



(A Legend of Royal Windsor.)

Opera,

(IN THREE ACTS)

Libretto Written by

Edward Oxenford

COMPOSED BY

JOHN OLD.

Ent. Sta. Hall.

Price 5/-net

London.

STANLEY LUCAS, WEBER & CO 84, NEW BOND ST. W.

Closed 30/4

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1868

544

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HERNE THE HUNTER.

Preface.

NOT merely from the dawn of history, but from the beginning of legend, forest scenery has been associated with tales of superstition and terror. The far-stretching woods have ever had their own supernatural inhabitants. Elves and Fairies dance in the moonlit glades; water nymphs haunt the shaded streams; and pixies lie in wait behind the gnarled and storm-beaten trees to play their tricks upon such travellers as may chance to pass.

Oft fairy elves
Whose midnight revels by a forest side,
Or fountain, some belated peasant sees,
Or dreams he sees, while o'erhead the moon
Sits arbitress, and nearer to the earth
Wheels her pale course; they, on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear, his heart rebounds.

But these "beautiful fictions of our fathers, wove in superstition's web when time was young" are associated with others of a different kind. The forest's gloom, its mysterious recesses, and weird noises, could not fail to excite the popular imagination, and out of them has grown many a fearsome legend. Above all, has fancy conjured up demon hunters, and phantom hunts; such as that which in the libretto of "*Der Freyschutz*" adds to the horrors of the Wolf's Glen. The phenomenon is common to the folklore of all countries. The Kerry peasant hears the sound of unearthly hound and horn on the wooded shores of Killarney; his German brother, belated in the recesses of the Black Forest, trembles lest the cry of the ghostly sportsman should assail his ear: while he of romantic Norway fancies that the baying of shadowy hounds wakes, in dead of night, the echoes of valley and fiord. England, as well as other lands, has her traditions of supernatural huntsmen, and one of these—the best known of all—is for ever associated with the Forest of Windsor. Various stories, claiming to be authentic, are told of Herne the Hunter, but the fact that such a man ever existed is by no means clearly established. Herne is, perhaps, the local representative of a wide spread myth; inasmuch as nearly every forest district boasts a personage akin to him in character and deed. The stories concerning this dark horseman are, however, as precise as the greatest lover of exactness could demand.

According to one, Herne was a forester in the Royal service who, falling in love with a Maid of Honour, and convinced of the hopelessness of his passion, hung himself upon an oak; since when he revisits the "glimpses of the moon," an unquiet and uncanny ghost. This is, perhaps, the most widely accepted tradition, but all agree that for some deed done in his life the Hunter cannot rest in death. As far back as the reign of Elizabeth, the tree upon which he is supposed to have committed suicide was an object of superstitious attention, and beneath its shadow Shakspeare chose to make his "Merry Wives of Windsor" play their final trick upon amorous Jack Falstaff, since there the woodland elves they impersonated were wont to meet. Playing the part of a fairy, Mistress Quickly exclaims in the hearing of the trembling knight:—

Away! disperse! but till 'tis one o'clock,
Our dance of custom, round about the oak
Of Herne the Hunter, let us not forget.

We may well believe that, after dark, no dweller on the country side approached that mysterious tree lest he should be confronted by the figure of the Hunter, or see fly past the phantoms of his wild chase.

Very naturally the tradition of this mysterious woodman has again and again attracted the notice of romancers searching for materials whereupon to exercise their craft. Herne the Hunter is a personage of more than common value, not for himself perhaps, but assuredly on account of his associations. In the midst of the glades and coverts haunted by his vexed spirit stands the historic residence of England's monarchs—a place exceeded only by the Tower in interest. Here history and romance meet; the very real and the supernatural touch each other, and all that the imaginative penman has to do is to mingle these elements in fitting proportion, and with a due sense of effect. With what success some have done this, the readers of Ainsworth's "*Windsor Castle*" need not be told. In that exciting novel, where truth and fiction are so cunningly blended, Herne the Hunter figures as the evil genius of the Eighth Harry. Against his mysterious personality all the power of the despot is vain, and the king, at whose nod the proudest heads of England fell, is represented as impotent before a vassal. While, however, the Windsor Forest tradition has thus been turned to good account by the novelist, the writer of operatic libretti has, till the present time, wholly overlooked it. The comprehensive *Dictionnaire Lyrique* of M. Félix Clement, which does not neglect the smallest English opera, makes no mention of any work bearing upon this subject, and the conclusion is reasonable that here we have the myth treated for the first time as the basis of a lyric drama. Upon its particular value, as such, there is no need to insist, nor can it be requisite to quote passages from Richard Wagner's *Opern und Drama* in support of the general principle that the myth is the best groundwork whereupon to construct such an edifice. That principle has been conceded, in theory by some, and practically by many more. No doubt both the domestic opera, as we have it in *Fidclio* and *Le Nozze di Figaro*, and the historic opera, as represented by *Les Huguenots*, will continue to exist, nor is there any reason why either should cease and determine, but the mythical opera will, in the very nature of things, always enjoy pre-eminence. The freedom with which it can be treated, and its far-removedness from the ordinary life that seems so un-

real and almost grotesque on the lyric stage, are two of the qualities upon which the pre-eminence of the myth is based. But there is a third of equal importance, to be discovered in the fact that an opera founded upon a national myth has a real significance for the people. Myths are the outcome of the popular imagination, just as a folk's melody is the growth of popular musical taste, and lyric dramas arising from them have a meaning for, and a bond of union with, the people such as no other can boast. In the case of the present work, for example, the very title arouses interest, and awakens speculation as to the manner in which the librettist has dealt with his romantic theme; while the full capacity of so weird a subject for musical treatment excites curiosity where else there would be indifference.

In preparing the libretto of the present work, Mr. Oxenford chose the same period as that taken by Ainsworth in "*Windsor Castle*," the two stories being so nearly identical in point of time that the novel might with perfect truth begin where the opera ends. Mr. Oxenford shows Henry still in love with Anne Boleyn; Mr. Ainsworth a little later, presents the amorous monarch attracted by the charms of Jane Seymour. Furthermore, the librettist follows the romancer in revealing Herne as defiant of the king and all his court, while adopting, to some extent, the particular legend according to which the ruin of the forester sprang out of his daring love for a noble dame. He has, with entire propriety, brought the supernatural element well forward, and given a vivid idea both of the infernal power of his hero, and of the terror he inspired. All this will be duly manifest as the details of the story are followed, and the character of the music is indicated.

The overture, or "Prologomena," follows the now general plan, first carried to perfection by Weber, of anticipating the themes afterwards associated with the leading personages and incidents of the story. It is, in some sort, a musical epitome of what follows, and, as such, makes no pretensions to a set "form." Passing from theme to theme, with frequent change of rhythm and time, it serves, in as far as the music is illustrative, to place the mind *en rapport* with the subject about to be treated—an advantage recognised, no doubt, as sufficient to justify its system, and to warrant departure from the more formal method of the old composers. It is scarcely necessary to go through the overture to point out the significance of its various parts, nor could this be done without anticipating much that will have to be said later on. Enough that the parts are skilfully adjusted with an eye to contrast, and that the whole serves the essential purpose of an overture, namely, the awakening of interest.

ACT I.

We have no thought of Herne the Hunter when the curtain for the first time rises.—A ball room in Windsor Castle is revealed, and in it a gay company are assembled to dance at the wedding of the King's ward, Lady Constance, and the Lord L'Estrange. All goes merry as the marriage bells that are doubtless ringing in the turrets overhead. The orchestra plays a waltz, and the voices of the dancers blend with the music as they sing of love and joy; chorus and waltz moving in perfect unity, while each independent of the other. We very well know that this scene of pleasure cannot endure, and that its introduction is only a dexterous method of arousing expectation and anticipating contrast. For the contrast itself we have not long to wait. The dancing suddenly ceases as a horn is heard without, and here, by interpolating snatches of the waltz theme between the horn phrases the composer skilfully shews that the prevailing sentiment is not banished at once to make way for curiosity or fright. Some of the dancers demand "What noise is that?" when the horn draws nearer, and others answer, as the waltz measure resumes, "Tis but the wind that blows through the trees." These incidents are soon repeated under the same musical and dramatic conditions. Again the horn resounds; again the dancing stops, again the question is put, again the answer is returned, and again the joyous chorus recommences. By this time the composer has raised expectancy to its highest point, and kindled some of the impatience which adds zest to consummation. Consequently, he withdraws, so to speak, the wedding festivities, and closes the dance and song, to bring us face to face with the idea of Herne. This he does by means of a solo and chorus, in which the Captain of the Guard identifies the disquieting horn, his opinion being at once confirmed by the guests. Notice should be given here to the restless character of the orchestral accompaniment, admirably descriptive as it is of underlying agitation. At the close of the number, the weird instrument is again heard without, and, after it, the voice of the demon Hunter himself, who in strains half jovial, half defiant, asserts "The Lord of the forest am I." It will be observed that, save for the mocking chorus of Herne's followers the song contains no suggestion of the character of the singer. It is one with which any wood ranger might arouse the forest echoes, and is conceived and written in an appropriately bold and manly style. Exception may be taken to this on the part of some, whom it is worth while to remind that Herne's declaration of lordship over the jealously guarded chase was the surest way to anger those in whose hearing he spoke. For proof of this let the following scene and chorus be quoted. The tenors and basses, in abrupt and broken phrases, exclaim "Let us haste and seek his capture, ere he gain his forest den" and seem about to rush forth when L'Estrange enters, reminding them that Herne is "free from touch of men." The hunter himself echoes the words, the composer here introducing a snatch of the previous defiant song with capital effect. But the guests are incredulous, and, to the music of the chorus which L'Estrange

interrupted, they ask if Herne be impervious to spear and sword. All this is in the true dramatic vein and leads naturally to a climax wherein the Lord L'Estrange recites the legend of the dreaded forester. The illustrative music to this recitation well deserves notice through the careful manner in which, without reference to anything but illustration, it follows the verbal text. It will be observed that Mr. Oxenford adopts the particular legend according to which Herne, than whom no more skilful forester served the King, seduced a nun from her allegiance to the church, married her; killed her in a fit of jealous rage; and then hanged himself upon the oak, afterwards called by his name. Through his changeful story the composer follows the narrator with a keen eye as well for truth of expression as for musical effect, and none will question that the result is happy. **Mark**, for example, the excellent art with which, after beginning in a style of gentleness and melancholy, the *Scena* works up to a climax of horror and malediction. It is clear that, after this, mind and feeling must have repose, and the dramatist supplies it by the most natural touch possible.

Hitherto we have seen nothing of the Bride, but now she comes, and with her peace, and light, and love. In a moment the aspect of things changes. The demon is exorcised; the angel appears. On her entrance L'Estrange bursts into a rhapsody to the "bright flame that lights the earth," accompanied by an expressive independent melody for the violins, and then follows a duet for Bride and Bridegroom upon the same inspiring theme. Herne is now forgotten, and, as sweeping harp-chords attend the gentle strains of Lady Constance, it seems as though trouble and terror were far away. Again a change! The clang of trumpets is heard without, and announcement made that Henry and Anne are about to enter upon the scene. The Royal procession appears the guards sing a chorus, "Way for the King," one of the most fully developed numbers in the work, and certainly not one of the least effective. It is difficult, in music of this class, for a modern composer to be original, but of pompousness and majesty we have here all that the situation demands. The next number—a duet for King and Queen—is begun by Henry, who, in high good humour, rallies L'Estrange upon his wooing "Lover's words," says the Monarch, "go on for ever, and 'twas the same when I would win a heart." Whereupon Anne Boleyn interposes with protestations of devotion to her Lord, and the illustrious welded pair proceed to emulate the tenderness we have just witnessed in those not yet united. Something of irony enters into this situation, brought there by our own knowledge of subsequent events; and it is possible for us to regard Henry's marital endearments as of evil omen for the future of Constance and L'Estrange. Anyhow, the advantage of the situation lies with the composer, who, in the *ensemble*, brings together two independent melodies full of characteristic power. At this point the lyrical element disappears; the mind has had sufficient rest from dramatic turmoil, which now resumes in a thrice intensified form. Once more the notes of the ominous horn are heard, accompanied by all the indications of a "hideous rout." Distant cries and demonic laughter heighten the uproar, and amazement and terror reign, whilst the orchestral basses thunder forth a phrase from Herne's song which plainly suggests the cause. In a rage Henry commands the capture of the catiff, who answers with words of mocking and defiance, supplemented by a snatch of his familiar air. Now, for the first time, we gather the purport of Herne's manifestation. The festivities have not been interrupted for nothing, and the Hunter's object is revealed at the beginning of a very important and elal-orate quintet, in which, besides himself, the King, Queen, Constance, and L'Estrange take part. Herne has come to carry the bride to his den, and the fright, anger, and amazement excited by an announcement of this purpose form the basis of the *ensemble*. It is safe to say that here the composer has put forth uncommon power in the discharge of a difficult task. He had, without sacrificing the unity of a set piece, to give character to its various parts, and while expressing strong emotion, to avoid anticipating the climax of the situation. In this he succeeded, and the quintet will, wherever the work is performed, be accepted as a very good example of its kind. At the close of the movement, we enter upon a purely dramatic *stretta*. Boldly the still invisible Hunter defies the King, and then reveals himself, the lights of the apartment paling as he advances towards Constance. Seizing her by the arm, the Hunter is seen surrounded by a fiery glow as the wall behind him becomes incandescent. Vainly, as tumultuous music rolls on, do the guards and others try to grasp the apparition, at whose every movement they fall back. Vainly too, does Constance break from her captor. Herne secures his prize again, and then the wall disappears, revealing a glade in the forest, with the Hunter's horse held close at hand. Another minute and the demon rides away, bearing the unconscious maiden before him, amid the exultant laughter of his followers, and the angry exclamations of the Court. Upon this scene the curtain falls. A more exacting situation composer has rarely essayed to illustrate, and, without entering upon details, it may be said that the treatment the finale receives is not less powerful than elaborate. The music never flags, and becomes more strenuous as the end is neared, while, at the same time, continuing unforced and unexaggerated.

ACT II.

The first act left the mind in a state of tension, and the second duly proceeds to relieve it by enabling us to follow the fortunes of the Lady Constance. After a brief orchestral introduction, the curtain rises, revealing a glade of Windsor Forest by moonlight, with Herne's hunters moving about the entrance of a cave, within which burns a large wood fire. There is no trace of commotion. All is peace, and the hunters, ignorant of what has happened elsewhere, and unsuspecting of what is about to happen on the very spot, sing a chorus in praise of their woodland craft, a light and tripping chorus as is becoming, and one in which the composer shows how effectively he can attend the voices with an independent orchestral melody. At its close Herne gallops up bearing his fair and distressful burden, and is joyfully received. The scene then changes to a room in the ruins of a chapel, unfurnished and unadorned, save for the faded portrait of a nun hanging on the wall. Hither, to the soft and tender strains of the

orchestra, Herne carries his insensible prize. Laying her down, he looks from the portrait to the living woman amazedly, as though struck by a resemblance and then bends before the picture, while the orchestra plays an appropriate phrase from the music of the legend. Finally, with an exultant "Mine!" he leaves his prisoner to herself. Constance soon revives to lament her fate, and pray to Heaven for deliverance or for death. As she does so an invisible choir solemnly responds "Amen," and then the strains of a hymn fall upon the lady's startled ears. Sweetly the boys sing to an organ accompaniment.

Heavenly Father, watching o'er us,
Place Thy paths of grace before us.

the men answering "*In te, Domine, speravi.*" Constance accepts the omen, and joins her voice to the voices of the choir, responding also, "*In te, Domine, speravi.*" In this manner the religious music flows along, with an occasional interlude for solo and orchestra, and the effect of the whole incident is an assurance that all will yet be well. But ere help and deliverance come, Constance must sink lower into the depths of distress, for, as the hymn closes, Herne enters to press his hateful suit. The duet which follows belongs to the most important and carefully wrought numbers of the opera. It is opened by the Hunter with a strain of tender melody, asking forgiveness because love is strong. Constance replies with passionate scorn and invective, and for some time the music, as well as the situation, presents a highly dramatic contrast. Protestation of love availing not, the Hunter tempts his prisoner with wealth and honour, but all are spurned, and then, while the orchestral basses roll angrily, Herne, losing patience, resorts to threats. Once he is disturbed by the sound of distant trumpets, but assured that all is well without, he remains deaf to the lady's prayers, and now for her there seems no hope. But "when night is darkest, dawn is nearest." As she abandons herself to despair, Herne's men rush in declaring that they are surrounded by the Royal Guards. In an instant all is commotion. As the clang of trumpets rises higher and higher, the hunters urge each other to flight, Herne himself directing them to the cave. Wisely, the composer has not prolonged this chorus. It is "short, sharp, and decisive," as all such high strong episodes should be in order to get from them the greatest effect. Moreover, its ending is such as we would wish, since, before the hunters can get away, the King, L'Estrange and Guards enter, Henry proclaiming "Too late, vile hound, thy reign is o'er." As to this, however, the orchestra insinuates a doubt, by reiterating the now familiar phrase from Herne's defiant song. Henry, furious, continues to breathe threatenings and slaughter, but the Hunter calmly defies him, and, as the Guards approach, suddenly vanishes from sight. Rage and consternation now fall upon the royal band, and are not lessened when from without is heard a snatch of the now familiar air:—

"The Lord of the forest am I!
The King and his Court I defy."

But Constance is safe, and on mingled joy and vexation the curtain falls.

ACT III.

At the close of a full and majestic introduction, which, like most of the orchestral episodes in the work, is replete with significance, and particularly suggests the Bridal March to follow, the curtain rises upon the scene last shown. Overcome by strong and conflicting emotions, Constance remains insensible while L'Estrange, in a smoothly flowing and melodious air, calls upon her to awake to life and joy. From a strictly dramatic point of view, this song should, perhaps, be more impassioned, but the composer seems to have bethought him, and rightly, that after the last stirring finale should come a period of comparative repose. On this ground none will cavil at the character of the music, especially as it serves as a foil to the agitated passage in which Herne, from without, warns L'Estrange that neither has his purpose changed nor the lady's danger passed. The voice of the Hunter arouses Constance, and excites her fears, upon which the chorus assure her in pleasing strains that she is safe from harm. A pretty effect is obtained in this number by alternating the female voices in three parts with the male, both being occasionally used together. Constance is now satisfied that her cry *de profundis* has been heard, and gives full expression to gratitude and gladness in a jubilant air with occasional chorus. The device of distant bells is here legitimately employed, and forms a characteristic as well as suggestive feature of the number. What remains now save to perform the rite which shall give the rescued lady to her faithful lover? L'Estrange accordingly asks the King to sanction their instant union at the altar of the neighbouring chapel. Henry consents; a priest is called, a procession formed, and, to the strains of a brief march, all defile into the sacred building, where presently we hear "the pealing organ blow." As the ceremony proceeds, the demoniac rout of Herne and his hunters once more assails the ear. But the fiend is powerless, and can only rage impotently, as the tempest howls round some tower standing "four square" to all the winds of Heaven.

Now, for the last time, the scene changes. Once more we are in the ball-room at Windsor Castle, and hear the waltz and chorus of the opening number, just as though nothing had happened to interrupt festivity. The finale is constructed with much ingeniousness. Now and then, for example, the chorus is interrupted by the music of a distant band and the cry of the guards without "Way for the King." As the royal procession draws near, the chorus of guards in common time, blends with the waltz and chorus of guests in three-four time (a bar of the former being equal to four of the latter) till, at length, the military band appears on the stage, and plays—the rest continuing as before—the theme of the loyal chorus in Act I. So, with all needful jubilation and pomp, ends this "strange, eventful, history."

