

The
FAIRY PRINCE

a Masque

as Perform'd at the

THEATRE - ROYAL in COVENT - GARDEN

Compos'd by

Thomas Augustine Arne

Doctor in Music

2 The new OVERTURE to the FAIRY PRINCE, Adapted for the Harpsichord, or Piano Forte.

Con Spirito

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamic markings 'F' and 'P' are placed above the notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A dynamic marking 'P' is visible at the beginning of the upper staff.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many sixteenth notes. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

The fourth system of musical notation consists of two staves. The upper staff continues the intricate melodic line. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings 'F' and 'P' are present.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings 'P' and 'F' are present.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. The upper staff features a melodic line with some slurs and accents. The lower staff maintains the accompaniment. There are some dynamic markings like 'p' and 'f' visible.

The third system shows the continuation of the piece. The upper staff has a melodic line with some rests and slurs. The lower staff has a consistent accompaniment. There are some chordal markings like 'F' and 'P' in the lower staff.

The fourth system continues the musical notation. The upper staff has a melodic line with some slurs. The lower staff has a consistent accompaniment. There are some dynamic markings like 'p' and 'f' visible.

The fifth system continues the musical notation. The upper staff has a melodic line with some slurs. The lower staff has a consistent accompaniment. There are some dynamic markings like 'p' and 'f' visible.

The sixth system is the final system on the page. The upper staff has a melodic line with some slurs. The lower staff has a consistent accompaniment. There are some dynamic markings like 'p' and 'f' visible.

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Andantino
Piano espressivo

The image displays a musical score for piano, organized into five systems of staves. The first four systems are marked "Andantino Piano espressivo" and feature a complex melodic line in the right hand with frequent slurs and ornaments, and a more rhythmic accompaniment in the left hand. The fifth system is marked "Presto" and shows a significant increase in tempo, with the right hand playing a rapid, dense sequence of notes. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The notation includes various musical symbols such as slurs, ornaments, and dynamic markings like "p" (piano) and "f" (forte).

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler accompaniment line with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the complex melodic line from the first system. The lower staff continues the accompaniment. At the end of the system, there are markings 'R' and 'L' above and below the staff respectively, indicating right and left hand positions.

The third system of musical notation consists of two staves. The upper staff continues the complex melodic line. The lower staff continues the accompaniment. A small '1' is written above the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff features a series of repeated eighth-note chords, with first and second endings marked '1' and '2'. The lower staff continues the accompaniment with similar repeated eighth-note chords.

The fifth system of musical notation consists of two staves. The upper staff continues the repeated eighth-note chords. The lower staff continues the accompaniment. The system ends with a double bar line.

6

1st Satyr. M^r. Mattocks

RECIT.

1st Satyr
 Chromis! Mnafil! none appear? See you not who ri-feth here? you were ca-

-roufing late I fear! I'll prove if this can reach your Ear.

M^r. Mattocks

Quick

O, you wake then you wake you wake then come a-way come a-way Times be thort and made for play

Times be thort and made for play for play

come a way come a way you wake then come a way Times be thort be

thort and made for play for play

The hum'rous Moon too will not stay the hum'rous Moon too will not stay

What doth make you thus de-lay hath the Tankard touch'd your Brain

Octaves Octaves

sure they're fall'n a-sleep a-gain or I doubt it was the vain Echo did me

P F P pmo P P P pmo P

en-ter-tain prove a--gain I thought 'twas she.

F P

1st Satyr I-dle Nymph I pray thee be modest modest and not follow me

Echo I-dle Nymph modest modest not follow

6 6 4 3

not follow me I not love my self nor thee not love my self nor thee I - die Nymph
 me not follow me my self nor thee not love my self nor thee I - die
 6 6 6

I - die Nymph I pray thee be modest be modest and not follow me not follow
 Nymph I - die Nymph I pray thee modest be modest not follow me
 6 6 6 6 5 #

me be modest and not follow me be modest and not follow me.
 not follow me be modest and not follow me be modest and not follow me.
 9078 pmo

M^r. Reinhold

Tempo di
Gavotto

Satyr's Satyr's he doth fill with Grace ev'ry Season ev'ry Place Beauty dwells but in his

non voce

F P

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

Face he's the height of all our race Satyr's he doth fill with Grace ev'ry Season ev'ry Place beauty dwells but

non voce

F P

4 2 6 6 5 6 6 5 4 # P 4 2 6 # 6 6 8 5 # 6

in his Face he's the height of all our race of all - - - of all - - -

F P

6 6 6 6 6 # F 6 P 6 7 6 7 # F

our race he's the height of all our race beauty dwells but

non voce

F P

6 7 6 7 # 6 4 5 # 6 4 # F P 6 2

con Voce

in his Face he's the height of all our race he's the height of all our race he's the height of all our race.

