil-ver

light

*1<sup>st</sup> time* The checks of war but serve to give  
To English spirits bolder spring  
As Eagles in the adverse gale  
Hold on their course with stronger wing  
Albion fair star, in &c.

*2*

DUETT: SIR RALPH NEVILLE & FITZ ALAN. (MF. Inledon and MF. Bowden.)

First Tenor

Duetto for two TENORS.

*sf* *p* *sf* *p* *sf*

The

The Accompaniment an Octave higher.

blush on her cheek was by mo - - desty drest and her eyes beam'd the vir - tues that dwell in her

Second Tenor.

breast. The blush on her cheek was by mo - - desty drest and her eyes beam'd the virtues that dwell in her

May those eyes and that bo - som for e - ver blest. Fair be unclouded by sorrow un - ruffled by care May those eyes and that

breast May those eyes and that bo som blest. Fair be un - clouded by sorrow un - ruffled by care May those

bo - som for e - ver blest Fair be un clouded by sorrow un ruffled by care may those eyes - - - may those eyes and that bo - som blest Fair be un clouded by sorrow un ruffled by care... may those eyes

eyes - - - may those eyes and that bo - som for ever blest Fair be un clouded by sorrow un ruffled by care  
may those eyes - - - and that bo - som for ever blest Fair be un clouded by sorrow un ruffled by care

*ad libitum* Or if a tear start or a sigh gently move. *Tempo 1 mo* May the tear be of  
Or if a tear start or a sigh gently move. May the

rapture the sigh be of love may the tear be of rapture the sigh be of love may the tear be of rapture the sigh be of

tear be of rapture of rapture may the tear be of rapture the sigh be of love. May the tear be of rapture of

This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time.

love may the tear be of rapture the sigh be of love may the tear be of rapture the sigh be of love

rapture may the tear be of rapture the sigh be of love may the tear be of rapture the sigh be of love

This system contains the third and fourth systems of the musical score. It continues the vocal lines and piano accompaniment from the previous system. The lyrics are repeated in a similar pattern.

This system contains the fifth system of the musical score, which is entirely piano accompaniment. It features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand, both in G major.

## ACT SECOND.

Masque representing the Marriage of PELEUS and THETIS.

( FIRST SCENE ) The approach of THETIS is announced; she appears, seated in a magnificent barge, surrounded by Tritons and attended by the Loves and Graces. On reaching the shore, she descends from the vessel ; —

Chorus. on her approach.

Four French Horns behind the Scenes.

Echo.

Echo.

Echo

Andante

Echo.

Echo.

Echo.

Echo.

First Treble Andantino

2. Treble

Fair The... tis comes, fair The... tis comes, prepare, prepare, prepare, prepare, fair The... tis comes fair Thetis comes prepare pre

Fair The... tis comes, fair

prepare, pre

3. Treble

Fair The... tis

prepare, fair The... tis comes prepare, prepare pre

Bass

Fair The... tis

prepare fair The... tis comes

Echo.

Echo.

Echo.

Echo.

Andantino



pare. The fil - ver tide assumes a pride her worth to bear The fil - ver tide assumes a pride her worth to bear. Fair The tis comes pre

pare. The fil - ver tide Fair

pare. The fil - ver tide Fair

pare. The fil - ver tide

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

pare, prepare fair The tis comes, prepare, prepare, the silver tide as sumes a pride her worth to bear the silver tide assumes a pride her worth to

The tis comes, pre pare, prepare, fair The tis comes, prepare. The silver tide as sumes a pride the silver :

The tis comes, pre-

Fair The tis comes, prepare -

The piano accompaniment continues with a grand staff, featuring more complex chordal textures and melodic lines.

bear. She comes, she comes. *B* Heav'n admires, and Earth adores. *p* Heav'n ad-  
 bear. *B* Heav'n  
 bear. *B* Heav'n  
 bear. *B* Heav'n  
 Echo *p* Echo *p* *B* Heav'n  
 mires, and Earth adores. Light floats the vessel to these shores, light floats the  
 mires. Light light  
 mires Light light light  
 mires Light floats the vessel to these shores, light floats the ves-  
 sels. *f*

vessel to these shores, the comes, prepare, the comes, the comes, the

to these shores, the comes, prepare, the comes

comes, the comes, prepare, prepare, prepare, prepare, the comes, the

prepare, prepare, prepare, prepare...

cresc. prepare, prepare, prepare, prepare...

cresc.