In the foregoing remarks nothing like analysis or criticism of the music has been attempted, the writer aiming only to set forth the character and scope of the drama, while giving such indications of its musical treatment as may guide those who look into the work for themselves. He desires to add, as an expression of individual opinion, that few English operas exceed this "Legend of Royal Windsor" in earnestness of purpose, and in intelligent perception of artistic requirements.

JOSEPH BENNETT.

Explanation of Abbreviations

USED IN THIS WORK.

<i>Va.</i>	...	...	...	Violin.		<i>C.F.</i>	...	.	Double Bassoon.
<i>Va.</i>	...	...	...	Viola.		<i>Tpt.</i>	...	...	Trumpet.
<i>Vc.</i>	...	...	...	Violoncello.		<i>Crt.</i>	...	...	Cornet.
<i>C.B.</i>	...	...	...	Double Bass.		<i>Cor.</i>	...	...	Horn.
<i>Str.</i>	...	...	...	Stringed Instruments.		<i>Tromb.</i>	...	...	Trombone.
<i>Pic.</i>	...	...	...	Piccolo.		<i>T.</i>	...	...	Bass Tuba.
<i>Fl.</i>	...	...	...	Flute.		<i>Timp.</i>	...	...	Kettle Drum.
<i>Ob.</i>	...	...	...	Oboe.		<i>Sd.</i>	...	...	Side Drum.
<i>Cl.</i>	...	...	...	Clarinet.		<i>G.T.</i>	...	...	Great Drum.
<i>Fag.</i>	...	...	...	Bassoon.		<i>C.</i>	...	...	Cymbals.

In places where notes are introduced, either impossible or extremely difficult of execution, they are to be regarded as Orchestral Cues, and not necessary to the pianoforte part. The student will generally find them printed in small notes. The usual sign for the use of the pedal is also purposely omitted, and left to the discretion of the player.

Dramatis Personæ.

“Constance”	...	...	...	(The King's Ward)	...	...	...	...	... Soprano.
“Anne Boleyn”	...	...	...	(The Queen)	...	...	...	...	Mezzo Soprano.
“Lord L'Estrange”	...	...	...	(Betrothed to Constance)	...	...	...	...	Tenor.
“Captain of the Guards”	...	...	...	...	...	...	...	...	Tenor.
“Herne”	...	...	...	...	...	...	...	...	Baritone.
“King Henry the Eighth”	...	...	...	...	...	...	...	...	Bass.

Chorus—Courtiers, Guards, Ushers, Attendants, and Hunters.

Scene—Windsor Castle and adjacent Forest.

PROLOCOMENA.

$\text{♩} = 112.$
Allegro
Deciso.

f *Fl. Ob.*

Vo. *6* *Cl.* *sf*
mp *Cor.* *sf* *cres:*
Fag. sustain.

sf *6* *rit. e marcato.*

tempo. *Vo.*

Crt. *Vo.*

Cl. *Vo.*
Cl. & Cor. sustain.

First system of musical notation. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a rhythmic accompaniment with chords and eighth notes. The label *Pic. & Fl.* is positioned above the upper staff.

Second system of musical notation. The upper staff continues the melodic line, with a *ga* vocal line indicated by a dashed line. The lower staff continues the accompaniment. The label *Pic.* is above the upper staff.

Third system of musical notation. The upper staff includes a *Fl.* part. The lower staff features a *Cr.* (Cello) part. The *ga* vocal line continues. The label *Vo* is below the lower staff.

Fourth system of musical notation. The upper staff includes a *Pic.* part. The lower staff includes parts for *Tpts* (Trumpets), *Tromb.* (Trombones), and *Sd* (Saxophone). The *ga* vocal line continues. The label *Tpts* is above the upper staff.

Fifth system of musical notation. The upper staff includes a *Tutti* section. The lower staff includes parts for *T* (Tenor), *Gt.* (Guitar), and *Kd & Sd* (Keyboard and Saxophone). The *ga* vocal line continues. The label *Tutti* is above the upper staff.

Sixth system of musical notation. The upper staff includes a *T* (Tenor) part. The lower staff includes parts for *Gt.* (Guitar), *Kd & Sd* (Keyboard and Saxophone), and *all ga* (all vocal). The *ga* vocal line continues. The label *T* is above the upper staff.

Seventh system of musical notation. The upper staff includes a *rit^o* (ritardando) section. The lower staff includes a *Vo* (Vocal) part. The *ga* vocal line continues. The label *Vo* is below the lower staff.

tempo... accel: e cres:

Tpts

ff Tutti. rit.

This system shows the trumpet part with a dynamic marking of *ff* and a *Tutti* instruction. The tempo is marked *rit.* (ritardando). The music consists of a melodic line with some grace notes and rests.

Andante. ♩ = 80.

Fl.

f Grandioso

Fag. sussi

This system contains the parts for the Flute and Bassoon. The tempo is *Andante* with a quarter note equal to 80 beats per minute. The flute part is marked *f* and *Grandioso*. The bassoon part is marked *Fag. sussi*. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

Tromb.

This system shows the trombone part, marked *Tromb.*. It includes a triplet of eighth notes and a triplet of sixteenth notes.

V^o

con passione.

This system contains the violin part, marked *V^o* and *con passione.*. The music is a melodic line with some slurs and accents.

rit. molto.

This system shows the cello part, marked *rit. molto.* (ritardando molto). The music features a rhythmic pattern of eighth and sixteenth notes.

accl:

This system contains the double bass part, marked *accl:* (accelerando). The music consists of a rhythmic pattern of eighth and sixteenth notes.

ritard:

short pause.

This system shows the piano part, marked *ritard:* (ritardando). It includes a *short pause.* instruction. The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

Tempo di Marcia.

Lento.

Brass (Con Sord) as at a distance.

Timp.

Modto $\text{♩} = 116$ Ob. Solo.

sf Fag. Cor.

Tromb.

mp

Cor.

Ob.

cres.

rilasc.

dim.

Allo Modto *p*

$\text{♩} = 92$

Str. Tpt

cres.

Allto $\text{♩} = 100$

Fl.

mp Str. piz.

vo

Cor. arco. *cres.*

Cl.

Cor.

Fl. *p* *piis.*

This system shows the first two staves of a musical score. The upper staff features a melodic line for the Flute (Fl.) starting with a *p* dynamic and a *piis.* marking. The lower staff provides a harmonic accompaniment.

arco. *cres.* Cor. *f* Fl. Ob. *mf* Cl. Fag.

The second system continues the orchestration. The upper staff includes parts for Flute and Oboe (Fl. Ob.) with a *mf* dynamic. The lower staff includes parts for Clarinet and Bassoon (Cl. Fag.) and Cor. (Cor.) with a *f* dynamic. The *arco.* and *cres.* markings are present in the upper staff.

p Silent. Str. *cres.*

The third system features a *p* dynamic and a *Silent. Str.* marking in the upper staff. The lower staff continues with a *cres.* marking.

Ob. Cl. Fag. *p* Silent. Str.

The fourth system includes parts for Oboe (Ob.) and Clarinet/Bassoon (Cl. Fag.) with a *p* dynamic. The *Silent. Str.* marking is also present.

Vco Wind. *mf* *f* Str. Cor.

The fifth system includes parts for Violins and Cellos (Vco) and Wind instruments with a *mf* dynamic. The *f* dynamic and *Str.* marking are also present.

mf Wind. *f* Str. Cor. Wind. Str.

The sixth system includes parts for Wind instruments with a *mf* dynamic. The *f* dynamic and *Str.* marking are also present.

Vco *cres.*

The seventh system features parts for Violins and Cellos (Vco) with a *cres.* marking.

mf *cres* *Vo* *cres*

Cl. *ve va*

This system shows the Clarinet part. The upper staff contains the melody with dynamic markings *mf*, *cres*, and *Vo*. The lower staff provides harmonic support with chords and moving lines. The tempo is marked *Allegro Moderato*.

Cl. Ob.

This system shows the Clarinet in B-flat part. The upper staff contains the melody with dynamic markings *mf*, *cres*, and *Vo*. The lower staff provides harmonic support with chords and moving lines.

This system shows the Bassoon part. The upper staff contains the melody with dynamic markings *mf*, *cres*, and *Vo*. The lower staff provides harmonic support with chords and moving lines.

ff pesante. Tutti. *piu lento*

This system shows the Trombone part. The upper staff contains the melody with dynamic markings *ff pesante. Tutti.* and *piu lento*. The lower staff provides harmonic support with chords and moving lines.

Allg^o Mod^{to} ♩ = 92.

Tpts

f *Str.* *cf.* *sf* *cres*

This system shows the Trumpet part. The upper staff contains the melody with dynamic markings *f*, *Str.*, *cf.*, *sf*, and *cres*. The lower staff provides harmonic support with chords and moving lines.

cen *do.*

This system shows the Trombone part. The upper staff contains the melody with dynamic markings *ff* and *Tempo marziale.*. The lower staff provides harmonic support with chords and moving lines.

Tempo marziale.

ff *Tpts* *Timp.*

This system shows the Trombone part. The upper staff contains the melody with dynamic markings *ff* and *Tempo marziale.*. The lower staff provides harmonic support with chords and moving lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *f* (forte).

Second system of musical notation, including parts for *Tpt?* (Trumpets) and *Crt?* (Cornets). It features dynamic markings *ff* (fortissimo) and accents.

Third system of musical notation, starting with the tempo instruction *Più mosso.* (Faster). It includes parts for *Vo* (Voice) and *Tromb* (Trombones), with dynamic markings *f* and *fug.* (fugue).

Fourth system of musical notation, continuing the grand staff with treble and bass clefs.

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

Sixth system of musical notation, including a part for *Tromb.* (Trombones) and dynamic markings *ppa* (pianissimo).

Seventh system of musical notation, including parts for *Str. furioso.* (String section, furioso), *Tpt?* (Trumpets), and *Sd* (Soprano). It features dynamic markings *ppa* and *accell?* (accelerando).

This page of musical score contains the following elements:

- Staff 1:** Features a vocal line (V^o) and a string section (Str.). The strings play a rhythmic pattern of eighth notes. The vocal line has a melodic contour. Dynamic markings include *piu vivo.* and *ff*. A wavy line labeled *Sd.* is positioned below the strings.
- Staff 2:** Continues the string section with a similar rhythmic pattern.
- Staff 3:** Continues the string section. A marking *slent. pesante.* appears towards the end of the staff.
- Staff 4:** Features a vocal line (V^o) and a trumpet line (C. V^o Tromb.). The vocal line has a melodic line with slurs. The trumpet line has a rhythmic accompaniment.
- Staff 5:** Features a vocal line (V^o) and a trumpet line (Tpt.). The vocal line continues with a melodic line. The trumpet line has a rhythmic accompaniment.
- Staff 6:** Features a vocal line (V^o) and a trumpet line (Tpt.). The vocal line continues with a melodic line. The trumpet line has a rhythmic accompaniment.
- Staff 7:** Features a vocal line (V^o) and a trumpet line (Tpt.). The vocal line continues with a melodic line. The trumpet line has a rhythmic accompaniment.

FIRST ACT.

SCENE 1ST

The Curtain rises on a Ball room in Windsor Castle, the guests assembled for the dance held in honor of the betrothal of the King's ward, Lady Constance, to the Lord L'Estrange.

N^o 1. CHORUS.

HYMEN'S TORCH IS GLOWING.

Tempo di Valse.

Musical score for the first system. It includes vocal parts for Sopranos 1 and 2, Tenors, and Basses, and piano accompaniment. The key signature is B-flat major and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The dynamic is marked 'mf'. The lyrics 'Hy - - men's' are written under the vocal lines. The piano accompaniment includes parts for Trumpets (Tpts.) and Clarinet (Cl.).

Musical score for the second system. It includes vocal parts for Sopranos, Tenors, and Basses, and piano accompaniment. The key signature is B-flat major and the time signature is 3/4. The lyrics are: 'torch is glow - ing, glow - ing, Soon 'twill', 'torch is glow - ing, glow - ing, Soon 'twill burst in', 'torch is glow - - ing, glow - - ing, Soon 'twill', 'torch is glow - - ing, glow - - ing, Soon 'twill'. The piano accompaniment includes parts for Trumpets (Tpts.) and Clarinet (Cl.).

burst in flame;..... Hearts de - vo - - ted show - ing,

flame Hearts de - vo - - ted show - ing,

burst in flame;..... Hearts de - vo - - ted show - - -

burst in flame;..... Hearts de - vo - - ted show - - -

show - ing, Such as lov - - ers claim, 1st

show - ing, Such as lov - - ers claim,

ing, Such as lov - - ers claim,

- ing, Such as lov - - ers claim, Pic.^{to}

eres:

claim, 2d

claim. Now the troth is plighted,

claim. Now the troth is plighted,

claim. Now the troth is plight - - ed,

claim. Now the troth is plight - - ed,

mf

plighted, Cu - - - pid need not, need not stay;

plighted, Cu - - - pid need not stay;.....

plight - - ed, Cu - - - pid need not stay;.....

plight - - ed, Cu - - - pid need not stay;.....

Vows will ne'er be slight - ed, slight - ed,

Vows will ne'er be slight - ed, slight - - - ed,

Vows will ne'er be slight - ed, slight - - - ed,

Vows will ne'er be slight - - - ed,

Sweet - - - ly made to - - - day.

Sweet - - - ly made to - - - day.

Sweet - - - ly made to - - - day.

Sweet - - - ly made to - - - day.

Now the troth is plight - ed, plight - - ed, Cu - - pid,
Now the troth is plight - ed, plight - - ed, Cu - - pid
Now the troth is plighted, plighted, Cu - - pid
Now the troth is plight - ed, Cu - - pid

Fig. sustain:

Cu - - pid need not stay; Vows will ne'er, will
need not stay; Vows will
need not stay; Vows will ne'er be
need not stay; Vows will ne'er be

crs:

ne'er be slight - - ed, Sweet - - ly made to - - day.
ne'er be slight - - ed, Sweet - - ly made to - - day.
sighted, slight - ed, Sweet - - ly made to - - day.
sighted, slight - ed, Sweet - - ly made to - - day.

Ob. Cl.

Hy - men's torch is glowing, glowing, Soon
 Hy - men's torch is glowing, glowing, Soon'twill
 Hy - men's torch is glow - ing, glow - ing, Soon
 Hy - men's torch is glow - ing, glow - ing, Soon.

f

mf

.....'twill burst in flame,..... Hearts de - vo - - ted, show - - ing,
 burst in flame,..... Hearts de - vo - - ted, show - - ing,
 'twill burst in flame, Hearts de - vo - - ted, show - - ing,
 'twill burst in flame,..... Hearts de - vo - - ted, show - - ing,

cres:

Hearts show - ing, hearts show - ing, hearts show - ing,
 Hearts show - ing, hearts show - ing, hearts show - ing,
 show - - ing, Hearts de - vo - - ted, hearts de - vo - - ted show - ing,
 show - - ing, Hearts de - vo - - ted, hearts de - vo - - ted show - ing,

cres:

f

Pic. *Pic.* *Tromb.*

hearts de-vo-ted, de-vo-ted, Such as
 hearts de-vo-ted, Such hearts, Such as lo-
 hearts de-vo-ted, Hearts de-vo-ted, Such as
 hearts de-vo-ted, Hearts such as lo-

Cl. Ob.

lo- vers claim. The troth is plighted,
 - vers claim. The troth is plighted,
 lo- vers claim. The troth is plighted,
 - vers claim. The troth, the troth is plighted,

Str.

Cf. *Tromb.*

Will ne'er be slighted, Vows
 Will ne'er be slighted, Vows
 Will ne'er be slighted, Vows
 The vows will ne'er be slighted, Vows

cres:

Cf. *Tromb.* *Cf.*

will ne'er be slight-ed.

will ne'er be slight-ed.

will ne'er be slight-ed.

will ne'er be slight-ed.

Tromb. cres:

SOPRANI & TENORI. *rit.* *f* *tem:*
Hy-men's torch is glow-ing, is glow-ing,

BASSI.
Hy-men's torch is glow-ing, is glow-ing,

rit. *dim:* *mf* *Cor. sustain tem.*

..... Hearts de-voted show-ing, Soon'twill.

..... Hearts de-voted show-ing, Soon'twill

hurst in flame, burst in flame, burst in

Fl. *fl.*

Va *Fig.* *Cornet.*

flame, Show - ing hearts, Hearts

flame, Show - ing hearts, Hearts such as

flame, Show - ing hearts, Hearts such as

B. *f*

flame, Show - ing hearts, Hearts such as

Fl.

Va *Fig.*

They commence dancing.

such as lo - vers claim.

lo - vers claim.

lo - vers claim.

lo - vers claim.

dim: molto

Ct. sustain: pp. *dim:* *Cor. sustain poco*

8^a
a. poco

8^a
rit
Meno allegro. The dancing ceases.
dim. molto.
 Ob.
 Horn. from behind

tempo.
ppp
Cor & Fag
accel:
Tempo. I^o
V^o I^o
Cl. piu possibile. ppp
 Tromb.
 Cb.

SOPRANI. *A half-suppressed hush.* *mf >*
 TENORI & BASSI. Sh Ah!
 Sh Ah!

meno allegro.
Tempo I^o mf
 Horn. from behind.
 Cl. & Fag.

p
Cor. Fag.
Cl. sustain.
pp
 Cb.
dim

piu lento.
 Fl.
 Ob. *mf*

2^o only. Tempo. I?

What sound is that?

What sound is that? *V^ol^o*

pp Tempo. I?

leggero.

Ob.

Timp.

cres:

What sound is that?

What sound is that?

pp Cl. sustain.

Timp.

mf *Meno mosso.*

Hark!

mf

Hark!

Horn nearer.

mf *Meno mosso.*

mf *Tempo I?*

Hark! It floats up

than before. Hark! It floats up -

Tempo I? *mf*

19 'Tis nought Sop. 10 ONLY.

on the breeze . but the wind , 'Tis

on the breeze .

f *Fl.* *p* *Gl.*

nought but the wind , 'Tis nought

cres: *V^o I^o* *Fl.* *p*

..... but the wind , That blows thro' the trees

..... 'Tis nought but the wind , 'Tis nought

'Tis nought but the wind , 'Tis nought

'Tis nought but the wind , 'Tis nought but the wind , 'Tis

'Tis nought , nought ,

V^o I^o

..... but the wind,..... 'Tis..... nought butt the

nought but the wind, 'Tis nought but the wind that

nought but the wind, 'Tis..... nought but the wind that

nought but the wind, nought but the wind, f the wind that

8^a

Cor. f

wind that blows, that blows..... thro' the trees.

blows, that blows, blows..... thro' the trees.

blows thro' the trees, the trees.....

blows thro' the trees, the trees.

piu lento.

mp

Tromb.

Dancing resumed.

Cl. Solo.

Tempo 1^o

pp

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking. The system concludes with the instruction *Tutti.* and a *Sd.* marking.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking. The system concludes with the instruction *Tutti.* and a *Sd.* marking.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking. The system concludes with the instruction *Tutti.* and a *Sd.* marking.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked 'tr' and a 'V' dynamic marking. The system concludes with the instruction *Tutti.* and a *Sd.* marking.

cres:

Hy - men's torch is glow - - - ing, glow - -

Hy - men's torch is glow - - - ing, is glow - - ing,

Hy - men's torch is glow - - - ing, is glow - - ing,

Hy - men's torch is glow - - - ing, is glow - - ing,

8va

dim: *Fl. mp*

- ing, Hearts de - vo - - ted show - - - ing, Soon'twill.

..... Hearts de - vo - - ted show - - ing, Soon'twill

Hearts de - vo - - ted show - - ing, Soon'twill

Hearts de - vo - - ted show - - ing, Soon'twill.

8va

Pic. *cres:* *Pic.*

burst in flame, burst in flame,

burst in flame, burst in flame,

burst in flame, burst in flame,

f burst in flame, burst in flame,

8va *8va*

burst.... in flame, show - - ing hearts,

burst.... in flame, show - - ing hearts,

burst.... in flame, show - - ing hearts,

burst.... in flame, show - - ing hearts,

mp

Tag.