*pp* *f* *pp* *diminuendo* *p*

comes. A - dorn the festal bow'r, strew, strew her path with choicest flow'r. A - dorn the festal bow'r, strew, strew her path with choicest flow'r.

comes. A - dorn the festal

A - dorn the festal

A - dorn the festal

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

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. Dynamics include *f* and *p*. There are fermatas over the first two notes of the first vocal line.

*f* *p* *f* *p* *morendo*

Detailed description: This system contains two staves, a grand staff for piano accompaniment. The music features intricate piano textures with various dynamics: *f*, *p*, *f*, *p*, and *morendo*. The tempo or mood is indicated by the *morendo* marking.

( SCENE 2<sup>d</sup>. ) Peleus enters to receive Thetis. Cupid, Hymen  
Train representing the Cardinal Virtues attend.

PANTOMIME.

Allegro. *Andante.* *Adagio.*

*sf p* *sf p* *sf p* *piu adagio.* *cresc.*

The musical score is written for piano and bass. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro.' and the dynamics are 'sf p'. The score transitions to 'Andante.' with a 'p' dynamic. The tempo then changes to 'Adagio.' with a 'piu adagio.' marking. The score concludes with a 'cresc.' marking. The piece is in a key with one sharp (F#) and a common time signature.

(SCENE 3<sup>d</sup>) Olympus and the Celestials in assembly appear. Neptune and Amphitrite arise from the Ocean in a car drawn by Sea-horses attended  
 MARCH. by Najades Tritons. Pluto Proserpine ascend on the stage, accompanied by Minos, Aeacus and Rhadamanthus.

Grave  
 maestolo.

moren.

SCENE 4th.) Pastoral Characters enter: The Altar of Love introduced. — Hebe and Ganymede appear, bearing Ambrosial Cups, followed by Cupids, Zephyrus, Priests, Priestesses and Virgins with Incense and Flowers. — Thetis introduced by Hymen under a Canopy of Roses. — Peleus by Cupid under a Canopy decorated with Miriles. — The Virtues follow, and the assembly forms in processional order.

MARCH

Moderato.

SEMI-CHORUS & MARCH.

1. Treble. Let smiles each mirthful lip array, and rural triumphs mark this day.

2. Treble. Let smiles

3. Treble. Let smiles

Bass. Let smiles each mirthful lip array, and rural triumphs mark this day.

## DOUBLE CHORUS.

Let smiles each mirthful lip array and rural triumphs mark this day.

Let smiles —

Let smiles —

Let smiles —

Let smiles each mirthful lip array and rural triumphs mark this day.

Let smiles —

Let smiles —

Let smiles —

Let smiles each mirthful lip array and rural triumphs mark this day.



The 2<sup>d</sup> time turn over

Pe-leus and his charming bride wear the nup-tial crown with pride. wear the nuptial crown with pride. wear the nuptial crown with pride.

Pe-leus and

Pe-leus and

Pe-leus and

Da Capo the double Chorus  
till to the sign

24 PRIESTS.

pride At Hy-mens Al-tar none e'er bent more pure more faith-ful in in-tent Long Long may  
 pride. At Hymens Altar none e'er bent more  
 pride. At Hymens  
 pride. At Hymens

Thetis blooming Fair con-ti-nue fav'ring Hea-ven's care, con-ti-nue fav'ring Hea-ven's care. Long  
 con-ti-nue fav'ring Hea-ven's care con-ti-nue favring Heaven's care.  
 care.  
 care.

long may The tis Thetis blooming Fair conti nue fav'ring Hea ven's care con ti nue fav'ring Hea ven's care.

Long long may Thetis blooming Fair conti nue fav'ring fav'ring Hea ven's care

Long long may Thetis blooming

Long long may The tis Thetis blooming

Dr Capo  
the  
double Chorus  
till

Andante

26 Andantino piu tosto lento CHORUS. INVOCATION TO JOVE.

o e - ter - - - nal Jove, bend bend from thy  
 o e - ter - - - nal Jove,  
 e - ter - - - nal Jove,  
 o e - ter - - - nal Jove,

*pp* *pp* *pp* *pp*

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are vocal accompaniment. The fourth staff is the piano accompaniment, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte).

Throne of Might. Dark and loft we rove with our thy guiding light. Let this fond virtuous

*f* *f* *m*

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with similar melodic and rhythmic patterns. Dynamics include *f* (forte) and *m* (mezzo-forte).

pair engage thy heav'nly care let this fond virtuos pair engage thy heav'nly care...

*mf* *f* *p*

(SCENE 5<sup>th</sup>.)

Cupid and Hymen lead Peleus  
and Thetis to the Altar.

The mutual pledge of  
lasting love is here made.