Timp.

Hearths Such as lo - - vers claim.

Hearths Such.... as lo - - - - - vers claim.

Hearths Such.... as lo - - - - - vers claim.

Hearths Such.... as lo - - - - - vers claim.

Tromb.

dim:

mp

Corn
sustain.

ritasdo The dancing ceases.

piu lento. Horn. behind. *Tempo I^o*

p
Fag. Cl.
Cl.
Fag.
Cob.
Tromb.
sf
Cl.

A half-suppressed hush.

Sh!

Sh!
meno mosso.

Horn.
nearer

than before.

sf >
Ah!
Ah!
(Distant Horn.)
dim:
Tempo I^o

Cl. piu lento.

Str.
Cor. sustain.
rit.
Cl.
Ob. Solo.

SOP^o 2^o TENORI & BASSI. IN UNISON.

What sound is that?

mp
Tempo.
pp
Str. & Cl.

Temp ~~~~~

cres: *tem.*

What sound is that?

rilasc do . . . *tem. Q*

cres: *pp*

Timp. *mf*

Hark!

rilasc do . . . *Horn. (nearer.)*

mf *mf*

tempo.

Ah! . . . what!

mf

Cb. pp *mf*

'Tis nought but the wind, 'Tis

'Tis nought but the wind, 'Tis

mf

'Tis nought but the wind, 'Tis nought but the

'Tis nought

Ob. *V^o*

nought but the wind, 'Tis nought but the
nought but the wind, 'Tis nought but the
'Tis nought but the wind, 'Tis nought
nought, 'Tis nought but the wind

Fl. *Cl.* *Fag.*

wind that blows thro' the trees . *slent:*
wind that blows thro' the trees .
but the wind that blows thro' the trees .
that blows thro' the trees .

Cornet. *slent:*

Tempo I?

Con - stance true for e - ver, e - ver, Faith - ful

Con - stance true for e - ver, e - ver, Faith - ful too, L'Es -

Con - stance true for e - ver, e - ver, Faith - ful

Con - stance true for e - ver, e - ver, Faith - ful

Tempo I?

too, L'Es - trange Ne - ver - more to se - ver, Oh!

- trange Ne - ver - more, oh! ne - ver more, Oh!

too, L'Es - trange. Ne - ver - more, oh! ne - ver,

too, L'Es - trange Ne - ver - more, oh! ne - ver,

ne - ver - more to change. See! the re - vels

ne - ver - more to change. See! the re - vels.

ne - ver - more to change. See! the re - vels

ne - ver - more to change. See! the re - vels

Con. et al. m.

wait us, wait us, Plea - sure, plea - sure to en - hance,

wait us, wait us, Plea - - sure to en - hance,

wait us, wait us, Plea - - sure to en - hance,

wait us, wait us, Plea - - sure to en - hance,

Grape - juice to e - - late, e - - late us, Mad - ri - gal. and the

Grape - juice to e - late us, Mad - - ri - gal and the
Mad - - ri - gal. and

Grape - juice Grape - juice to e - - late us, Mad - ri - gal and the

Grape - juice, Grape - juice to e - - late us, Mad - - ri - gal. and

tromb.

poco accel.

dance. True, true for e - - ver, Ne - - ver

dance. True, true for e - - ver, Ne - - ver

dance. True, true for e - - ver, Ne - - ver

dance. True, true for e - - ver, Ne - - ver

poco accel. *Fag. sustain.* *Fl.* *Pic.*

cres. *strin.*

- more to se - - ver, Ne - ver - - more to

- more to se - - ver, Ne - ver - - more to

- more to se - - ver, Ne - ver - - more to

all gra to se - - ver, Ne - ver - - more to

Fl. *Pic.* *cres* *strin.*

Cor.

- - - - - gen - - - - - do.

change, Ne - ver to change, ne - ver to change.

change, Ne - ver to change, ne - ver to change.

change, Ne - ver to change, ne - ver to change.

change, Ne - ver to change, ne - ver to change.

gen *do.*

Vc *Fag.*

Con - - stance true for e

Con - - stance true, ne - ver to change,

Con - stance true for e - - -

Con - - stance true, ne - ver to change, to

Ob.

Cl. *Sf.*

ver, Ne - - - ver to se - - - ver

Ne - - - ver - - - more to se - - - ver

- ver Ne - - - ver - more to se - - - ver

change Ne - - - ver - more to se - - - ver

Faith - - - ful too, L'Es - - - trange

Faith - - - ful too, L'Es - - - trange

Faith - - - ful too, L'Es - - - trange

Faith - - - ful too, L'Es - - - trange

Str & Fag.

Fl & Cl. with voices.

Tromb. più mosso.

Ne - - - ver - more to change.

Ne - - - ver - more to change.

Ne - - - ver - more to change.

Ne - - - ver - more to change.

rit. più mosso.

Tromb.

Yes! Grape to e -
 Yes! Grape - - juice
 Yes! Grape to e -
 Yes! Grape - - juice

Tutti.
Brass. sustain.

- late us, Plea - - sures a - wait us,
 to e - - late us, Plea - - sures a - wait us,
 - late us, Plea - - sures a - wait us,
 to e - - late us, Plea - - sures a - wait us,

SOP: 1 & 2.
TENORI & BASS.
ff See! the re - - vels.... a - wait us, And
 See! the re - - vels.... a - wait us, And

ff

Temp.

51467

The image shows a musical score for a song, consisting of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line.

System 1:
Vocal: grape ... to ... e ... late ... us, With mad ...
Piano: Accompaniment with a wavy line labeled *Timp.* (Tympani) below it.

System 2:
Vocal: ri ... gal, With mad ...
Piano: Accompaniment.

System 3:
Vocal: ri ... gal and dance .
Piano: Accompaniment.

System 4:
Vocal: ri ... gal and dance .
Piano: Accompaniment.

N^o 2. SOLO AND CHORUS

HARK! HARK! I HEAR A SOUND WITHOUT.

Allegro agitato.

CAPTAIN OF THE GUARD.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It begins with a rest, followed by a few notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mp* (mezzo-piano) and *crec.* (crescendo). The tempo is marked *Allegro agitato.*

The second system continues the musical score. The vocal line includes the lyrics: "Hark! I hear a sound without, I hear a". The piano accompaniment continues with its intricate rhythmic pattern. The dynamic marking *mp* is present at the beginning of the system.

The third system continues the musical score. The vocal line includes the lyrics: "sound a sound with-out That dan - - - - ger, that". The piano accompaniment continues with its intricate rhythmic pattern. The dynamic marking *Fl.* (Forte) is present at the beginning of the system.

The fourth system concludes the musical score. The vocal line includes the lyrics: "dan - - - - ger bodes to all." The piano accompaniment continues with its intricate rhythmic pattern. The dynamic marking *v* (fortissimo) is present at the end of the system.

Chorus (Guards.) 'Tis Herne the hun-ter, 'Tis Herne the

Ah!

hun-ter, Ah! Herne, 'Tis Herne, 'tis Herne... with all his

cres:

Ah! Herne,

mot-ley rout, his mot-ley rout, Fell forms that

Fl. *mp* *Ob. sustain.*

all ap-pal! 'Tis

TENORI. mf

BASSI.

p 'Tis Herne,

Cor. *Fag.* *Timp.*

Herne the hunter with all his rout, Fell forms that all ap-

Herne the hunter with all his rout, Fell forms that all ap-

p.

pp Str. only

-pal, all ap - - pal, Fell

- pal, all ap - - pal, Fell

sf > Fag.

Ob.

mp

Cor.

pp

forms that all ap - - pal, all ap - -

forms. that all ap - - pal, all ap - -

dim.

pp

- pal.

- pal.

Horn. without.

rall. e dim.

Nº 3. SONG.

THE LORD OF THE FOREST AM I.

Allegretto. ♩ = 104. con licenza. HERNE. (without)

The Lord of the for-est am I, The

mp *V^o & Cl.* *sempre colla voce.*

Lord of the for-est am I, O - ho! O - ho!

Fag.

tardo *Tem.*

Lord of the for-est am I The King and his court I de--fy, de-

Con.

cres.

- fy, de--fy! O - ho! o - ho! Ho o -

accel: *Tem:*

- ho!..... The King..... I de - fy!

accel: *Tem:* *Str. pizz.*

I chase,.... I chase.... the stag, the stag by night, I chase,.... I

Cl. sustain.

chase.... Be-neath the pale moon-light.... I sweep.... each glade,.... I sweep each

I. Viol. arco. *Cl.*

dell Where ant-ler'd mon - archs, ant - ler'd mon - archs dwell I chase.... I

rit. *Cor. colla voce.* *Tem.*

chase..... the stag, the stag by night I chase..... I chase..... Be -

- neath the pale moon light No hart,..... I trow,..... will seath - less

arco.

go Should I, should I but sight him well, *Horn.* but sight him

f *tardo.* *ad lib.*
colla voce. *molto.* *colla voce.*

well,Should I but sight him well. No hart, I trow,

Tempo.

will seath less go, Should I, should I but sight him well.

tempo.
colla voce. *Fl.* *Str. pizz.*

HERNE.

The Lord of the for-est an I! The
ad lib. Chorus of Hunters *without.*

Ha! ha! ha!

arco. *sf* *ad lib.* *Fag.*

King and his Court I de - fy I de -

ha!

Ha! ha. ha! ha!

p *Fag.* *f tempo.*

f *Tutti.* *cres.* *furioso.*

Meno mosso .

So - ho!..... So - ho! my coal-black steed!

mp *Crt.*

So - ho! Dis - play thy swift - est speed; So -

Cl.

- ho! so - ho! my ow - let white, With shrieks mine ears mine

Cl.

ears de - light! So - ho! my hounds, we'll

Cl.
Cor. mp

leap the hounds, So - ho! my hounds, we'll leap the hounds, And hunt the deer to -

cres.

- night. So - ho! my steed we'll chase the stag to -

tardo. *Tempo Iº*

Tempo Iº

- night So - ho! my ow - let white, With shrieks mine ears de - light So -

ho! so - ho! my hounds we'll leap, we'll leap the bounds, And hunt, and

cres. *ritard.*

hunt the deer to - night, to - night, to - night, And hunt the deer to -

ad lib. *Horn.* *colla voce.* *tempo.*

- night! So - ho! my hounds, we'll leap the bounds,

And hunt, and hunt the deer to - night,

Fl. *p leggiero.* *Str. pizz.*

HERNE.

The

HERNE.
The

arco.

ad lib.

Lord of the for-est am I; The King and his Court I de-
 Chorus of Hunters (without.)

Ha! ha! ha! ha!

colla voce.

colla voce.

colla voce. *p* *colla voce.*

fy, de - fy, de -

Ha! ha! ha! ha!

tem.

ritard.

gva.

tem. *ritard.* *gva.*

gva. fy.

Tempo mp

dim:

pp.

cf.

Fag

gva. fy. *Tempo mp* *dim:* *pp.* *Fag* *cf.*

LET US HASTE AND SEEK HIS CAPTURE.

Allegro. ♩ = 112.

TENORI.

BASSO.1^o

BASSO.2^o

ACCOMP.

Let us haste and seek his cap - - ture, Ere he
 Let 'us haste and seek, and
leggiero ma ben accentuato.
Str. & Fag.

gains his fo - rest den, Let us haste, Let us haste, Ere he
 seek, Let us haste and seek his cap - - ture
 Let us, Let us haste and seek his cap - - ture
Cor.

gains his fo - rest den. *cres:* Let us
 Ere he gains his den. Let us haste, Let us haste and seek his
 Ere he gains his den. Let us haste and seek his cap - - ture, Let us
Cl. *cres:*

seek him, Let us haste ere he gains his
 cap - ture, Ah! let us haste, Let us haste, let us
 haste and seek, Let us haste and seek his cap - ture, Let us

den, Let us haste and seek him, and seek him,
 haste, Let us haste and seek him, and seek him,
 haste, Let us haste and seek him, and seek him,
Fl.
Ob.
Fl. Ob.

TENORI.
 ere he gains his den, he gains his for - est den;
 BASSI.
 ere he gains his. den, he gains his for - est den,

cres.

ere he gains his den, he gains his for-est den. Once, once within, with

ere he gains his den, he gains his for-est den. Once, once within, with-

f

cres.

f Tromb.

- in its deep re-cess-es, He will van-ish, he will van-ish, he will

- in its deep re-cess-es, He will van-ish, he will van-ish, he will

dim:

C-F

van-ish from our ken.

van-ish from our ken.

Ob.

Str.

accel:

cres.

p *Ob. sustain.*

Cor.

Recit. L'ESTRANCE.

Hunt-ing Herne can bring no rap-ture, He is

rit:

Cl. & Cor.

Allegretto. ♩ = 100.

free from touch of men.

HERNE.

(without) Yes! he is free from touch of men.

Str. pizz.

Crt.

Hunters. (without.) Free from touch of

O - ho! o - ho!

O - ho! o - ho!

CHORUS.

p

Fag.

Str. pizz.

Cl.

Ob.

Crt.

Cor.

Allegro. ♩ = 104.

ritard.

men.

f O-ho!

O-ho!

Is he then im-

Is he then im-

arco. ve

f Wood & Vc

Str.

Short pause.

Tenori.

-mor-tal?

Is he then im-mor-tal? Can he

Bass 1

-mor-tal?

Is he then im-mor-tal?

Bass 2

-mor-tal?

Is he then im-mor-tal?

rall:

Tempo I?

Cor.

brave the spear and ar-row, Can he brave the hal-ber-dier, Can he

Can he brave the spear, the spear, Can he brave the

Can he, can he brave the

brave, can he brave the stal-wart hal-ber-dier,
 ar-row, brave the stal-wart hal-ber-dier, Can he brave,
 stal-wart, stal-wart, stal-wart hal-ber-dier, Can he

Can he brave the hal-ber-dier
 Can he brave the spear and ar-row, De-fy, de-
 brave the spear and ar-row, Can he brave the spear, de-

Cor.
p *cres.* *f* *Cr.*
Timp.

. . . de-fy the stal-wart hal-ber-dier, Can ghosts a-
 -fy the stal-wart hal-ber-dier, Can
 -fy the stal-wart hal-ber-dier, Can

dim: *mp*

rise, can ghosts a - rise the quick to harrow,
 ghosts a-rise, a - rise the quick to harrow, Can he brave
 ghosts a-rise, a - rise the quick to harrow, Can he

Can he brave the spear and hal - - ber -
 Can he brave the spear, de - fy the stal - - wart. hal - - ber -
 brave the spear and ar - row, Can he brave the hal - - ber -

Timp.
f
Cor. sustain.
p *cres.* *f*

Solo. CAPTAIN OF GUARDS. *rall:*
 - dier! Hear, O comrades, hear, O comrades,
 - dier! *meno mosso.*
 - dier!

dim. *rall:*
meno mosso.

L'ESTRANGE. (Recit)

Andante con moto.

hear. Be si - lent all! be si - lent!

mf

Solo Clarinet

Fag.

And I will tell The

Cór.

ad lib. le - gend of this hunter bold.

Allegro agitato. $\text{♩} = 104.$

dim. *colla voce.*

Str. *accel:*

p *dim.* *cres:*

presto. *Andante.*

f *Cor. > dim:*

Ob. *Fag.* *Corno.*

Andante con moto.

Cl. Solo. The doom . . . that swift up - - on him

Fag.

ad lib.

fell, For crimes he dar'd in days of

Cor. colla voce.

C.B.

Allegro agitato.

old.

p

cres.

Chorus of Guards.

Yes! yes! attend! at-ten-tion turn While he recounts

Cl. Fl.

sf p

ritard:

Andante.

the deeds of Herne.

Ob.

Cor.

N^o 5. SOLO & CHORUS.

'TIS NIGH TWO HUNDRED YEARS AGO.

Andante con moto ♩ = 96.

L'ESTRANGE.

'Tis nigh two hun-dred years a - - go

That Herne was hun-ter to the Crown; And none so deft with

spear, so deft with bow, As he who still en-joys re - nown

Allegro.

Recit.

He'd bring to earth the fleet - est hind, De - fy the

Agitato. *cres:*

fier_cest boar at bay, Train up the hawk, the bu_gle

mp

Cor.

ritard. *Allegro.*

wind, *Crt.* Un_earth the fox, the had_ger slay.

Allegro. mf

cres: *accel.* *cres:*

Moderato. *Fl. 2?* *Fl. 1?* *Andante. dolce.*

Ob. *pp* But

espress:

soon a gent_ _ _ ler task a_rose, He sought to win, to win a

V. Solo. *Cor. sustain.* *pp*

con passione.

mai - den's heart; Of love he felt the sweet - est throes, And

colla voce.

bared his breast to Cu - pid's dart. The maid he lov'd was

Ob.

dim:

vow'd to God, A nun with - in a con - vent nigh Yet

cres:

p

Fl.

from the ho - - - ly paths she trod He wean'd her

f colla voce.

accel:

feet, he wean'd her feet, A - - - las! a - - - las! to

allargando.

Cl.

mp *pp colla voce.* *mp* *pp* *mf* *pp*

die!
mp

Str.

Fag.

cres.

Timp. Cor.

agitato. Cl & Fag.

Timp.

For soon, in fit of

Ob.

dim:

colla voce.

Timp.

jea-lous rage, he slew the maid he lov'd, he slew the maid,

Cl.

V.p.

patetico. slent.

slew the maid he lov'd so well;

slent.

p

ff

Vivo.

più lento.

And in re - morse, the sinner's wage, . . a self-made gift . . . to death he

Cl.

Cor & Fag. colla voce.

Fag.

Andante. ♩ = 60.

Chorus. (unison)

fell. Yes, on that with - er'd oak he died, *dim:*

mesto.

p

rit: *accel.*

A murd' rer and a su - - i - - eide.

rit: *accel.*

ritard. molto.

dim:

Allegro molto.

V^o 2 & V^a

Cl sustain. mf

V^o 1^a

L' ESTRANGE.

And since the

day he join'd the dead, He roams at night

the for - - est - - land, With antlers on his ghostly

slent. tem.

Chorus, (T & B)

Ah!

slent. tem.

head his head, ant - - - lers up on his head,

accel. poco a

O horror! O terror!

cres.

Ob.

cres.

Sur - round - - ed by a hand, a phan - - -

poco. slent.

f

He roams with

V.o. Cor. f collu voce.

accel.

agitato.

cres:

tom band. He hunts the
his band.

f p *sf >* *p* *Fag. sustain.*

poco.

deer at dead of night,
(bell) The deer, (bell) Ah! (bell)

p *cres:* *Cor. sustain.*

And scares the lone - - ly trav' - ler sore;

(bell) (bell) At night! (bell)

cres:

He breathes a blue phosphoric light,
A half suppressed hush.

(bell) (bell) (bell) Ah!

cres: *>*

ff *stent.* *Tem.*

Is wed to hell, — I know no more.

(bell) *O fiend! O monstrous fiend* *(bell) stent. Tem.*

..... from depths in-fer-nal, May thy tortures be e-ter-nal! *Allegro molto.*

cres: f Cor. Tromb.

Tutti. furioso.

ova

ova

The musical score is written for a dramatic scene. It features a vocal line at the top and piano accompaniment below. The vocal line has lyrics in Italian. The piano accompaniment includes parts for Cor. (Cornets) and Tromb. (Trumpets). The score is marked with various dynamics and performance instructions.

N^o. 6. RECIT: AND RHAPSODY.

MY LADY COMES.

Moderato.

L'ESTRANCE.

My la - - dy comes, so

si - - lence now, I pray; I wõuld not fright her

gen - tle heart to - - - day.

Cl.

p

cres:

dim:

HERNE. (JOHN OLD)

Andante affettuoso. ♩ = 84.