*sf* *p* *f* *p* *sf* *p* *sf* *p* *sf*

*sf* *p*

At the moment the conjugal Cup is presented, Discord appears, and throws the golden Apple in the Midst of the Assembly  
with a design of exciting contention. — Cupid, to defeat this attempt, awards the Apple to Thetis —

*Presto* *Allegro molto*

*f p f p f p f p*

This system contains the first two staves of music. The first staff is in treble clef and the second in bass clef. The tempo is marked *Presto* and *Allegro molto*. The key signature has one flat (B-flat). The music is characterized by rapid sixteenth-note passages and dynamic markings of *f* (forte) and *p* (piano).

*f p f p f p f p*

This system contains the third and fourth staves of music. It continues the fast, rhythmic patterns from the first system, with dynamic markings of *f* and *p*.

*p*

This system contains the fifth and sixth staves of music. The tempo slows down, and the dynamics are marked *p* (piano). The music features more sustained notes and chords.

CHORUS. Discord is banished to the Infernal Regions.

Discord hence, Discord hence, Discord hence, and in some cell ever o'er thy mischiefs o'er thy mischiefs dwell, dwell

*Presto*

This system contains the seventh and eighth staves of music, which form the chorus. The tempo is marked *Presto*. The lyrics are written below the notes. The music is in a 2/4 time signature and features a mix of sustained chords and moving lines.

Lento non troppo QUARTETT for three Treble Voices and a Bass.

1<sup>st</sup> Treble. Peace re- turns sweet source of mental balm peace re- turns sweet source of mental balm.

2<sup>d</sup> Treble. Peace re- turns :

3<sup>d</sup> Treble. dwell. Peace : balm :

Bass. dwell. Peace :

So to storms en- sue a soothing calm, so to storms, to storms en- sue, to storms en- sue a soothing

So to storms en- sue to storms en- sue a soothing calm, so to storms, en- sue, en- sue a soothing

So to storms en- sue to storms en- sue, a soothing

So to storms en- sue to storms en- sue to storms en- sue





(SCENE 6<sup>th</sup>.) The Conjugal Cup is again presented to the bridal pair, who drink.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings: *crescendo*, *diminu.*, *ppp*, *p*, and *cresc.* The bass part includes *f* and *ppp*.

The Divine Approbation is manifested by strokes of thunder.

Musical score for the second system, featuring piano and bass staves. The piano part includes dynamic markings: *ppp* and *crescendo.* The bass part includes *f*.

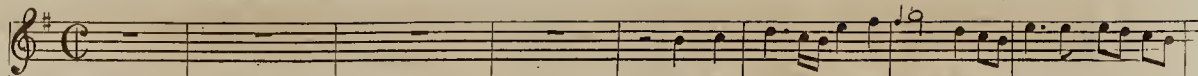
Musical score for the third system, featuring piano and bass staves. The piano part includes dynamic markings: *f* and *crescendo.* The bass part includes *f*.

The Lovers are conducted to a Throne and crowned with festal wreaths.

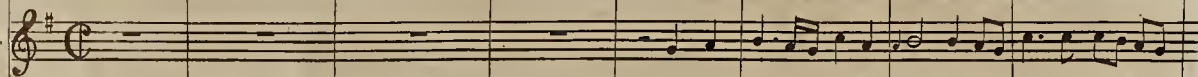
Musical score for the fourth system, featuring piano and bass staves. The piano part includes dynamic markings: *ppp* and *cresc.* The bass part includes *f*.

Musical score for the fifth system, featuring piano and bass staves. The piano part includes dynamic markings: *f* and *cresc.* The bass part includes *f*.

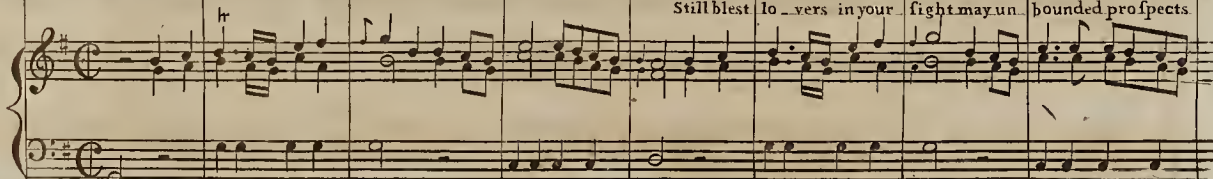
## DUETTO. CUPID and HYMEN.

CUPID.  
1<sup>st</sup> Treble.