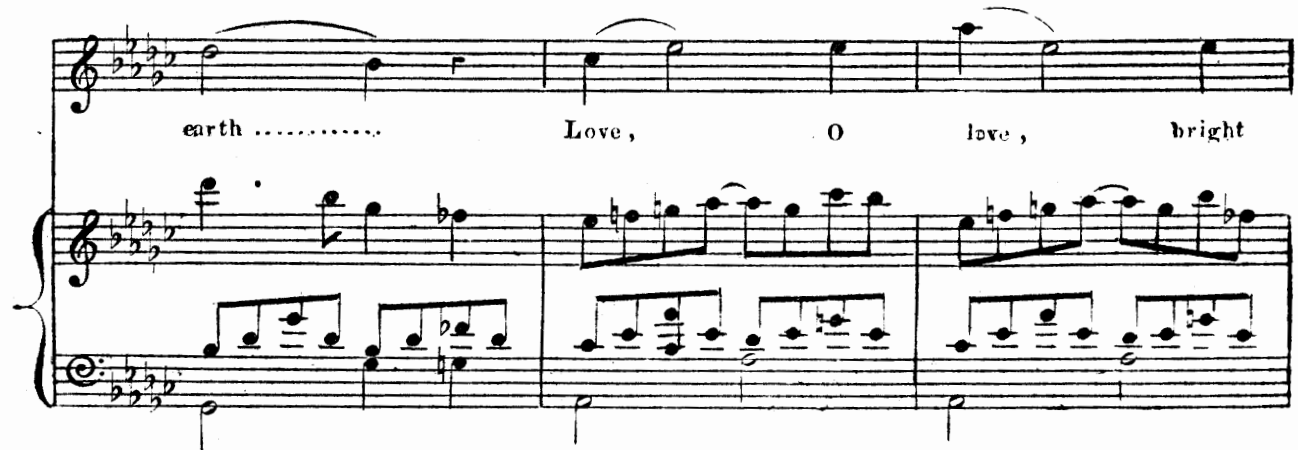
Love,..... O love,..... bright flame that lights the

mp *espr*

p

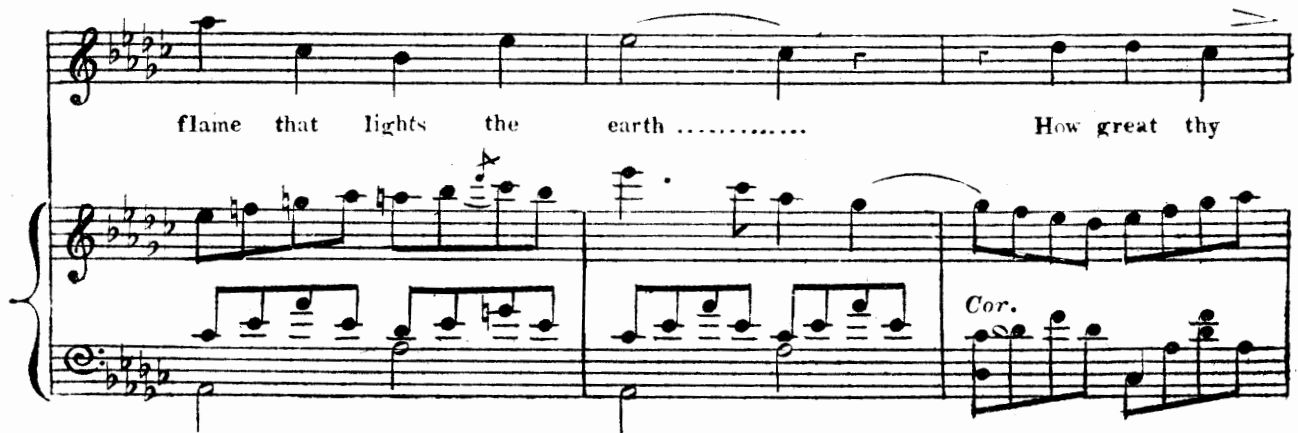


earth Love, O love, bright



flame that lights the earth How great thy

Cor.



pow'r, how great thy pow'r, in ruth or mirth

Tempo.

stent.



Sus - tain'd by thee this world we

Cl.

bless, Nor deem, nor deem it holds a

wil - - - - - der - - - - - ness, Nor deem, nor deem it

f
cres:
colla voce.

holds, Nor deem, it holds a wil - der -

slent:

WHEN YOUNG LOVE ARRAYED.

Andante amoroso. ♩ = 88.

Constance enters.

ness.

Fl. *pp*

più lento.

Cl. Solo.

Tem.

V^o & Fl.

rit

Ped.

L'ESTRANGE.

teneramente.

When young Love, array'd in some dis-guise, Would for mis-chief

pp Cl.

p

eres:

shoot his dart,..... He will seek and find, with re-a-dy eyes,.....

Near or far some ten-der heart. Tho'....he lays his shaft

rit:

with crafty hand It can ne'er a life de- stroy,

Cor. *p* *colla voce*

For where-e'er it strikes, that ma-gic wand Takes root, takes root And

Fl. *V.o* *pp*

accel. *rit:*

grows to joy, Deep root..... it takes, and grows to

Cor. *f* *colla voce*

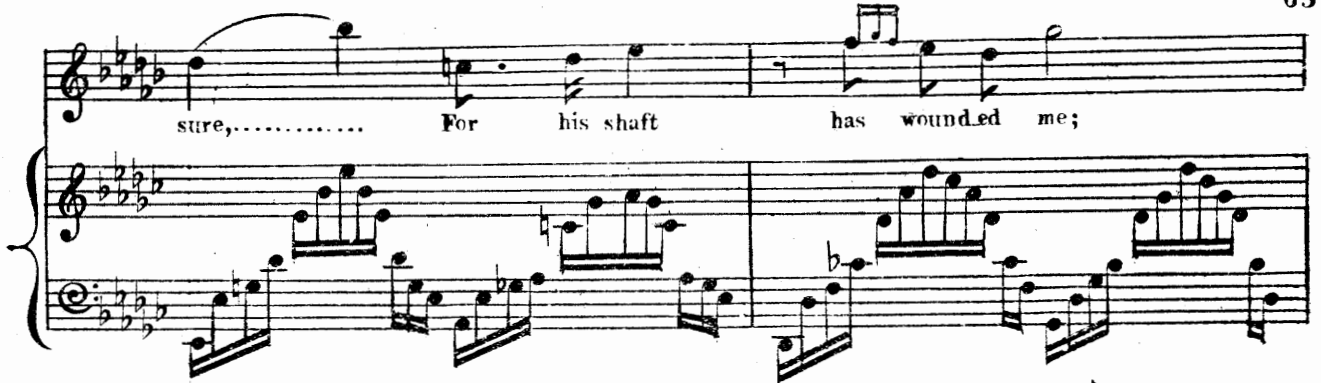
joy.

Harp. *tem:* 6

CONSTANCE.

Ah! full well I know his aim is sure,.....

sure,..... For his shaft has wounded me;



Tho' the pain be sharp,



I can en - dure Nor would from the

appassionato.




wound be free.



Still I feel the barb with - in my breast,.....

ve



'Twas in vain its flight to fence,

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

But now it is there Oh! let it rest,.....

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system, with a dotted quarter note followed by eighth notes. The piano accompaniment maintains the eighth-note accompaniment, with some dynamic markings like *colla voce* appearing in the piano part.

poco. accel.
Let it rest,..... *rit.*
Oh!..... let it rest,.....

The third system includes dynamic and performance markings. Above the vocal line, *poco. accel.* is written above the first measure and *rit.* above the last measure. The piano accompaniment has *colla voce.* written below the first measure and *cres:* and *f* written above the piano part in the second measure.

For I would not pluck it thence. Ah! *pp*

The fourth system concludes the page. The vocal line features a triplet of eighth notes and ends with a fermata. The piano accompaniment includes markings for *Str.* (string) and *Cl.* (clarinet) in the final measures, along with *colla voce.* and *pp* (pianissimo) dynamic markings.

Tempo 1º

Yes, well, well I know his aim is sure, sure, For he

Yes, well I know his aim is sure, For he has

Str. *ondoso.* *eres.*

Ped:

has wounded me; The pain I can en - dure,

wound - - - ed thee; The pain, tho' sharp, thou canst en - dure,

Yes, nor would from pain, from pain be free, Ah! let it

Nor would from pain, from pain, be free. Ah! let it

accel.

Cl.

Cor.

rest, Ah! let it rest, I would not pluck it.

rest, Ah! let it rest, I would not pluck it.

ad lib.

colla voce.

rit *accel. molto.*

f

Oh! let it rest,

Oh! let it rest,

colla voce. *accel. molto.* *p*

Lento esp? *Tempo I?*

f *mf*

..... Oh! let it rest, I would not

..... Oh! let it rest, I would not

ad lib

pluck it, not pluck it, Oh! let, let it

pluck it, not pluck it, Oh! let, let it

f *colla voce.*

rest.

S.1. rest. Tem 1º

S.2. *p* Cu - - pid's aim is true, Ne - - - ver shaft he drew *cres:*

CHORUS. *p* Cu - pid's aim is true, Ne - ver shaft he drew

T. *p* Cu - pid's aim is true, Ne - ver shaft he drew

B. *p* Cu - pid's aim is true, Ne - ver shaft he drew

Cu - - pid's aim is true, Ne - - - ver shaft he drew

Tem 1º
V.º Cl. *pp* *mormorando* *cres:*

dim: *rit:*

But a heart he slew There and then.

But a heart he slew There and then.

But a heart he slew There and then.

But a heart he slew There and then.

dim: *rit:*

Nº 8. SCENE AND CHORUS.

WAY FOR THE KING!

Moderato. ♩ = 92.

Trumpets (without.)

Short pause

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in a 3/4 time signature with a key signature of two flats. The music is marked with a forte (*f*) dynamic. The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff provides harmonic support with chords and moving lines.

Recit. L'ESTRANCE.

I hear the sil-v'ry

Second system of musical notation. It includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "I hear the sil-v'ry". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a long horizontal line under the piano part, indicating a continuation or a specific performance instruction.

trum-pets loud-ly bray; Be-hold, our Men-arch Hen-ry comes this way;

Third system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line continues with the lyrics "trum-pets loud-ly bray; Be-hold, our Men-arch Hen-ry comes this way;". The piano accompaniment is marked with a piano (*p*) dynamic. The system ends with a long horizontal line under the piano part.

Trumpets (without.)

Short pause.

Fourth system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in a 3/4 time signature with a key signature of two flats. The music is marked with a forte (*f*) dynamic in the first part and a piano (*p*) dynamic in the second part. The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff provides harmonic support with chords and moving lines.

CONSTANCE.

Recit.

And by his side, at - tird in re - gal state, The

Orchestra. *eres:*

Queen his spouse, A fair and good - ly mate.

Trumpets.

f

USHERS (without.)

Allg^o Mod^{to}

Way for the King!

Trumpets & Horns (without.)

Orchestra. *dim:*

Side drum (without.)

mf

cres:

They sound nearer.

Acclamation and confused sound of voices without.

$\text{♩} = 112.$

Enter Procession.

CHORUS OF GUARDS.

TENORI. *Maestoso.*

BASSI.

Way for the King, the King is near! Way for great Eng-land's

Tempo marziale.

frown means fire and sword. Way for the King, the

frown means fire and sword. Way for the King, the

Tpts.

Sd., ~~~~~

King..... is near, the King whom all foes fear. For his

King..... is near, the King whom all foes fear. For his

cres: *ff*

cres: *Cl. & Ob.*

frown is fire, is fire, his frown, his frown is fire and

frown is fire, is fire, his frown, his frown is fire and

Sd. *Sd.* *Sd.*

Full Chorus. S.

ff Save our King, our mighty King..... Eng-land's gra-cious sword. *ff* Save our King, our mighty King..... Eng-land's gra-cious

sword. God save the King! God save the King! Great Eng-land's gra-cious

Tpts. *Tutti.* *C. Gt.*

Lord. God save our King, our mighty King! Great England's gra-cious

Lord. God save the King, our mighty King! Great England's gra-cious

Lord. God save the King! God save the King! the King! Great England's gra-cious.

C. Gt. *C. Gt.*

Lord. Way for the King, the King is near! Way for great England's

Lord. Way for the King, the King is near! Way for great England's

Lord. Way for the King, the King is near! Way for great England's

Str. *Timp.*

S.
Lord. Way for the King whom all foes fear, For his frown means fire and

T & B. *ff* Way for the King whom all foes fear, For his frown means fire and

Lord. Way for the King whom all foes fear, For his frown means fire and

Tpts. *ff* *Pic.* 8^a

Guards *TENORI. (only)*
sword. Way for the King! Way, for the King is

sword. Way for the King! Way, for the King is

8^a *mf (Wind.)* *Timp. & Sd.*

near. Way, way for the King! the King whom all foes

near. Way, way for the King! the King whom all foes.

Str. *cres:* *pochettino accel.*

$\text{♩} = 120.$

fear. For his frown means fire, his

S. 10 *Full Chorus.* *200* For his TENOR. frown means

The first system shows the vocal entries for Soprano and Tenor. The Soprano part begins with the word 'fear.' followed by 'For his frown means fire, his'. The Tenor part enters with 'For his TENOR. frown means'. The piano accompaniment is marked 'Full Chorus.' and includes parts for Flute (Fl.), Violin (V.), and Viola (V.).

frown means fire and sword, means

fire, means fire. and sword, his frown means

frown means fire and sword, his

BASSI. For his frown means fire, his frown means

The second system continues the vocal lines. The Bass part is labeled 'BASSI.' and has the lyrics 'frown means fire and sword, his'. The piano accompaniment includes parts for Oboe (Ob.), Flute (Fl.), Violin (V.), and Viola (V.).

fire and sword.

fire and sword.

fire and sword.

fire and sword.

Po - tent is he, and

The third system continues the vocal lines. The Bass part has the lyrics 'fire and sword.'. The piano accompaniment includes parts for Flute (Fl.), Violin (V.), and Viola (V.).

fire and sword.

fire and sword.

fire and sword.

fire and sword.

Po - tent is he, and

The fourth system continues the vocal lines. The Bass part has the lyrics 'fire and sword.'. The piano accompaniment includes parts for Flute (Fl.), Violin (V.), and Viola (V.).

fire and sword.

fire and sword.

fire and sword.

fire and sword.

Po - tent is he, and

The fifth system continues the vocal lines. The Bass part has the lyrics 'fire and sword.'. The piano accompaniment includes parts for Flute (Fl.), Violin (V.), and Viola (V.).

fire and sword.

fire and sword.

fire and sword.

fire and sword.

Po - tent is he, and

The sixth system continues the vocal lines. The Bass part has the lyrics 'fire and sword.'. The piano accompaniment includes parts for Flute (Fl.), Violin (V.), and Viola (V.).

ff

proud with al Of his sea-sur-round-ed realm; The ship of state must

proud with al Of his sea-sur-round-ed realm; The ship of state must

eres. *Cor.* *Crts.*

ff

steer all straight With a great King at the helm. Way for the

steer all straight With a great King at the helm. Way for the

pesante *Tpts.* *Cl.* *Fag. with voices.*

King! Way, for the King is near, Way for the

King! Way, for the King is near, Way for the

eres.

SOPRANI. only.

King!..... the King whom all foes fear. For his

King!..... the King whom all foes fear. Full Chorus.

Tpts. *Ob. & Cl.*

S. 1. frown,..... his frown,..... means fire and

S. 2. For his frown means fire, means fire and

T. For his frown means fire and

B. For his frown means

V^o *Fl.* *V^o 2.* *Fag.*

accel.

sword, his frown, his frown means fire and sword.

sword, his frown, his frown means fire and sword.

sword, his frown means fire and sword. *f* *f* *f*

fire, his frown means fire and..... sword. *f* *f* *f*

Tpts. *accel.* *Crt. with voices.*

Guards. *Way for great England's* *Guards.* *Way for great England's*

TENORI.

Lord. Way for great Eng-land's Lord.

Lord. Way for great Eng-land's Lord.

crs.

Timp.

Way for the King! the King..... Way for great England's

Way for the King! the King..... Way for great England's

ff

Crt.

♩ = 126.
Enter the King and Queen.

Full Chorus. Save our King! our migh - ty King! Great

Lord. *Full Chorus.* Save our King! our migh - ty King! Great

Lord. God save the King! God save the King! Great

Tpts. *f*

Tutti.

Eng - land's gra - - cious Lord. God save our King! our

Eng - land's gra - - cious Lord. God save our King! our

Eng - land's gra - - cious Lord. God save the King! God save the

migh - ty King, Great Eng - land's gra - cious Lord.

migh - ty King, Great Eng - land's gra - cious Lord.

King, our King, Great Eng - land's gra - cious Lord.

Timp. ~~~~~

TENORI. & BASSI. only.

Way for the King! the King is near.

Pic. 8a

Violins with voices.

Sd. *Sd.*

Way for great Eng - land's Lord. Way for the King whom

8a

Tpts.

Sd.

all foes fear, For his frown means fire and

8a

SOPRANI & TENORI > Full Chorus.

sword, means fire, fire and sword, means

piu mosso.

sword, means fire, fire and sword, means

piu mosso.

Tutti.

fire, fire and sword, means

fire, fire and sword, means

fire, fire and sword. Way for England's mighty Lord, Whose frown means
 fire, fire and sword. Way for England's mighty Lord,
 fire, fire and sword. Way for England's mighty Lord,

Sf.
Sd.

fire and sword, means fire and sword. Way for the King, the King is near.
 Whose frown means fire and sword. Way for the King, the King is near.
 Whose frown means fire and sword. Way for the King, the King is near.

accel.
rit.

Way for great England's Lord! Way for the King! Way for the King!
 Way for great England's Lord! Way for the King! Way for the King!
 Way for great England's Lord! Way for the King! Way for the King!

ff Brass & Cl.
Tutti.

Nº 9. - DUETT.
WHAT! WOOING STILL?

Allegro Moderato.

♩ = 96. *Con licenze.*

mf *cresc.*

KING HENRY. *animato.*

dim. A -

Crt. *Str.* *Cl.* *tempo.*

Cor. *rit:*

ha! my Lord, what! woo-ing still? We thought yon damsel won;.....But

Str.

lov-ers' words, like yon-der rill, Can on..... for e- ver run!

cresc. *Cor. sustain.* *Cl.*

And yet, we trow, it will beso.

Soave.

it will be so While tongues are left to speak, 'Twas

cres: *rit:*

V.o *colla voce.*

aye the same..... with us, we know..... When we a heart would

tempo.

seek, f 'Twas aye the same, we know.....

cres.

Fl. *cres.* *Cl.*

When we..... a heart would seek.

Slent:

Colla voce. *pp* *sf*

ANNE BOLEYN.
Con. grazia.

My gra-cious Lord, my gra-cious Lord the time has
fled, When hearts thou had'st to woo, had'st to
woo. Our own is thine, our own is thine And nought in -
stead Could prove so fond and true fond,
true, And nought in - stead could prove, prove so

Fl. pp
Solo Cor. sustain. p dol:
cres.
dim.
cres.
mf
Cl.
p
accel.
stent.
appassionato.
Violins & V^a (trem.)
p
dim.

true, so true, prove so fond and

pp *sempre.* *colla voce.* *mf*

accel: ritard.

trite. Since first thou deign'st, with

mf Since first we met, and told our love, Since

leggiero ma con enfasi.