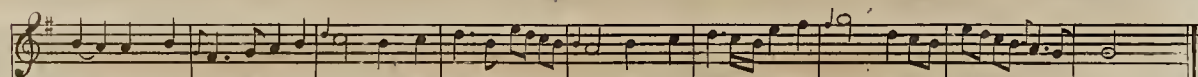
Still blest lo\_vers in your fight may un\_bounded prospects

HYMEN.  
2<sup>d</sup> Treble.

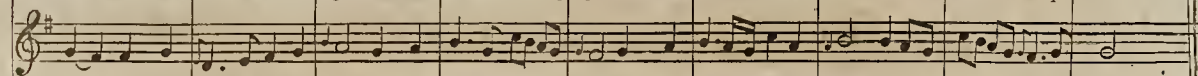
Still blest lo\_vers in your fight may un\_bounded prospects



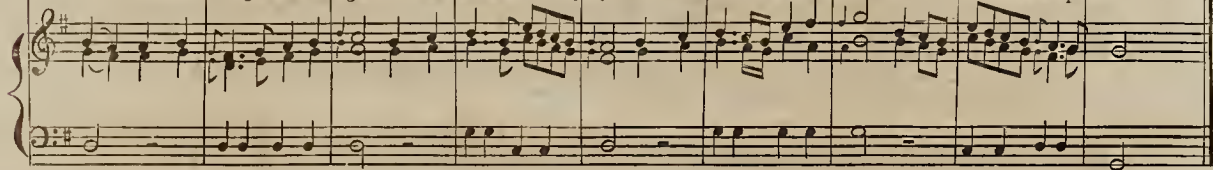
Andantino.



lie and the wings of soft delight aid the moments as they fly whilst on ev'ry balmy gale music's softest notes pre\_vail.



lie and the wings of soft delight aid the moments as they fly whilst on ev'ry balmy gale music's softest notes pre\_vail.



CHORUS.

1<sup>st</sup> Treble

2<sup>d</sup> Treble

3<sup>th</sup> Treble

B. a. s.

Still blest lovers in your fight may unbounded prospects lie and the wings of soft de-

Still blest

Still blest

Still blest

light aid the moments as they fly whilst on ev'ry balmy gale mu-sic's softest notes pre-vail.

CUPID & HYMEN.

Health! fair offspring of the Sky, Health! fair offspring of the Sky, guard the bloom of beauty's cheek, let fond ad mi ra tion's

eye there a lone for rapture seek Still be side the Pair be seen, radiant pleasure joy fe.rene still blest

Ad libitum Tempo 1mo

lo vers in your sight may un bounded prospects lie, and the wings of soft de light aid the moments as they fly

CHORUS.

First Treble.

Whilst on ev'ry bal my gale mu sic's sof test notes pre vail

Second Treble.

Whilst on ev'ry bal my gale mu sic's sof test notes pre vail

Tenor.

Whilst on ev'ry bal my gale mu sic's sof test notes pre vail

Bass.

Whilst on ev'ry bal my gale mu sic's sof test notes pre vail

PANTOMIME.

The musical score consists of six systems of piano and bass staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with dynamics such as *sf* and *h*. The second system continues the melodic and harmonic development. The third system introduces a section labeled "Dance" with a new key signature of two sharps (D#) and a common time signature (C). This section is marked *Andantino più tosto Allegretto*. The fourth system continues the dance section with various dynamics and articulations. The fifth system shows further melodic and harmonic progression. The sixth system concludes the piece with a final cadence. The score is written in a clear, elegant hand with detailed notation for notes, rests, and dynamics.

## Allegretto vivace.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a rhythmic melody with eighth and sixteenth notes, accented with 'h' (accent) and 'p' (piano). The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also marked with 'p'.

The second system continues the piece. The treble staff shows a melodic line with slurs and accents, while the bass staff maintains a steady accompaniment. Dynamics include 'p' and 'sf' (sforzando).

The third system features a first ending bracket over the treble staff, labeled '1<sup>st</sup> time' and '2<sup>d</sup> time'. The music concludes with a double bar line. Dynamics include 'sf' and 'h'.

## Adagio amoroso

The first system of the second section is in 3/4 time. The treble staff has a melodic line with slurs and accents, marked with 'p' and 'ten.' (tenuto). The bass staff has a simple accompaniment with 'p' and 'f' (forte) markings.

The second system continues the 'Adagio amoroso' section. The treble staff features a melodic line with slurs and accents, marked with 'p' and 'h'. The bass staff has a simple accompaniment with 'p' and 'f' markings.