Fl. *Ob. Cl.* *rit:* *Tempo 1?* *mf* *Str.*

looks of love, To woo, to woo thy

first we told our love To me thou hast been dear To

sub - - - ject - - - maid, Thou'st been to her the

cres:

me, thou hast been dear, been dear to me, Thou

Ob. Cl. *cres:*

bright - - - est flow'r, To her the bright est
 last been dear to me And while the bright stars

V:
Fl: cres:

flow'r, To her the bright est flow'r,
 shine a - bove, And while the bright stars shine a - bove,

Too dear, too dear and
 My heart shall prove sin - cere, shall

f *Cl:*

accel:

sweet to fade, Too dear!

prove sin - - cere, sin - - cere!

ff accel: *Cor:*

too dear! Thou'st been the bright - - - est

sin - - cere! And while the bright stars

Cl. & Ob. sustain.

Più Lento. *rit.* *tempo.*

flow'r To her, to her, too dear to fade.

shine My heart shall, shall prove sin - - cere.

Colle voci. *tempo*

Allegro con fuoco ♩ = 138.

KING HENRY.

Recit. E - nough! e -

f *deciso.*

Str.

Detailed description: This system contains the first line of King Henry's recitative. The vocal line is on a single staff with a treble clef, showing a few notes and rests. Below it is a grand staff for piano accompaniment. The piano part features a driving, rhythmic accompaniment with many accents. The tempo is marked 'Allegro con fuoco' with a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

- nough!

Tem.

p

Str. Fag.

Horn in extreme distance.

Detailed description: This system contains the second line of King Henry's recitative. The vocal line continues with the words '- nough!'. The piano accompaniment is marked 'Tem.' (tempo) and 'p' (piano). It features a prominent woodwind part for the Bassoon ('Str. Fag.') with triplet patterns. A horn part is indicated as being 'in extreme distance'. The piano accompaniment continues with a rhythmic pattern, including triplet figures in the bass line.

Recit.

How now, my Lord, hast a ny news of note — Be -

Detailed description: This system contains the third line of King Henry's recitative. The vocal line begins with 'Recit.' and the words 'How now, my Lord, hast a ny news of note — Be -'. The piano accompaniment is sparse, consisting of a few chords and rests. The key signature and time signature remain the same as in the previous systems.

- yond that she is pass - ing fair On whom thou lov'st to dote?

rit:

Horn. distant.

mp *dim:*

Detailed description: This system contains the fourth and final line of King Henry's recitative. The vocal line continues with '- yond that she is pass - ing fair On whom thou lov'st to dote?'. The piano accompaniment is marked 'rit:' (ritardando) and 'mp' (mezzo-piano), with a 'dim:' (diminuendo) hairpin. A horn part is indicated as being 'distant'. The system concludes with a double bar line and repeat signs.

Allegro agitato.

Cor. Fag. sustain.

poco cres:

pp

Timp.

Recit.

Tempo.

Hark! what is this?

f

Cor. Fag.

Timp.

C.B.

ff

The whole company look at each other in amazement.

p

ma marcato

cres:

sf

Timp.

Timp.

The King, L'Estrange, & some of principal officers look furious. The rest of the company seem to shrink back in dismay.

Crt.

Tutti.

cres molto.

ff furioso.

cres molto.

ff furioso.

Timp.

(S & T.) Voices of people just without. In extreme distance. Short pause.

Allegro. agitato.

mp
Str. >
Fag. >
cres:
dim:
Timp.

SOPRANI. only.

S & T.

Herne the hunter is pass - ing by,
tardo. Con. Ob. cres:
Hent upon fur - ther

de - - vil - ry.

Tempo. furioso. ff
Tutti.

cres: ff

Piano introduction for the first system, featuring a treble and bass clef with various musical notations including accents and dynamics.

KING HENRY. *Recit.*

Ha! durst that cai - tiff beard us still, And

Musical notation for King Henry's recitative, including lyrics and piano accompaniment with dynamics like *mp* and *Tempo.*

set at nought our roy - al will? He shall be

Musical notation for the second system of King Henry's recitative, including lyrics and piano accompaniment with dynamics like *cres.*

HERNE. (*without.*) *ad lib.*

cap - tur'd! Cap - tur'd! Ha! ha! ha! ha! ha!

Musical notation for Herne's part, including lyrics and piano accompaniment with dynamics like *furioso.* and *Cl. sustain.*

Tempo.

ha! *poco vivo.* No! Har-ry, no! as

ff *mp trem.* *colla voce.*

soon, as soon at...tempt to snare a star!

No! Har-ry, no! thy threats are vain, thy threats are

rit:

L' ESTRANCE. *piu lento.*

vain. *Recit* The knaves' own voice! He's come a -- gain,

Allegro agitato.

mp *cres:*

HERNE. *Moderato.*

The Lord of the for-est am I, The
HUNTERS. (*without.*)
Ha! ha! ha!

strascinato. *colla voce.*

mp *colla voce.*

King and his Court I de-fy.
ha! Ha! ha! ha! ha!

Allegro furioso.

Allegro furioso.

The King I de - - fy!

Tempo. Str.

colla voce. *Cor. Fag.* *Tromb.*

C.B. C.F.

colla voce. *Cor. Fag.* *Tromb.*
C.B. C.F.

N^o. 11. QUINTET. (FINALE.)

THE MAID IS NIGH.

HERNE. (without.)

Andante espressivo. ♩ = 72. Con licenze.

Cornet. Fag. The

maid is nigh who shall be mine, Al - tho' an - oth - er claims her hand; No

Cor.

guardian, hu - man or di - vine, Can stay, can stay my will when I com -

Fag. cres: cres:

CONSTANCE. Ah! ah! woe is me, this monster dire Would seek to force me to his

- mand Long years a - go I lost my bride, And va - cant since hath

Colle voci. Cor. tem. Cor.

HERNE. (JOHN OLD.)

love; Ah! soon - - er would I now ex - pire, ah!

been my heart, But now new love..... shall there a -

Cl. *Ob.*

soon - - er would I now ex - pire, And join, and join the realm:.....

- bide,..... new love..... shall there a - bide, For Con - stance

cres:

..... of saints a - hove. Ah!.....

L'ESTRANGE.

Fear not, dear love,.....

is her coun - ter - - part, new love is

Cor. *Cl. delicato.* *Vo.*

p *f* *fag sustain.*

woe ah! woe Ah! woe is

dear, dear love,..... Fear not, my love.....

in my heart, For Con - stance is her

poco accel. *f*

me, Ah! me, Ah! soon - er would.....

whilst I am nigh, Fear not..... dear love, No

coun - - ter - part, New love is in.... my

KING HENRY.

Thou scurrile, scurrile fiend! thou fiend, thy cow - - ard's

poco accel. *cres:* *f*

I now ex - - pire, O woe is

ANNE BOLEYN. *mf*

O taunt him not!

law - less hand shall do thee ill My

heart, For Con - stance is her coun - ter - part, her

face Thou art com - pell'd, com - pell'd to hide, to hide.

dim: *Cor. sustain.* *p.* *Ob. & Cl.*

me.....

O taunt him not! O taunt..... him

own!.... I'd soon - er see thee die, Fear

count - - ter - - part is Con-stance, Con-stance,

Thou scurrile fiend! thou scurrile

Vo.

Cor.

Va.

woe, O woe!

not, for ter - - - ror, ter - - - ror, dwells dwells... with - -

not, dear love, whilst I..... am nigh, I'd soon - er

For Con - - - stance, Con - - - stance.

fiend, thy cow - - ard's face, thy face thou

f

Fl.

woe is me, ah!..... woe, Ah!.....
 in our breast, with - in our pal - pi - ta -
 see thee die Than forced un - to the hun -
 is her coun - ter - part, her coun - ter, coun -
 art..... com - pelld to hide, to hide, hide,

con moto. ♩ = 120.

..... This monster dire, this mon - ster
 - - - ting breast. O taunt him not!
 - ter's will.
 - - - ter - part, her coun - ter - part.
 a - - - way! a - - - way! thou scurrile

Fl.
mf con moto.

dire would seek to force, force me
 O taunt him not! O taunt him not,

Fear not, dear love, dear
 her coun - ter - part, Ah! is..... her
 fiend, Ah! thou art com - pell'd, com - - pell'd to

Ob.
V.o

to his love. Ah!

O taunt him not, but seek a
 love, no! I..... am nigh!

coun - - ter - part, her coun - ter - part,
 hide thy cow - ard's face, thy cow - ards

Cl.
Fl. va. Cor. sustain.
Ob.
cres:

soon - - - er would..... I join..... the saints a - - -

priest *f* Whose pray'r..... ex - or - -

I..... am nigh..... am nigh..... am.....

But now new love is in..... my heart.....

face Thou art com - - pell'd..... to hide.....

..... hove, a - - - hove. Ah!.....

- ci - - ses fiends to rest. Ah!.....

..... nigh, dear 'love.....

..... my heart, ah! love!.....

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

Tempo I?

colle voci.

Woe is me, this monster dire would force me to his love..... *cres:*
 O taunt him not, but hail a
 Fear not, love, while I am nigh, My own dear love, *cres:*
 No guardian can stay..... my
 Thou fiend! thou art..... com - - pell'd, com - - pell'd to

Ah!..... woe..... is me, ah!
 priest.....Whose pray'r..... re - - pels..... and
 Fear not while I am nigh, No law - less, law - - - less
 will, No guard - ian, hu - - - man or di - vine, Can
 shun the light, the light of day; Thy va - - - lour

♩ = 120.
piu mosso.

p woe, ah! woe; ah! woe is
 ex - er - ci - ses fiends to rest,
 hand, no hand.... shall do thee ill,
piu mosso.
 stay.... my will: when I com - mand Threats I
 like.... thy speech.... is base, And shuns the light of day. Thou scurrile

Wind sustain.
mf piu mosso.

me, This mon - ster dire would.... force
cres:
 O taunt him not! O taunt him not! O taunt him
 Fear not, dear love, Whilst I am nigh, whilst
 heed as tho' un - - spo - ken, Aye..... tho' they're of
 fiend! ah! thou scurrile fiend, thou art com - pell'd to hide

cres: Ob.
Timp. *Timp.* *Timp.*

accel.

me to his love Ah! soon - - - er

not, taunt..... not,

I am nigh O fear not, dear

mon - - - archs, mon - archs born!

hide a - - - way, Thou scurrile

would I ex - - pire,

but hail a priest, hail a

love, No law - - less hand,

Chains of sand, soon made and

fiend! thy coward's face, Thou are com - pell'd to hide a -

accel.

now..... ex - pire, And join..... the realm..... of
 priest Whose..... pray'r re - - -
 no law - less hand shall do thee ill,..... whilst
 bro - - - ken, - I - - - dle words, I laugh..... to
 - way, a - way! To shun..... the light..... of

The first system of the musical score consists of five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "now..... ex - pire, And join..... the realm..... of priest Whose..... pray'r re - - - no law - less hand shall do thee ill,..... whilst bro - - - ken, - I - - - dle words, I laugh..... to - way, a - way! To shun..... the light..... of". The piano accompaniment features a steady bass line and chords in the right hand. A rehearsal mark "12" is present in the piano part.

saints, of..... saints a - - -
 - pels..... And ex - - or - ci - - ses fiends to
 I, whilst..... I am
 scorn, i - - dle words,..... words, I laugh..... to
 day, the light of

The second system of the musical score continues with five vocal staves and two piano accompaniment staves. The lyrics are: "saints, of..... saints a - - - - pels..... And ex - - or - ci - - ses fiends to I, whilst..... I am scorn, i - - dle words,..... words, I laugh..... to day, the light of". The piano accompaniment continues with the same texture as the first system. A "Cl." (Clarinet) part is indicated in the piano accompaniment. At the bottom of the system, there is a "Timp." (Timpani) part with a wavy line indicating a roll.

piu lento.

- hove. Woe is me,..... Woe is

rest. *p* Taunt him not! *mf* Taunt him

nigh, I am nigh, Fear not, dear love,.....

piu lento. *p* scorn, laugh to scorn, laugh to

day, hide a - way! hide a -

piu lento. *p*

Cl.

Cor.

me, ah! woe.....

not, Taunt him not.....

..... I am nigh.....

scorn, *cres:* laugh to scorn.....

- way, *f* Thou scurrile fiend, hide a - way.....

ff > Ah!

Ah!

ff > Ah!

As he appears, the lights suddenly grow dim. Ah!

dier? Lo! I am here! Be - - hold! Be - -

ff Ah!

Ah!

ff Ah!

Ah!

horror!

horror!

horror!

ff >

The musical score consists of several staves. The top three staves are vocal parts, each starting with a forte (*ff*) dynamic and an accent (>) over the first note, followed by the exclamation "Ah!". The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. It includes the instruction "As he appears, the lights suddenly grow dim." above the staff. The lyrics "dier? Lo! I am here! Be - - hold! Be - -" are written below the piano staff. The fifth and sixth staves are vocal parts, with the fifth staff starting with "Ah!" and the sixth staff starting with "horror!". The seventh staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, starting with a forte (*ff*) dynamic and an accent (>) over the first note. The eighth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, starting with a forte (*ff*) dynamic and an accent (>) over the first note.

Lento.

Allegro Vivo. ♩ = 84.

Ah! Save, O save me

Lento.

Ah! All threats were

Ah! Fiend, or no, the

He advances towards Constance.

hold! E - - ven now the

Lento.

Ah! The up_start

Ah!
Ah!
Ah!
Ah!

*Lento.
Cor. Fag. sustain.*

*Allegro Vivo. ♩ = 84.
V: Fl.*

Timp.

from this fiend, Save, O save me, save me from this
 bet - - ter, bet - - ter laid to rest For he is
 wretch shall feel The strength that love can lend my arm; Tho' he wield en-
 hours be got - ten When a bride with me shall wed; Semblance of the
 knave! The knave, to thus de - fy, to thus de -

fiend, Whose threats have fill'd my heart with dread. Save, O save me
 more. than man, more than mer - tal man, And swords could
 - chant - ed steel, He shall not van - quish Cupid's charm! A fiend, or no, the
 un - - for - - got - ten, Like - ness of the dar - ling dead! E - ven now the
 - fy The edicts of our sa - cred land, The up - start
 Cor.

from this fiend, Save, O save me, Save me
 ne - - ver pierce, ne - - ver, ne - - ver pierce a breast, pierce a breast, a
 wretch shall feel The strength that love can lend my arm; Tho' he wield en -
 hours be - got - ten When a bride with me shall wed; Semblance of the
 knave! The knave, to thus de - - fy! to thus de -

from this fiend, Whose threats have fill'd my heart with dread, Save,
 breast Where - - in the fire of Sa - - tan ran. *mf*
 - chant - ed steel, He shall not van - quish Cu - - pid's charm!
 un - for - got - ten, Like - - ness of the darling dead! Chances were not
 - fy The e - dicts of our sa - - cred land. *Fl.* *8va* *mf* *Ob.*

Herne seizes Constance by the arm.

..... O save me, Save.....

Swords could ne - - ver pierce,

Tho' en - - chant - - ed steel

made to perish, So, fair maid, thine ear in - cline, Chances were not

Up - start knave, the knave, to laugh at our au - thori - ty,

Cor. & Fag. Cl.

The back wall of the ball room begins to glow and gradually becomes incandescent; the figure of Herne being surrounded by a fiery light.

..... O save me, Ah! Ah! Save

pierce a breast, pierce a breast, Where - - in the

he wield, he wield, Tho'..... en -

made to perish, So, fair maid, so, fair maid, thine ear in -

our command! Seize him! seize him! The scurrile

Ob.

They make at Herne, but cannot touch him; whilst at his every movement they fall back.

poco string.

..... me, his threats have fill'd
 fire, the fire of Sa - - tan ran, fire of Sa - tan
 -chant - - ed, He shall feel the strength, shall feel the strength that love can
 -cline. Ah! yield a heart I'll love, yield a heart I'll
 fiend, Seize him! the scurrile fiend!

TENORI.

CHORUS OF GUARDS.

BASSI.

poco string. *mf* Seize! seize the fiend! *cres:* *mf*

My heart with dread, Ah! O save,
 ran. For, for he is
 lend, The wretch shall feel, the strength, the strength
 love, Yield a heart I'll love, and cherish! Con - stance,
 The fiend, to laugh, laugh, and take

A - way! A - way! He laughs, he
 Seize! seize the fiend, A - way! He laughs, he

Fag. >

Ah!..... Save me, save me, Ah!..... save
 more than mer - tal, more than mor - tal,.... mor - tal
 that love,..... that love can lend my
 .thou art mine, thou art mine, thou art mine, thou.... art
 And take no heed,..... no heed of our command, of..... our com -
 laughs at us, He laughs at us,.... he.... laughs at
 laughs at us, See! *gr* see! he laughs at

Fl. Cor. & Fag.

She breaks from him.

Demoniacal laughter without.
 me.
 man. *accel.*
 arm. *ff* Seize the fiend!
 mine. *accel.* Back! I
 - mand. *ff* Seize the fiend!
 us. Seize the fiend! Seize the
 us. *gr* *accel.* Seize the fiend! Seize the
Cl. & brass.
Timp. *Cl. & Brass.* *Timp.*

save

O spare, O spare her

Seize the fiend! He shall not van- quish Cu- - - pid's

say. I will not, will not

Seize the fiend! He laughs, he laughs at our com - -

fiend! He dares, he dares de - - fy

fiend! He dares, he dares. de - - fy

Cor.

The wall has now become transparent.

me.

now.

charm.

Seize the fiend! Seize the fiend!

spare. Back! Back! Back! a - way!

- mand. *ff* Seize the fiend! Seize the fiend!

us. Seize the fiend! Seize the fiend!

us. Seize the fiend! Seize the fiend!

Crt. *ff*

rit:

Approach me not! O save, O

O spare her! All threats were bet - - ter

He shall not van - - - - - quish,

Con - stance, *rit:* thou art mine Ah! e - - ven now the

Seize him! Ah! the knave!

Seize, seize the fiend!

Seize, seize the fiend! *Strs only.*

rit: *f* *Tem:*

save me from this fiend, O save, O

laid to rest, bet - - - - - ter laid to rest, He is more than

He shall feel the strength that love can

hour's be got ten. When a bride with me shall wed; Sem-blance of the

knave, to thus de - - fy, de - - fy, The edicts of our land; And take no

Cl. Ob.

save me from this fiend, O save! *piu mosso.*
 mor- tal man, For he is more than mor- tal man.
 lend my arm, that love can lend my arm.
 un- for- got- ten, Like- ness of the dar- ling dead.
 heed of our com- mand,..... of our com- mand.

Ah!

Ah!
piu mosso. d = 96
ff
 Cl. Ob. sustain.
 Vc & Fag.

disappeared, and in the back-ground outside is a glade of Windsor forest,

ff My heart is fill'd with
 Spare, O spare her
 Seize him! Fiend or
ff Be- ware! Back! be-

Seize him! Seize the
 Come and seize him! On! ad - -
 Come and seize him! On! ad - -

ff
 Cor.

bathed in bright moonlight, with the figures of Hernes followers moving about,

dread, O if not from
 now, O dread fiend, spare,
 no. Fiend or no! Ah!
furioso.
 - ware! Back! ap - proach me not!
 fiend! Seize the fiend! Ah!
 - vance! Ad - vance up - on him! *furioso.* On! On!
 - vance! Ad - vance up - on him! On! On!

Tromb.

one holding his master's horse close at hand.
 his clutches screen'd, I part with life, part with
 O spare her now, O spare her now, dread fiend, O
 The wretch shall feel the strength that love, the strength that
 Back! I will not spare! Back! I will not spare! Threats I
 the scurrile fiend! the up - start knave!
 He dares us, On! up - on him!
 He dares us, On! up - on him!

Tromb. *Tromb.* *Horn (without)*

He begins to back his way out, dragging Constance
poco accel.

life And join the dead,
 spare, O spare her now, *poco accel.* All threats were
 love can lend my arm. *cresc.*
 laugh, I laugh to scorn! Chan - ces were not made to per-ish, So, fair
 thus de - fy, The upstart knave, to thus de - fy The e - dicts
 He dares de - fy.
 He dares de - fy.
mf Cl. poco accel. *Ob. cresc.*
Fag. sustain. *sf* *sf*

with him.
 O save me from this fiend, Whose threats have
 bet - ter laid to rest, For he is more than mor - tal, he is
 And tho' he wield en - chant - ed steel, He shall not
 maid, thine ear in - cline, Yield a heart I'll love and che - rish, Con - stance,
 of our sa - cred land, To laugh at our au - thor - i - ty, And take no
 We will
 We will

V.o
Cor.
cf. Timp.

fill'd my heart. O save me

more than mor-tal man, than mor-tal man, And swords could

van- quish Cu- pid's charm. The wretch shall feel the

sweetheart, thou art mine. I will not

heed of our com- mand, The scurrile fiend, to thus de-

SOPRANI.

seize the fiend. A-way! a- -way!

T.

seize him, He dares de- -fy, A-way! a- -way!

B.

seize him, He de- -fies the Roy-al will, de- -

Cl.
mf
cress
C.F.
cf

now! O save me now! A...

ne-ver pierce a breast Where - in the fire of Sa - tan ran.

strength, The strength that love can lend my arm.

spare! Thine ear in - cline, for thou art mine. Come!

- fy, And take no heed of our com - mand.

A - way!

He de-fies the Roy - - al

the Roy-al will, de - - - - fy the Roy-al will. Ad - -

- fies the Roy-al will, de - - - - fies the Roy-al will. Ad - -

Fl. Ob.

- way! Ah! No! a - way!

agitato. ff
Spare, spare her now!

Ah! off! A - way! a - - way!

agitato. ff
Constance! Constance! Constance! Thou art

Thou scurrile fiend, a - - way! a - - way!

agitato. ff
will! On! Seize him!

- vance! On! Seize him!

agitato. ff
- vance! On! Seize him!

agitato. cres: ff
Str. & Wood.
Timp. ~~~~~

Ah! save me! Ah! save me! Ah!

O spare! O spare!

Unhand her! Unhand her, fiend!

mine! Thou art mine! Come, thou art

Seize him! Seize him! Up-

Seize him! Seize him!

Seize him! Seize him!

Seize him! Seize him!

Brass.

Timp. *trill* Timp. *trill*

Detailed description: This page of a musical score, numbered 124, features a dramatic vocal and instrumental composition. It consists of seven systems of staves. The first system contains three vocal staves with lyrics: "Ah! save me! Ah! save me! Ah!" and "O spare! O spare!". The second system continues the vocal lines with lyrics: "Unhand her! Unhand her, fiend!" and "mine! Thou art mine! Come, thou art". The third system shows a vocal line with lyrics: "Seize him! Seize him! Up-". The fourth system is a four-measure vocal section with lyrics: "Seize him! Seize him!". The fifth system is another four-measure vocal section with lyrics: "Seize him! Seize him!". The sixth system is a four-measure vocal section with lyrics: "Seize him! Seize him!". The seventh system is an instrumental section for Brass and Timpani. The Brass part is written in a grand staff with dynamic markings like *ff* and *sfz*. The Timpani part is indicated by *Timp.* and *trill* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

She faints. He seizes her in his arms, and passes through the wall into

.....

d = 88.

Ah!

Un - hand her, fiend! Haste, a - way! the cai - tiff

furioso.

mine!.....

- on him! Ah! Haste, a - - way! haste, a - way! the cai - tiff

furioso.

On! Ah!

On! Ah!

On! Ah!

d = 88.

Horn without.

Timp.

the glade.

Turning to Herne.

Spare her now! O spare! O

find! Haste, a-way! a-way!

Back! Back! a-way!

find! Haste, a-way! a-way! A-

A-way! a - - way! His limbs in chains of i - - ron

A-way! a - - way! His limbs in chains of i - - ron

A-way! a - - way! His limbs in chains of i - - ron

Cor.

Tromb.

ANNE BOLEYN.

Musical staff for Anne Boleyn, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

spare! Spare her now, dread fiend, O

L'ESTRANGE.

Musical staff for L'ESTRANGE, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Haste, a-way! the cai-tiff find! Haste, a-way!

HERNE.

Musical staff for HERNE, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Back! Back!

KING HENRY.

Musical staff for KING HENRY, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

- way! haste, a-way! the cai-tiff find! Haste, a-way!

Musical staff for the first vocal part, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

bind. A-way! a-way! His limbs in

Musical staff for the second vocal part, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

bind. A-way! a-way! His limbs in

Musical staff for the third vocal part, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

bind. A-way! a-way! His limbs in

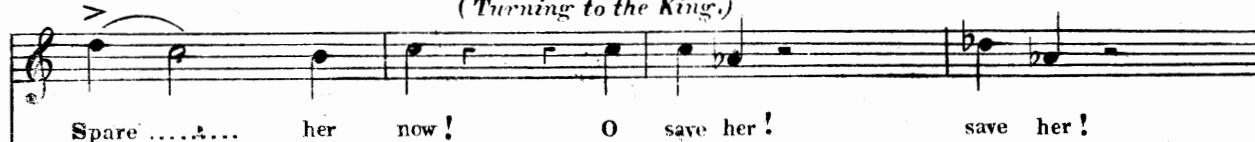
CHORUS OF HUNTERS.

Musical staff for the Chorus of Hunters, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes, with a triplet of eighth notes.

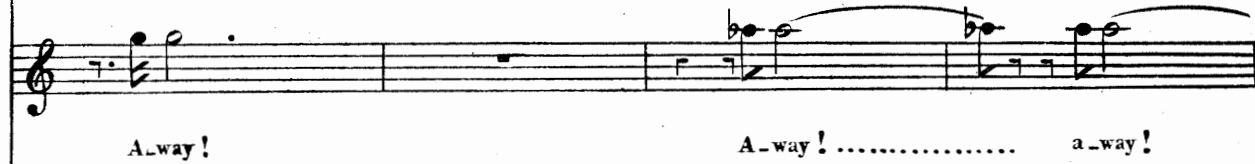
Ha! ha! ha! Ha! ha! -ha!

Piano accompaniment for the scene, featuring a grand staff with treble and bass clefs and a key signature of one flat. The accompaniment consists of quarter and eighth notes.

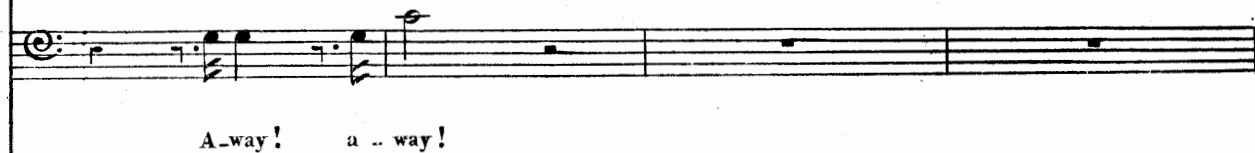
He mounts his horse and rides off, amidst the exultant laughter of the
(Turning to the King.)



Spare..... her now! O save her! save her!



A-way! A-way!..... a-way!



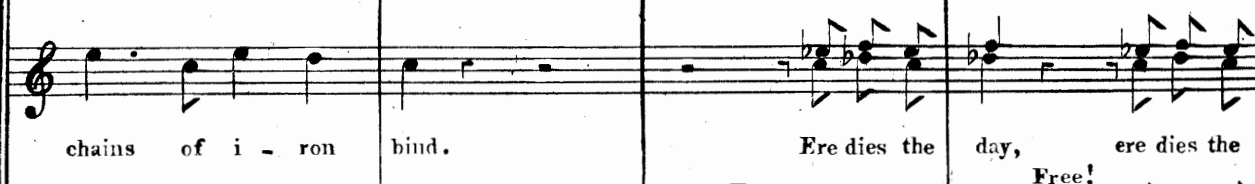
A-way! a-way!



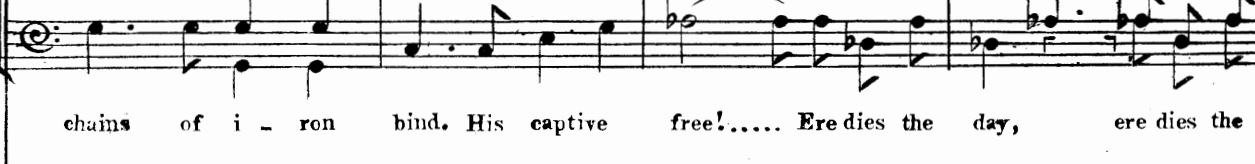
A-way! a-way! Haste, a-way! Haste, a-way!



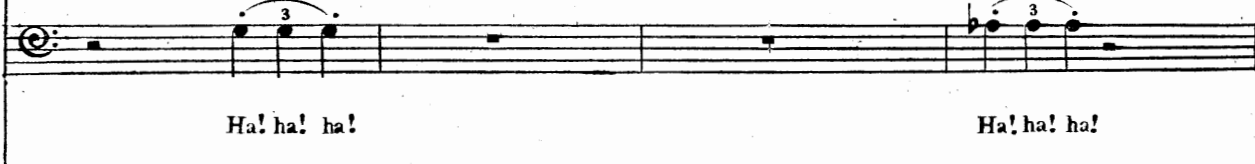
Ere dies the day, ere dies the chains of iron bind. His captive free!..... free!.....



Ere dies the day, ere dies the chains of iron bind.



Free! Free! chains of iron bind. His captive free!..... Ere dies the day, ere dies the



Ha! ha! ha! Ha! ha! ha!



Fl.
Cl. Brass.
Brass.

hunters.

The wall is suddenly

(Turning to Guards.)

Haste, a-way! a-way!... ere dies the day, A - -

A-way. a-way! ere dies the day, A-way!

- way! Haste, a-way!... ere dies the day. A-way!

day, ere dies, ere dies the day. Haste, a-

day, ere dies, ere dies the day. Haste, a-

Ha! ha!

gra

restored, and the room is (as originally) fully illuminated.

- way! a - - - way!.....
A-way! a - - way!.....
A-way! a - - way!.....
- way! A-way! a - - way!
- way! A-way! a - - way!
A-way! a - - way!

The curtain falls amidst confusion.

Tpts.
Trom.

END OF ACT 1ST

SECOND ACT.

N^o 13. INTRODUCTION.Allegro Vivace. $\text{♩} = 100.$

Str. *f* *Fag.* *Cl.* *Cor.* *Tromb.*

This system shows the beginning of the introduction. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass enter with a melodic line. The tempo is marked Allegro Vivace with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#).

This system continues the musical material from the first system. The woodwinds and brass parts feature triplet markings. The strings continue their rhythmic accompaniment.

Moderato. $\text{♩} = 100.$

Cl. *mf* *Cor. & Tromb. sustain.* *accel.* *e . . . cres.*

This system marks a change in tempo to Moderato. The woodwinds play a sustained melodic line. The brass parts are marked with accents and crescendo. The key signature changes to two flats (Bb, Eb).

Fl. *p* *cres. . . . molto* *f* *slent.*

This system features the flute part. The woodwinds play a melodic line with dynamics ranging from piano to forte. The strings provide a harmonic foundation. The tempo remains Moderato.

Maestoso. ♩ = 60.

mf

pp *Cor.* *mf* *cres:*

gva * *Allegretto leggiero.* ♩ = 80.

Horu. *p*

V.o.

Cl. *cres:* *rall:* *Ob.* *Cor.*

* The curtain rises - Scene, A glade of Windsor forest by moonlight; figures of hunters (Herné's followers) moving about; On left hand, the entrance to a cave, a large wood fire just within, round which some of the hunters are reclining.

HUNTERS' CHORUS.

Allegretto con moto. ♩ -144.

TENORI.
BASSI 1º
BASSI 2º

Thro' the for - est roam - ing, Thro' the for - est roam - ing, Thro' the for - est roam - ing, Thro' the for - est roam - ing,.

Cl.
Cor.

When..... the..... sun is low,..... When the sun is low.....

Tra la la la Tra la la la Tra la la la la la

Tra la la la Tra la la la Tra la la la la la

Stea - ing in the gloam - ing, Steal - ing in the gloam - ing, Steal - ing in the gloam - ing, Steal - ing in the gloam - ing,.

Stea - ing in the gloam - ing, Steal - ing in the gloam - ing, Steal - ing in the gloam - ing, Steal - ing in the gloam - ing,.

cres:

cres:

Oft we go, Oft we go, Hunt - - ing we go, *mf* Oft we

Tra la la la Tra la la la Tra la la la la

Tra la la la Tra la la la Tra la la la la

chase the deer, the red deer, Mon - arch of the glade, He

Oft we chase the red deer, Mon - arch of the glade,

Oft we chase the deer, Mon - arch of the glade,

V^o *mp* *Fl.*

must full nim - - ble be, nim - ble be, Ar - rows to e - -

cres:

He must nim - ble be, Ar - rows to e - -

He must full nim - ble be, Ar - rows to e - -

cres:

- vade. *mf* Oft we chase the deer, the red deer, Mon - arch

- vade. Oft we chase the red deer, Mon - arch

- vade. Oft we chase the deer, Mon - arch

mp

of the glade, He must full nimble, nimble he, Ar - rows,

cres:

of the glade, He must nim - ble be, Ar - rows,

of the glade, He must nim - ble be, Ar - rows,

cres: *Cor. sustain.*

ar-rows to e - vade, *f* Tra la la la la la *mp* la

to e - vade. Sound the horn! *f* Sound the horn!

to e - vade. Sound the horn! Sound the horn!

f *Cl & Fag.*

f *Cor. sustain.* *mp* *f str.*

accel.

Tra la la la la la! Sound the horn! Tra la la la la la

f Sound the horn! Tra la la la la la

f Sound the horn! Tra la la la la la

mp *f* *accel.*

Ob.

Voices are heard far away in the forest.

Tra la la la la. Sound the horn! Tra la la la la la

Tra la la la la. Sound the horn! Tra la la la la la

Tra la la la la. Sound the horn! Tra la la la la la

V^o

Timp. *short pause.* *They dance.*

Tra la la la la.

Tra la la la la.

Tra la la la la.

poco piu mosso. *Fl.*

Ob. Cl.
Fag.
Cor.

Fl.
Cor. sustain.
rit: . . . molto.

They cease dancing.

Tempo. Mo

Cl.
Cor.

With great Herne the hun - ter
With great Herne the hun - ter,
With great Herne the hun - ter, With great Herne the hun - ter

Then we range the land, Then we range the land,
Tra la la la Tra la la la Tra la la la la la .
Tra la la la Tra la la la Tra la la la la la .

cres:
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,
None so swift and dar - ing,

cres:
To com-mand, To com-mand, Wor- thy to com - - mand. Hounds of
Tra la la la Tra la la la Tra la la la la.
Tra la la la Tra la la la Tra la la la la.

mf
fierce, of fierce St Hu - - bert Make the red deer quail;.....
Hounds of fierce St Hu - - bert Make the red deer quail;
Hounds of fierce St Hu - bert Make the red deer quail;

mp

cres: Health to Herne, to Herne, Herne the hun - - ter, Herne the hun - - ter, *f* hun - - ter

Health to Herne the hun - - ter, *f* Herne the hun - - ter,

Health to Herne, Herne the hun - - ter, Herne the hun - - ter,

cres:

hail! *mf* Hounds of fierce, of fierce St Hu - - bert Make the

hail! Hounds of fierce St Hu - - bert Make the

hail! Hounds of fierce St Hu - - bert Make the

cres: red deer quail; Health to Herne the hun - - ter, the hun - - ter,

red deer quail; *cres:* Health to Herne the hun - - ter,

red deer quail; Health to Herne the hun - - ter,

cres:

Herne the hun - ter, hail! Tra la la la la la

Hail! to Herne, Sound the horn! Sound the horn!

Hail! to Herne, Sound the horn! Sound the horn!

Cl. Fag.

Cor. sustain. *f* *Cor. sustain.*

Tra la la la la la! Sound the horn! Tra la la la la la

Sound the horn! Tra la la la la la

Sound the horn! Tra la la la la la

ff *accel.*

ff *accel.*

Voices nearer than before.

Tempo I?

Tra la la la la. Sound the horn! Tra la la la la la

Tra la la la la. Sound the horn! Tra la la la la la

Tra la la la la. Sound the horn! Tra la la la la la

Short pause. They dance.

Tra la la la la.
Tra la la la la.
Tra la la la la.

This system contains the vocal lines and the beginning of the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics "Tra la la la la." are repeated three times across the vocal staves. The piano accompaniment begins with a short rest, followed by a melodic line in the right hand and a supporting bass line in the left hand.

piu mosso. Fl.

The piano accompaniment continues in this system. It features a melodic line in the right hand with a *piu mosso.* marking and a *Fl.* (flute) dynamic marking. The left hand provides harmonic support with chords and moving bass lines.

Ob. Cl. Fl. Fag. Cor.

This system shows the woodwind and string parts. The woodwinds include Oboe (Ob.), Clarinet (Cl.), Flute (Fl.), and Bassoon (Fag.). The strings are represented by a grand staff. The woodwinds have melodic lines, while the strings provide a rhythmic and harmonic foundation.

cres: Fl.

The piano accompaniment continues with a *cres:* (crescendo) marking. The right hand has a melodic line with a *Fl.* dynamic marking. The left hand continues with a supporting bass line.

mf Cl. *cres:*

This system features a *mf* (mezzo-forte) dynamic marking. The Clarinet (Cl.) part has a melodic line with a *cres:* marking. The piano accompaniment continues with a supporting bass line.

Ob. Cl. Fl. *f*

The piano accompaniment concludes in this system. It features a *f* (forte) dynamic marking. The woodwind parts (Ob., Cl., Fl.) have melodic lines, and the piano accompaniment provides a strong harmonic base.

First system of musical notation, featuring piano accompaniment with a *dim:* marking and woodwind parts marked with *W*.

Second system of musical notation, featuring piano accompaniment and woodwind parts marked with *Vo.* and *Cl.*, including a *mp* dynamic marking.

Third system of musical notation, featuring piano accompaniment and woodwind parts marked with *Ob.* and *Cl.*, including a *cres:* marking.

Fourth system of musical notation, featuring piano accompaniment and woodwind parts marked with *Ob.* and *Fag.*, including a *sf* dynamic marking.

Fifth system of musical notation, featuring piano accompaniment and woodwind parts marked with *Tromb.* and *Loco*, including a *rit:* marking.

Tempo I?

Queen.

mp Tra la la la la la

f Sound the horn! *f* Sound the horn!

Tempo I?

mp Tra la la la la la

f Sound the horn! *accel.* Tra la la la la la

f Sound the horn! *accel.* Tra la la la la la

mp Sound the horn! *accel.* Tra la la la la la

Exeunt.

Tra la la la la.

Tra la la la la.

Tra la la la la.

Horn nearer than before.

A room in the ruins of an old Chapel. A wooden bench in the back-ground - No other furniture save the faded picture of a young nun that hangs against the wall, on which the bright moonlight is streaming.

Larghetto. ♩ = 100. *Ob.* *Corn.* *Fag.* *Cl.* *Ob.*

Cor. *Fag.* *Fl.* *Str.*

Fl. *Ob.* *Str. (trem?)* *Fag.* *Cl.*

Herne enters, carrying Constance (insensible) in his arms. He places her on bench.

As he turns from her, his glance, unconsciously, rests on the picture; he starts and looks from one to the other in amazement.

Corn. *mf Str.* *Fag.* *Cl.*

Andante. con affetto. *He bends before the picture.* *ratt. molto.* *Cl. pp* *Cor.*

Solo. *p*

As music recommences, moonlight gradually returns. Herne has risen, all traces of emotion gone.

Pointing to bench.

Goes out with a look of triumph.

Moonlight fades away, leaving room in obscurity, and picture indiscernible.