Heav'n's de-cree the best when by ex- change it makes them blest,

it makes them blest, when hearts where all the virtues meet with mu- tual pas- sion fond- ly

beat, with mu- tual pas- sion fond- ly beat, the fav'ring Heav'n's decree the best when by ex-

change it makes them blest, the fav'ring Heav'n's decree the best when

by ex - change - - - - - it

makes them blest, when by exchange - - - - - when by ex - change it makes them blest, when by ex -

change it makes them blest, - - - - - when by ex - change it makes them blest.

*cresc.* *f* *h* *h*

The musical score is written for voice and piano. It consists of seven systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment with dynamic markings *cresc.*, *f*, and *h*. The fourth system continues the vocal line and piano accompaniment. The fifth system features a vocal line with lyrics and a piano accompaniment with dynamic markings *h* and *h*. The sixth system continues the vocal line and piano accompaniment. The seventh system continues the piano accompaniment.



DANCE.

Andantino

*sf p sf p*

DANCE.

*Allegretto vivace.*

*The second time to the*

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*pp*) dynamic marking. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including a *Da Capo.* instruction with a repeat sign and a *f* dynamic marking.

Fourth system of musical notation, featuring a *p* dynamic marking.

Fifth system of musical notation, concluding with a double bar line.

( SCENE 8<sup>th</sup> ) GENERAL CHORUS and BALLET.

Sixth system of musical notation, starting with the tempo marking *Allegro.* and a 2/4 time signature.

1<sup>st</sup> Treble

May ev<sup>l</sup> ry breast, by trust pos<sup>s</sup>est the hours em<sup>p</sup>loy in fe<sup>-</sup>stal joy Notes of Mirth the air shall

2<sup>d</sup> Treble

May ev<sup>l</sup> ry breast,

3<sup>th</sup> Treble

May ev<sup>l</sup> ry breast,

Bass

May ev<sup>l</sup> ry breast,

fill chee<sup>r</sup>ing to the vale & hill. Ye spor<sup>-</sup>ting

11

throng come haste a long, come, come, advance, come, advance with song and dance, come

throng come haste a long, come

throng come, come, advance, advance, come

throng come, come, advance, with song and dance, come

come, advance, come, advance, with song and dance, May ev'ry

May ev'ry

May ev'ry

May ev'ry

breast by truth possest, the hours employ in fe - - stal joy the hours employ in fe - - stal joy. Notes of Mirth the

breast -

breast -

breast -

This system contains the first system of a musical score. It features four staves: a vocal line (soprano), a vocal line (alto), a vocal line (bass), and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "breast by truth possest, the hours employ in fe - - stal joy the hours employ in fe - - stal joy. Notes of Mirth the". The piano part includes the word "breast" written below the staff.

air shall fill, ... chee ring to the vale and hill. Ye spor - ting thronglets

Ye spor - ting thronglets

Ye spor - ting

Ye spor - ting

This system contains the second system of the musical score. It features the same four staves as the first system. The lyrics are: "air shall fill, ... chee ring to the vale and hill. Ye spor - ting thronglets". The piano part includes the words "Ye spor - ting" written below the staff.

halte a long. Come, come, advance, come, advance, with long & dance Come, come, advance, come advance with

halte a long i Come, come -

halte a long. Come, come, advance, ad vance, come ad vance - Come, come, advance, ad vance -

halte long Come, come, advance, with long & dance Come advance - come, come, advance with long & dance

long & dance May ev'ry breast by truth pos- sess the hours em- ploy in fe- stal joy. May ev' - - ry

long -

long -

long -

breast by truth pos - - sest - - the hours em - - ploy in fe - - -

breast by truth pos - - sest - - the hours em - - ploy in fe - - -

breast by truth pos - - sest - - the hours em - - ploy in fe - - -

breast

fal - - - joy. Notes of Mirth the air shall fill

fal - - - joy. Notes of Mirth the air shall fill

fal - - - joy. Notes of Mirth the air shall fill

fal - - - joy. Notes of Mirth the air shall fill

chee ring to the vale and hill chee ring to the vale and hill

chee ring

chee ring

chee ring

*mp* *crescendo* *m.*

Detailed description: This system contains the first system of a musical score. It features four staves. The top two staves are vocal parts with lyrics: "chee ring to the vale and hill chee ring to the vale and hill". The third staff is a vocal line with the lyrics "chee ring". The bottom two staves are piano accompaniment. The piano part includes a complex, rhythmic melody in the right hand and a simpler accompaniment in the left hand. Dynamic markings include *mp* (mezzo-piano), *crescendo*, and *m.* (marcato).

Detailed description: This system contains the second system of the musical score. It features four staves. The top two staves are vocal parts. The third staff is a vocal line. The bottom two staves are piano accompaniment. The piano part continues the complex, rhythmic melody from the first system. The system concludes with a double bar line.