Distant thunder. *Tempo.* *Fl. rit.* *Mine!* *Corn.* *Cl.* *Fag.* *C.F.*

(Constance recovers consciousness.)

Larghetto

Lento.

Ah! where am I?

Cl. Ob.

Cor. Fag.

patetico.

O fate, O dread - - - ful fate!..... O

V^o

supplicando.

dread - - - ful fate!..... O my Fa - - - ther, O my

Ob.

Fa - - - - ther, take O take my breath!

Ob.

Clar. & V^o Solo.

Fag. Cor. sustain. rit. tem.

p

mf

O fate, dread - - - ful fate!..... dread - - - ful

f *Con moto.* *cres.*

fate! O..... my Fa-ther! O

Con moto, sustain. *Cl.* *accel.* *Ob.*

rit: *fervente. tempo.*

..... my Fa-ther! O let my soul.....

rit: *colla voce.* *Cor. sustain.*

swift fly to Thee in death, Fa-ther! Fa-ther!..... let my

cres. *Fl.*

Moderato.

soul..... fly to Thee..... in death! Ah! that sound.

CHORISTERS IN CHAPEL.

Chorus. A - men!

A - men!

colla voce. *Fl.* *p* *Organ in chapel.* *Red:*

CHORISTERS' HYMN.

M.M. ♩ = 80.

Boys.

Heav'n-ly Fa-ther, watch-ing o'er us, Place Thy paths of

mf

Musical notation for the Boys' vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F4.

Org.

Ped:

Musical notation for the Organ and Pedal accompaniment. The Organ part is written in a grand staff with treble and bass clefs, and the Pedal part is written in a single bass clef line. The organ part features a melodic line with a half note G4, quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F4, mirroring the vocal line.

piu lento. *p* *Tempo I?*

grace be-fore us. A - - - men! To Thy ho-ly

Musical notation for the Men's vocal line, starting with a treble clef, a key signature of two flats, and a common time signature. The tempo marking is *piu lento.* and the dynamic is *p*. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F4.

MEN.

mf

In te, Dom-i-ne, spe-ra - - - vi.

Musical notation for the Organ and Pedal accompaniment. The organ part is written in a grand staff with treble and bass clefs, and the Pedal part is written in a single bass clef line. The organ part features a melodic line with a half note G4, quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F4, mirroring the vocal line.

piu lento. *Tempo I??*

Musical notation for the Organ and Pedal accompaniment. The organ part is written in a grand staff with treble and bass clefs, and the Pedal part is written in a single bass clef line. The organ part features a melodic line with a half note G4, quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F4, mirroring the vocal line.

piu lento.

ways re - store us, Poor weak sin - ners that we are.

Lu te, Dom - i - ne, spe -

piu lento.

p

p *Tempo I?*

A - - - men! *f* Let us join the an - gels' cho - rus, As it sweet - ly

- ra - - - vi. Let us join the an - gels' cho - rus, As it sweet - ly

f

mf *Tempo I?*

piu lento. *Constance sinks on her knees.*

sounds a - - far! *mp* A - - - men! *In te, Dom - i - ne, spe -*

sounds a - far! *In te, Dom - i - ne, spe - - ra - - - vi. In te spe - -*

piu lento.

p

CONSTANCE.
ad lib.

Mod^{to} con licenze.
She rises.

In te, Dom - i - ne, spe - ra - vi.

BOYS.
A - men!

Orchestra.
Cl.
Orchestra.

Con fervore religioso.

f Do - mi - ne! Do - mi - ne! O

Cl. Ob. V.o

bles - sed words! O words of love! In te spe -

Cl.

ra - vi. In te, O Do - mi - ne, spe - ra -

Cor. f p

Tempo I^{mo}

vi.
BOYS.

In Thy boundless mer - cy take us Where sweet peace will ne'er for - sake us.

Organ.

Ped.

piu lento.

Tempo I^{mo}

A - - - men! When Thy calls to judg - ment wake us,

MEN.

In te, Do - mi - ne, spe - - ra - - - vi. *mf*

piu lento.

Tempo I^{mo}

Round Thy glo - ry - - - cov - er'd throne.

piu lento.

p

A - - - men!

In te, Do - mi - ne, spe - - ra - - - vi!

piu lento.

Tempo I^{mo}

f

Thine, O Lord, for e...ver make us, Thine, O gra-cious Lord, a - lone.

Thine, O Lord, for e...ver make us, Thine, O gra-cious Lord, a - lone.

f

Tempo I^{mo}

CONSTANCE.

A - - - - men!

p

p A - - - - men! *cres:* In te, Do-mi-ne, spe - - ra - - *dim:*

piu lento. In te, Do-mi-ne, spe - - ra - - vi! In te spe - - ra - - *dim:*

mp

piu lento.

Tempo I^o Constance remains fixed, as in a trance, her hands raised in attitude of prayer.

- - vi!

vi!

Tempo I^o

pp

poco a poco dim:

pp

rall: . . .

CONSTANCE, *fervente.*

CHORISTERS. *f* In te, Do - - mi - ne!

A - - men!

Orchestra. *colla voce.*

p *p* Str. *trem^o* *cres:*

cres: *f*

In te, Do - - mi - nē, spe - - ra - - vi!

Cl. *sustain.* Obs. *sustain.* Cor. *sustain.*

N^o 15. GRAND SCENE AND DUET.

SWEET MAID, FORGIVE.

Adagio solennè. M.M. ♩ = 56.

Herne enters.

Cl.
C.F.
Timp.

Cor. *rall:*

HERNE.

Sweet maid, for-give but Love is strong, And will ex-ert, ex - -
Tempo più mosso.

rit:

- ert his po-tent sway;..... To him the keys of hearts be-long,

cres: Cl.
Cor. *rit:* p

Quasi Recit.

f CONSTANCE.

And none, in truth, ... may say him nay Dire fiend, a-way!

colla voce.

piu moto.

Thy loathsome gifts I spurn! I spurn, I

tempo.

cres:

Sweet maid, for - - give but Love is

poco rit.

Ob. *p*

Fl. *mp*

Cl. *cres:*

spurn, And give thy hideous words no heed.

f

rit:

Tempo Imo

strong. He hath un - lock'd my

colla voce.

heart for thee, And bids thee claim it, claim it for thine own.

molto esp!

Cl.

Fl.

Cl.

con elevazione

(*aside.*)

O flame!..... O..... flame! That can so pure...ly,
 It holds a wealth..... of love,.....ah, me, A wealth..... of love, a.....

Cl. sustain.

pure - ly burn, Thou art de-based..... and lost..... in deed, de -
 wealth..... of love; It holds,..... it holds, a..... wealth..... of love, And

Ob.

- based,..... *Allargando.* lost in - deed! Think not, O mon - ster, I will
p *Risoluto. f* *piu moto.*

all And all's for thee,.... for thee a - lone.
Fl. colla voce. *mf piu moto.*

yield, While one pul - sa - tion moves my breast; In death my life shall lie con -

rit. *Cor.* *tem: colla voce.*
Timp.

accel: *rit:*

- ceald, And there, there, And there, from thee shall be at

Fl. *cres.* *Cl.* *Cor.* *Str.*

Tempo. Imo *Timp.*

rest!

Supplicando.

Fair maid, thou shalt have jew-els rare, Shalt have

Ob. & V.c. *Ob.*

Tempo Imo

Gridando

O Heav'n! must I des -

cres. *accel:* *rit.*

jew-els rare, Do-minion o - - - ver me and mine!

piu mosso. *V.o.* *Fl.*

Fag. *colla voce.* *Cor.* *Cor.*

Timp.

- pair, O Heav'n! must I des - pair, and must I now des - pair,..... des - -

mf *Timp.*

cres. *dolente.*

- pair, O must I now des - - pair, Nor hope, hope for time-ly

Cl. sustain. *colla voce.*

Timp. *Andante affettuoso.* ♩ = 112.

aid di - - vine?

teneramente.

Turn thou to me, with looks of love,

Andante affettuoso.

p *Fl.* *Cor.* *mormorando.*

mf

Turn to me, O turn to me. I'll lav-ish on thee

Cl.

wealth un - told; Thou shalt have rai - - ment from the East, Be -

cres. *Cl.*

passionato. *molto rit e morendo.*

- dight with pearls and cloth - - of - - gold. Sweet maid,

rit: Fl.

Cor. *dim: pp*

Ob. *Cl.*

for - - give! O Heav'n! had life with in me ceas'd!

ppp *colla voce.* *f* *Allegro.* *pp*

CONSTANCE. *Recit.* *appassionata.* *Allegro.*

Timp. *pp*

heart; wert thou but still, and cold!

f *colla voce.* *mp* *Allegro energico.*

Recit *Allegro.*

Timp.

- - ware! He - - ware! And chafe me

f *colla voce.* *mp* *Allegro energico.*

Tromb.

Timp.

Moderato.

Recit.

not!

Tpts at a distance.

Ha! me-thinks I hear a sound a -

colla voce. sf

Allegro.

- far. quasi da lontano.

Cl. sempre. pp

Str.

rit molto. . . .

dim:

Andante.

ppp

sospirando.

(Hunters without) 'Tis but the wind that

mp

Cor. sustain.

with the dead leaves plays, Those som-bre ex- re-ments

Ob. Cl.

HERNE.

of summer days. 'Tis well;

Fl. Cl.

dim: rit!

Recit. energico.

Keep watch and ward; that sen-try sure-ly dies who sleeps on - du - ty.

Prass. pp

Andantino. ♩ = 66. CONSTANCE.

Once more I plead, I plead!

Str. pp *Cl. Solo.* *cresc.*

Once more I plead, I plead! O grant my pray'r,

Ob. Solo.

f Grant, O grant my pray'r, And set thy cap - - - tive free, And

colla voce.

f *Cl. Fag.*

con voce tremente.

set thy hap-less cap - - tive free. Yet once a - gain I

HERNE. *tem:*

Peace, peace I say! *Cl. tem:*

colla voce.

plead, *cres:* Yet once a - gain I plead, O

grant my pray'r, O grant my pray'r, And set thy cap - - tive

Fl. Cl.

free. *accel.* If thou'st a heart, and pity's there, *Con moto.*

V.º Ob.

tem.

If thou'st a heart, and pity's there, Com-pas-sion, com-pas-sion thou must

Ob. *Cor.* *Cl. colla voce.*

Bending in appeal to him. rit:

Allegro Moderato.

have, must have on me, must have on me.

Trumpets nearer than before.

Cl.

Cor.

Timp.

Looking upwards imploringly.

She draws back, her eyes dilating with horror.

Recit. aspramente.

HERNE.

Ah!

Then,

Peace! peace I say! thy fate is wholly mine.

Fag.

mf Cor.

Andante. molto fervente.

Timp.

Tromb.

Lord, send down Thy gracious aid di - vine, Thy

mp trem:

gra - cious aid, Thy aid di - vine.

dim:

rall:

Cor.

N^o 16. CHORUS AND SCENE.

AWAY! AWAY!

Allegro. ♩ = 132.

Enter Hunters from right.

TENORI.

A-way! A-way!

BASS.

A-way! A-way!

Trumpets without. (R)

mf

Orchestra. ff

on ev-ry side The king-ly guards in ar-mour ride.

on ev-ry side The king-ly guards in ar-mour ride.

Trumpets without. (L)

Enter Hunters from left.

A-way! A-way! on ev-ry side The king-ly guards in ar-mour

A-way! A-way! on ev-ry side The king-ly guards in ar-mour

Orchestra.

accel: *poco* *a* .

ride. They come in ar-mour.

ride. *Trumpets without (B.C.)* The king - - - ly guards in

sempre.f

accel:

Timp. . . . *poco.* *Timp.* *a* . . .

On ev - 'ry side. A - - way!

ar - - - - mour ride. A - - way!

Tpts.

Tpts.

cres: *poco.*

From north and south, From east and

From north and south, From east and

Tpts.

furioso. *ff*

west. A-way! They come with sword, A-way! they come with

west. A-way! They come with sword, A-way! they come with

ff

Sd. *Sd.*

Agitato.

HERNE.

The cave! The cave!

sword, and lance in rest.

Agitato.

A-way! A-

sword, and lance in rest.

A-way! A-

with light - ning speed,

with light - - - ning

- way!

They come,..... with sword, and lance in

- way!

They come, with sword, and lance in

speed! A-way! they come, A-way! they come, The cave! the

rest. A-way! they come, A-way! they come, with sword and

rest. A-way! they come, A-way! they come, with sword and

Sd.

Sd.

Sd.

Timp.

Sd.

cave! Or we're un - - - done, or we're un - - - done and

lance, they come! they come! they

lance, they come! they come! they

Tpts.

Timp.

Picc.

With the King, enter Nobles, Guards and L' Estrange, to whom Constance rushes for protection.

lost, lost in - - deed!

come! A-way! A-way!

come! A-way! A-way!

Too late! too

Maestoso.

Enter KING HENRY.

Tromb.

Allegro agitato ♩ = 84

late! vile hound, Thy reign is o-ver.

Ob. p

mf

Str. p

Fag. p

Ver - - min must be trapp'd at last! Man or

Cl. *cres.*

fiend..... no lon - ger ro - ver, Time for mer - - cy now is

Maestoso. *Recit. f*

past. Seize him, guards! seize him! and hence to

trem. *f*

Allegro.

prison, Rack him

tremolo. *Fl*

Maestoso. *Recit.*

to his la - - - test hour. *rall:* Ere to - morrow's sun has

rall: *mf*

Allegro.

Maestoso. Recit.

risen He shall

hang, He shall hang from you - - der tow'r.

Cor. Trom. Str.

Ha! Ha! I am

rit: tem

Tromb. Tromb.

foi'd. (From behind.)

Fl. Str. pizz. (in Orchestra.)

Moderato. parlando.

ah! but still, O King, At thee I stern de - fi - - ance

rit: colla voce.

KING HENRY.

accel.

He vanishes.. So! Gone! The villain's

CHORUS.

fling. Guards They rush towards him. Seize him! They fall back in dismay.

Seize him!

accel.

Str. f

Cor. >
Fag. >

Allégo vivo.

TENORI.

gone!

BASSI. Yes! yes, 'tis true... no mor-tal

Yes! yes, 'tis true... no mor-tal

all gra

cres.

p

Ob. >

Cl. >

cres. f

Cor. >

Fag. rall.

Timp. rall.

Fag. allargando.

Timp. allargando.

Lento.

he, To thus de - - fy, de-fy the King's de-cree.

he, To thus de - - - fy, de-fy the King's de-cree.

all gra

rall.

allargando.

dim:

Str. pp

f > dim:

HERNE. (at a distance)

Vivo.

Nearer.

ad lib. Derisive laughter without. *Lento.*

The Lord of the forest am I! The

Cor. *Vivo.* *cres:* *f* *p*

C.B. *f* *p*

C.F. *sf* *p*

Fag.

King and his Court I de - fy! *Allo furioso.*

pp *f* *Cl. Ob. sustain.*

Fag.

Trom.

cres: *ff* *all gra*

Cor. sustain. *slent.*

The voice sounds in the midst of them.

f

The King I de - fy!

Ah!

Ah!

Vivo. *Pic.*

ff Tutti.

THIRD ACT.

N^o 17 INTRODUCTION AND SONG.

Maestoso ♩ = 88.

The musical score is written for piano, voice, and trumpet. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs) with a 2/2 time signature and a key signature of two flats. The voice part is written in a single staff with a treble clef. The trumpet part is written in a single staff with a treble clef. The score includes various dynamics such as *Tutti*, *mp*, *ff*, *f*, and *mp*. Performance instructions include *Trem.*, *cres.*, *rall.*, and *f. tem.*. The voice part begins with a vocal line marked *V^o* and *mp*. The trumpet part begins with a trumpet line marked *Tpt.* and *cres.*. The piano part features complex textures with tremolos and chords.

System 1: Piano accompaniment. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a rhythmic accompaniment with eighth notes and chords.

System 2: Piano accompaniment. Treble staff features a melodic line with a trill-like figure and a triplet. Bass staff continues the rhythmic accompaniment. Dynamics include *cl. f*.

System 3: Piano accompaniment. Treble staff has a melodic line with a *grva* (grave) marking. Bass staff includes the instruction *string... e... cres. ... f*.

System 4: Piano accompaniment. Treble staff includes *grva* and *stent* markings. Bass staff features *ff*, *Tempo. 1^o*, and *riten. dim.* markings.

System 5: Piano accompaniment. Treble staff includes *Andantino* (♩ = 60), *p dolce.*, and *pp.* markings. Bass staff includes a *Harp.* marking.

Curtain rises, Scene. A corridor leading to the Chapel, whither Constance has been carried by L'Estrange as the last act closes. King Henry, Anne Boléyn, Constance, L'Estrange, Guards &c. are discovered.

System 6: Piano accompaniment. Treble staff includes *Andante* (♩ = 63) and *Cl. mp* markings. Bass staff includes *Cl.* and *Fl.* markings.

AWAKE, MY LOVE!

Andante grazioso. $\text{♩} = 68.$

Introduction for piano. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a supporting accompaniment in the left hand. The tempo is marked 'Andante grazioso' with a quarter note equal to 68 beats per minute. The piece concludes with a dynamic marking of *p* (piano).

L' ESTRANGE.

Piano accompaniment for the first system of the vocal entry. It continues the harmonic support from the introduction, featuring a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The dynamic marking *p* is present.

dolce.

Vocal entry and piano accompaniment for the second system. The vocal line begins with the lyrics: "wake! a-wake, my love, A-wake and ope thine eyes, That". The piano accompaniment provides a harmonic base, with a *Coro* marking appearing in the right hand.

Vocal entry and piano accompaniment for the third system. The vocal line continues with the lyrics: "beam with hea-ven's blue, with hea-ven's pu-rest blue, A-". The piano accompaniment continues to support the vocal melody.

- wake, a - wake, my love And find in sweet sur - prise That

Fl. *cres:* *Cl.*

I, that I am near, Thy lov - - - er true A -

f *dim:*

- wake! A - - wake, a - wake and find that

ad lib. *p* *Ob. & Cl. colla voce.* *Cl & Cor.*

Tempo. amoroso.

I am near, thy lov-er..... that I am near, thy lov-er..... A -

Harp. *Str. sustain.*

- wake and find, that I..... am near, thy lov-er, thy lov- - er true!

Fl. *pp* *mf* *Cl.*

Thy lov_er..... true!

Cor.

dolce.

A - wake, a - wake, my love!..... A - - wake, no lon - ger

sleep,..... For joy should not thus lie..... should not thus dor - mant

Cor.

lie..... A - wake! a - wake, my love..... and turn thine eyes that

Fl.

cres:

cres:

weep,..... On me, on me whose love..... can ne - - - ver

Cl.

ad lib.

die..... A - - wake!..... A - - wake, a - wake and

Ob. & Cl. *colla voce.*

Tempo. amoroso.

find..... that I am near, thy lov-er..... that I am near, thy

Harp.

Cl.
Cor.

sustain.
Str.

cres:

lov-er..... A - wake and find that I.... am near, thy lov-er, thy lov - - er

Fl.

f

true! Thy lov-er true!.....

Cl.

mf.

Cor.

Nº 18. ARIOSO, RECIT: AND CHORUS.

OHO! MY LORD!

Andante con moto. ♩ = 132. HERNE. (unseen.)

O - ho! my lord;

Ob. Solo.
legato.

thy ten - - der words 'Tis fol - - ly to ex-pend,

For to my side the love - ly bride

rit: Shall come ere dawns the end. *Moderato. CONSTANCE. (recovering)*
Recit. That voice, that voice a -

colla voce. *Cor.* *p* *Str. & Fag.*

piu lento. *rit:*

gain! O dream un-kind, To brace with hope and then un-bind!

CHORUS.

Cl. *V^o pizz.* *rit.* *Tempo.* *Cor. sustan.* *legato.*

Ma con license.
Viola Obligato.

$\text{♩} = 69.$ *Andante espressivo.* $\text{♩} = 88.$

SOP 1^o It is no dream, it is no dream, fair maid, for thou art *rall:*

SOP 2^o It is no dream, it is no dream, fair maid, for thou art *rall:*

CONTO It is no dream, it is no dream, fair maid, for thou art *rall:*

It is no dream, it is no dream, fair maid, for thou art

rall:

free, *tem:* It is no dream, for thou art free, Fair maid, for thou art.

free, *tem:* It is no dream, for thou art free, Fair maid, for thou art

free, *tem:* It is no dream, for thou art free, Fair maid, for thou art

free, *tem:* It is no dream, for thou art free, Fair maid, for thou art

tem:

Lento. *Tempo Imo*

free. The heart that

free. The heart that

free. The heart that

TENORI. *Lento.* *Tempo Imo*
p It is no dream!

BASSI. *Lento.*
p It is no dream!

Lento. *Tempo Imo*
Wind.

rall.

throbb'd, that late - ly throbb'd, that late - - ly throbb'd in

throbb'd, that late - ly throbb'd, that late - - ly throbb'd in

throbb'd, that late - ly throbb'd, that late - - ly throbb'd in

colla voce.

Tempo.

pain, Fair maid, is thine, is thine to soothe, To soothe and love a -
 pain, Fair maid, is thine, is thine to soothe, To soothe and love a -
 pain, Fair maid, is thine, is thine to soothe, To soothe and

Tempo.

f gain, *p* love a - - gain. *tardo.* *tem.* *accl.* *mf* It

gain, love a - - gain. *mf* It
 love a - gain, love a - - gain. *tardo.* *tem.* *accl.* *mf* It
 TENORI.
 It is no dream!
 BASSI.
 It is no dream!
Fl. *tardo.* *tem.* *accl.*

Cor. *p*

cres:

waits thee now, it waits in anxious mood,..... Where

waits thee now, it waits in anxious mood,..... Where

waits thee now, in..... anx - - - ious mood,..... Where

p

A - wakela -

late, where late, the de - mon Hun - - ter

late, where late, the Hun - - - ter

late, where late, the Hun - - - ter

cres: A - wake, a - - wake, a - -

- wake, wake! a - - - wake, a - -

cres: *rit:*

Tempo I?

stood,..... It beats with love, it beats with love, be - -

stood,..... It beats with love, it beats with love, be - -

stood,..... It beats with love, it beats with love, be - -

- wake!.....

- wake!.....

Tempo I?

rit: *Tempo I?*

- side,..... thine own,.... And lives, and lives for thee a -

- side,..... thine own,.... And lives, and lives for thee a -

- side,..... thine own,.... And lives, and lives for thee a -

rit: *Tempo I?*

rit. *pp*

- lone, Dear maid, for thee a - lone, for

- lone, Dear maid, for thee a - lone, *pp* for

- lone, Dear maid, for thee a - lone, *pp* for

pp It is no

pp It is no

rit.

cres.

thee a - lone.....

thee a - lone.....

thee..... a - lone.....

dream, it is no dream.....

dream, it is no dream.....

tr *gr*

Nº 19. AIR.
LET THE JOY-BELLS .

Allegro Giojoso. ♩ = 112.

CONSTANCE.

Let the
 joy-bells of my heart Ring a glad-some peal to-day;..... For my
 sor-rows now de-part, And hap-pi-ness u-surps their
 sway Let the joy-bells of my heart Ring a

Distant Bells.

f *Orchestra.*

leggiere.

Fl.

Cl. sustain.

Ob.

Bells.

glad - - some peal..... to - day,..... For my sor - rows now de -

colla voce.

Fl. *Cl.* *tem.*

- part, And..... hap - pi - ness at - surps.... their sway. Ah!

cris:

ne - ver, ne - - ver - more..... shall dreams a - rise, rise!..... My poor heart

riten.

Fag. *Fag.* *colla voce.* *Cl.*

with..... fear to move; Ah! e - ver more..... be - fore..... mine eyes.....

tem:

V.o *Cor. sustain. Ob. with voice..*

I shall see my con - stant love! Ah!..... let the

rit: *Cadenza ad libitum.* *Cl. colla voce.*

joy - bells of my heart Ring a glad - some peal to -

all gra

rit: day; For my sor - rows, my sor - rows now de - part, And

collu voce. tem. Cl. sustain. cresc.

hap - pi - ness u - surps their sway, their

accel. h. Cl. accel. p

cres: sway, their sway, Ah! Ah!

f. cresc.

blithe, blithe is my heart, My heart to - day, to -

rit: Str. Fag. sustain. Cor. mf

- day! Ring out, ring
 O ring a peal! Ring a peal to - day!
 O ring a peal! Ring a peal to - day!
 O ring a peal! Ring to - - day!
 out, O ring a peal full gay.....
 O ring a peal! For her heart is
 O ring a peal! For her heart is
 O ring a peal! For her
 For blithe, O blithe is my heart to - day, my heart to -
 gay, is gay.
 gay, is gay.
 heart *mf* is gay.
Str. p leggiero.
Cor.
mf

- day, my heart to - - day! *lingua pausa.* Let the

is gay! is gay to - - day!

is gay! is gay to - - day!

is gay! is gay to - - day!

distant bells.

lingua pausa.

Bells. *p* *rall:* *tem.*

joy - bells of my heart Ring a glad - some peal to - -

all gra:

(bells) *Fl.*

- day; For my sor - - rows, my sor - rows now de - part, And.

rit: *tem.*

colla voce. *mf Cl. sustain.*

hap - - - - - pi - - ness u - - surps their

rit.

f accel.

sway, *mp* their O... sway, ring, their O sway, ring, Ah!

Ring *mp* *accel.* a peal *cres:* to - - day, *f* O ring a peal to -

Ring *mp* *accel.* a peal *cres:* to - - day, *f* O ring a peal to -

Ring a peal to - - day, *f* O ring a peal to -

Cl. mp accel. *V.º* *Cl. cres:* *f tutti.*

..... Ah! blithe, Ah! blithe, blithe is my heart to day, O

day, Ah! ring a peal to - - day, to -

day, Ah! ring a peal to - - day, to -

day, Ah! ring a peal to - - day, to -

Tempo.

rall:

blithe, O blithe to - - day!

day, to - - day!

day, to - - day!

day, to - - day!

ff vivo.

No. 20. SCENE AND CHORUS. FINALE.

ONE BOON, O KING.

L'ESTRANGE. *Recit. f* *Mod^{to}* One boon, O King, one boon I ask for still; O grant it, O

Str. f *dim:* *Cor. p* *rit:* *colla voce.*

mf *Allegro.* **KING HENRY.** *Allegro vivo.* grant it, and my hopes fulfil. Name it, L'Estrange,

Allegro. *f* *Tromb.* *p* *Timp.* *rit:*

and if't can be, Be sure, be sure that we will grant it

f *rit:*

L'ESTRANGE. *Andante con moto.* *espress:* thee! Then give thy word that we to-day Be -

mp

fore the sa - cred ai - tar stand,..... And thus out - wit that

Demon dread Who night - ly haunts this fo - rest - land.

colla voce.

Fl. *mp*

V^a Cor.

KING HENRY.

Recit. Ah! Theraid con - sents?.....

Str. *f*

Allegro.

Recit. Then all is done. A priest! He looks round. a priest!

Andante.

Fl. *V^a Cor.* *p*

A priest appears. rit: The King takes Constance's Moderato.

Two hearts shall beat, shall beat as one.


rit: *Tpts.*

hand, a procession is formed and they go out, into the chapel.

Tempo di marcia.
♩ = 84.
pp Orchestra.



cres:



dim: p



cres: Sd.



Tpts. (without) Moderato.
Sd. dim: f Organ in Chapel. rall:
Ped.



piu lento. 1mo all gva

2do
pp *Violins in Orchestra. pp molto espress.*
con sordini.

cres: *dim:* *Orchestra. pp*
rall:

Fl. *Allegro Moderato.* *accel. . . .*
p *Fag.* *cres: molto.* *f* *Wind sustain.* *furiioso. 2*
C.B.V.

Voices of > Herne and his followers without. *Timp.*

Foiled! *sf dim: p* *cres molto.* *furiioso. 2* *ff*

lunga pausa.

Foiled! *Moderato. Organ.* *f* *rall:*
Ped.

CHORUS.

The scene opens on the ball-room in Windsor Castle, as in first act. Guests assembled in honor of the wedding; dancing going on.

Tempo di Valse. $\text{♩} = 80$.

Tpts.
Cl.
f
ritard. cres:

Tempo.

Hy - - men's task is o - ver, o - ver, Two fond

Hy - - men's task is o - ver, o - ver, Two fond hearts are

Hy - - men's task is o - - ver, o' - - ver, Two fond

Hy - - men's task is o - - ver, o - - ver, Two fond

Tempo.

hearts are one, Hap - - py is the lov - er, Now the

one, Hap - - py is the lov - - er, Now the

hearts are one, Hap - - py is the lov - - - er,

hearts are one, Hap - - py is the lov - - - er,

deed, the deed is done. done! Joy - ous

deed, the deed is done. done! Joy - ous

Now the deed is done. done! Joy - ous

Now the deed is done. done! Joy - ous

10 20 *mf*

h. r.

Pic. Cl.

mf

Cor. sustain.

too the maiden, maiden, Na - tu - ral her pride.

too the maiden, maiden, Na - tu - ral her pride.

joy - ous too the mai - den, Na - tu - ral her pride.

joy - ous too the mai - den, Na - tu - ral her pride.

For her heart is la - den, la - den, la - den, is

For her heart is la - den, la - den, la - den, is

For her heart, her heart is la - - - den, For her heart is

For her heart is la - - - den, For her heart is

cres:

cres:

mp la - - den with the name, with the name, of
 la - - den with the name, with the name, of
 la - - den, la - - den with the
 la - - - - - den, la - - - - - den with the

cres.

bride, the name.... of bride.
 bride, the name . of bride.
 name, the name of bride.
 name, the name of bride.

L'istesso tempo.

Guards. (without)
 Way for the
 Way for the

d = 80. Band. (without)

Ah! joy-ous the mai - - den, Joy - - ous the mai - den
 Her heart is la - - den, With the name.....
 King! Way! for the King is near!
 King! Way! for the King is near!

V^o

Na - - tural, ah! how na - - tural, Ah!..... na - - tu - ral..... her
 with the name of bride, with the name, with..... the name of

mf **Orchestra.**
f
sempre l'istesso tempo.

pride.
 bride.
 Guards (without.)
 Way, for the King!
 Way, for the King!
 Way, for the King!
 Way, for the King is near!
 Happy is the near!

d = 80.
 Band (without.)

lov - - er, is the lov - er, is the lov - er, Now the
 Hap - - py is the lov - er, is the lov - er, Now the
 Now the deed, Now the deed, the

mf **Orchestra.**
p *mf* *p* *cresc.*

mf
Two fond hearts are one, two
deed is done. Joy-ous the maid
deed is done.
deed is done.

Fl. *mp* *Crts.*

fond hearts are one, And hap - - - - - py the
Ah! joy-ous the maid, And hap - - - - - py the
cres:

Vo *Ob.*

lov - - er, Now the deed is done. Hy - - men's
lov - - er, Now the deed is done. Two.
sempre cres:
Two fond
sempre cres:

Two fond
cres:

task is o'er, Two hearts are
 hearts, Two fond hearts are
 hearts, Two fond hearts are
 hearts, Two fond hearts are

Cor.

one, And hap - - py is the lov - - er,
 one, And hap - - py is the lov - - er,
 one, And hap - - py the lov - - er, Now the
 one, And hap - - py, hap - - py, Now the deed, the

Now the deed is done.
 Now the deed is done.
 deed is done.
 deed is done.

dim:

Way for the King!
 Way for the King!

Guards. (without.) a little nearer than before.
 Band. without.

Way! for the King is near!

Hy - men's

Hy - men's

Hy - men's

Chorus.

Way! for the King is near! Joy - ous too is the

Orchestra. *mf*

task is o'er, Hy - men's task is o'er,

task is o'er, Hy - men's task is o'er,

task is o'er, Hy - men's task is o'er,

maid - en, Na - tu - ral her pride, For her

f *mf*

cres:

o'er. Hap - py the lov - er, hap - py,

o'er. Hap - py the lov - er, hap - py,

Two fond hearts, two fond hearts, Now are one, are

heart, for her heart, is la - den With the

cres: *gva*

Now the deed..... is done,..... And two..... fond
 Now the deed..... is done,..... And two..... fond
 one, Hap - py now, hap - py now, And two fond
 name, her heart is la - - - den, her heart is

f *gva*

hearts..... are one,..... one,.....
 hearts..... are one. Joy-ous too,
 hearts..... are one,..... one,.....

la - - den with the name of bride, For her heart, For her

rit. *tempo.* *rit.* *tempo.*

..... Hap - py, the deed is done,..... Two.....
 joy-ous too,..... is the maid - en, For.... her heart.....
 Hap - py the lov - er, lov - er now.....
 heart, for her heart is la - - den, la - - den with.....

cres: *cres:*

Cor.

..... fond hearts are one, are
 is la - den with the name of
 now, now the deed is
 with the name, the name of

8va

L'istesso tempo.

one. Hap - py! Hap - py
 bride. Guards and Ushers just without. Hap - py! Hap - py
 done. Way for the King!
 bride. Way for the King!

Tpts. (without) with voices.

♩ = 80. Str.

Sol.

Timp.

Timp.

they! Hap - py, hap - py may the
 they! Hap - py, hap - py may the
 Way for the King!
 Way for the King!

8va
cresc.

Timp.

Enter the bridal procession.

♩ = 84.

bliss,..... may the bliss..... thus giv - - en,..... thus.....

bliss,..... may the bliss..... thus giv - - en,..... thus.....

May the bliss, the bliss..... thus giv - - en,..... thus.....

May the bliss thus giv - - - en

♩ = 84.

Brass band. (sulla scena.)

sd.

Vo.

♩ = 84.

giv'n Smooth the stor - - my, the stor - - my, the

giv'n. Smooth the stor - - my, the stor - - my, the

giv'n Smooth the stor - - my, the stor - - my, the

Smooth the stor - - my, stor - - my, the stor - - my, the

Pic.

Vo & Cl.

stor - - - my past. And may the
 stor - - - my past. May the meed,
 stor - - - my past. And may the
 stor - - - my past, May the meed,

C. Sd.

8va
f

meed, the meed of hea - - - ven
 May the meed, meed of heav'n, Be their own,
 meed, the meed of hea - - - ven
 May the meed, meed of heav'n Be their own,

Be their own, their own at last
 be their own at last, their own at last.
 Be their own, their own at last
 be their own at last, their own at last.

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "Be their own, their own at last", "be their own at last, their own at last.", "Be their own, their own at last", and "be their own at last, their own at last." The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

See, the re-vels a - - wait, wait
 See, the re-vels a -

Sd ~~~~~

Cl. & Ob. with voices.

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "See, the re-vels a - - wait, wait", "See, the re-vels a -". The piano accompaniment includes a section marked *Sd* (Sordano) with a wavy line, and a section marked *Cl. & Ob. with voices.* The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

us. See, the re-vels a - wait, us a - wait, a - wait,
 wait, wait us, See, the re - vels a - wait, a - wait,
 See, the re-vels a - wait, a - - - wait, See, the re - vels a - wait,
 See the re - vels a - wait, a - wait,

Sd ~~~~~

Plea - sure to en - hance; Grape - - - - juice to e - -
 Plea - sure to en - hance; Grape - - - - juice to e - -
 Plea - sure to en - hance; Grape
 Plea - sure to en - hance; Grape - - - - juice to e - -

C

G.T.

late, to e-late us With mad - - ri-gal and
 - late, e - late. With mad - - ri-gal and
 to e-late us With mad - - ri-gal and

- late, e - - late us; Mad - ri - gal, with mad - ri - gal, with

ff *mf* *gva* *cres.*
 G.T. *Timp.*

allargando. piu vivo.
 dance..... See, the re - - vels a - wait us, With
 dance..... See, the re - - vels a - wait us, With
 dance..... See, the re - - vels a - wait us, With

mad - ri - gal and dance See, the re - - vels a - wait us, With

rit: *C* *Sd*

gva *allargando. piu vivo.* *Crts.*
 Timp. *G.T.*

string.

grape to.... e - late us, And mad - ri - -

grape to.... e - late us, And mad - ri - -

grape to.... e - late us, And mad - ri - -

grape - - juice to.... e - late us, And mad - ri - -

string.

C. *Sd* C.

G.T.

ff string.

- gal, With mad - - ri - - gal and

- gal, With mad - - ri - - gal and

- gal, With mad - - ri - - gal and

- gal, With mad - - ri - - gal and

C. & Sd. C. & Sd.

Three vocal staves in G major, 4/4 time. Each staff has the word "dance..." written below it. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

dance.....

Piano accompaniment for the first system. The right hand has a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand has a bass line: G3, F3, E3, D3, C3, B2, A2, G2. Dynamic markings include *Sd.* and *Cl. with brass.*

Sd.

Cl. with brass.

Sd.

Sd.

Piano accompaniment for the second system. The right hand has a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand has a bass line: G3, F3, E3, D3, C3, B2, A2, G2. Dynamic markings include *V* and *Vel.*

V

Vel.

Four empty musical staves, likely for vocalists or other instruments, with a double bar line at the end of the system.

Piano accompaniment for the third system. The right hand has a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand has a bass line: G3, F3, E3, D3, C3, B2, A2, G2. Dynamic markings include *Sd.*

Sd.

Sd.

Sd.

Piano accompaniment for the fourth system. The right hand has a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The left hand has a bass line: G3, F3, E3, D3, C3, B2, A2, G2. Dynamic markings include *gra.* and *dan.*

gra.

gra.

FINE DEL OPERA.

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COMPOSITIONS FOR THE PIANOFORTE.

By JOHN OLD.

Valses a cinq tems (Duet).
Etude de Concert, "Sea-side Dream,"
Reverie, "Floating Thoughts."
Impromptu, "Laughing Eyes."
Impromptu Sketch, "Starlight Fancies."
Reverie, "Between the Lights."
Mazurka, "Pearl of the Sea."
Caprice, "Silver Sheen."
Impromptu, "Golden Mist."
Melodie Chantante, "Israfil."
Idyl, "On the Blue Deep."
Mazurka, "Astarte."
Serenade, "By Moonlight."

Romance, "Fairy Harp."
Trumpet March, "War Horse."
Legende, "Gossamer Wings."
(Known in Paris as "Les Fils de la Vierge.")
Reminiscence, "Sunlight on the Waters."
Impromptu, "Radiant Star."
Mazurka, "Queenette."
Reverie, "Crimson Sunset."
Morning Carol, "Golden Sunrise."
Valse de Concert, "Flirtation."
Characteristic Sketches, "Glitter & Dream."
A Wedding Peal, "Bridal Bells."
Gavotte in F.

VOCAL.

I have a Home in Fairyland.
Know you not that lovely River.
Meet me at Morn.
Pretty blue Star.
When thou art near.
I know a Maiden (Part Song, S.A.T.B.)
Love is Endless.
Farewell to the Summer Birds.
My native Vale.
My Happiness (Mother's song).
Winter Rose.

Where the Golden Sun.
Looking right over the Sea.
Gone out with the Tide.
Pretty little Gipsy.
Dreamy Clovelly.
Annabel Lee.
To the River.
Jack's good bye.
Good night, dear Love.
Little boy Sailor.
The Vulture.

ORCHESTRAL.

Dramatic Solo and Chorus ... "The Battle." ... (Pianoforte and Vocal Score.)
Overture "Tenth of March."
Opera (in three Acts) "Herne." ... (A Legend of Royal Windsor,
(Pianoforte and Vocal Score.)