Our Pan's Father

our Pan's Father God of Tongue God of Tongue Bacchus, tho' he still be young Phœbus when he crowned sung

non Voce

nor Mars when first his Armour rang nor Mars when first his Armour rang might with him be nam'd that Day lovelier than the Spring in

nor Mars when first his Armour rang nor Mars when first his Armour rang might with him be nam'd that Day lovelier than the Spring in

AIR, Divided among the SATYRS, and accompanied with Carillons.

The Baffoons
Traufpof'd

Satyr

Lively

And to anfwer all things elfe trap our fhaggy Thighs with Bells,

that as we do frike a time In our Dance fhall make a chime,

Hautbois

Louder than the ratt'ling Pipes of the Wood-Gods

or the stripes of the Timbrel

P

Timbrel

O that he fo longdoth tarry

O that he fo longdoth tarry

fo long fo long fo long fo

CHORUS

O that he fo longdoth tarry

O that he fo long

doth tar - - - ry.

O that he

that he fo longdoth tarry

O that he fo long

doth tar - - - ry.

long

O that he

fo long fo longdoth tarry

O that he fo long fo

long doth tar - - - ry.

Basses

A CATCH for the SATYRS

With mod.^e
Spirit

Buz Buz In his Ear He eat the

Buz Buz quoth the blue Flie Hum Hum Hum quoth the Bee
and Hum they cry they cry Buz Buz and Hum they cry and fo fo do we
in his Nose thus thus do you fee thus in his Ear in his Nose thus thus do you fee
Dor- moufe he eat the Dor-moufe elfe it was he elfe it was he

A Wood Nymph, Mrs Baker

All^o mod^o

P F

6 5 6 5 9 8 4 6 9 8 6
5 5 4 3 2 5 4 3 6

See See O See who here is come a maying who here is come a maying

the Master of the Ocean with his darling O-rian why left we our playing why left we our playing to gaze to gaze on

them that all a-maze to gaze to gaze on them that all a-maze whose like were never seen whose like were never

Octave Flute

teen up Nightingale and fing up Nightingale and fing Jug Jug Jug Jug

Jug Jug Jug Jug fing fing Jug Jug Jug Jug raise Lark thy Note and fing all

Birds their Music bring sweet Robin Linnet Thrush sweet Robin

Flute Vio.

Linnet Thrush record from every Bush record from every Bush the welcome of the King the King and Queen the

welcome of the King the King and Queen re--cord - - - - - sweet Robin Linnet Thrush

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

sweet Robin Linnet Thrush re--cord - - - - - re--cord from

4 5 6 7 6 7 6 8 6 6 7 6 6 6 5

every Bush the welcome of the King the King and Queen the King and Queen the King the King and Queen.

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

Poco F

Flute

Fmo

4 5 9 8 6 6 6 6 6 6 5 3

RECIT.

Let our shews be new as strange ever hastning to their change let them oft and sweetly vary that be -

-holders may not tarry long to wait the pleasing fight takes a-way from the delight.

M^{rs} Woodman

Con Spirito

Let us play and dance and sing let us frolic let us sport let us frolic let us sport let us fro -

Horns

Vio.

lic let us sport turning the delights of Spring to the Graces of a Court let us play let us play let us play and

f *p*

6 6 6

dance and sing - - - turning the de-lights - - -

con voce *fr*

6 6 5

- of Spring to the Graces of a Court to the Graces of a Court from Air from Cloud from dreams and toys to Sound

f *p* *p* *f*

4 5 6 6 8 6 6 6 5 6 # F P b 4 2 6 6 F

to Sense to Love and Joy to Sound - - - to Sense to Love and Joy - - - to Sound to Sense to Love and Joy

p *f* *p* *f* *p* *f* *1. con voce* *f*

P6 7 7 F P6 # # 6 6 6 6 6 6 # # 4 6 6 4 5 F

let us play and dance and sing let us frolic let us sport let us frolic let us sport let us fro - - - lic let us sport

p *F*

7 5 7 5 P 7 7 7 4/2

Horns

turning the delights of Spring to the graces of a Court to the Gra - - -

p

Horns Vio.

- ces of a Court turning the delights of Spring to the Graces of a Court to the Graces of a Court to the Graces of a

F *F* *F*

4 6 5 3

fmo V. 2.

Court. *fmo*

4 6 6 4

DUETTO and CHORUS. Sung by M^{rs} Woodman and M^{rs} Baker.

Andante

The first system of music features two vocal staves and a piano accompaniment staff. The vocal staves contain melodic lines with various ornaments and dynamics. The piano accompaniment includes fingerings (6, 7, 6, 6, 6, 6) and dynamics (P, F). The tempo is marked 'Andante'.

The second system continues the musical piece. It includes vocal staves with lyrics and piano accompaniment. Dynamics range from P (piano) to F (forte). The piano part includes fingerings such as 6, 6, 4, 3, 5, 6, 6, 4, 5, 3.

The third system features vocal staves with lyrics and piano accompaniment. Dynamics include P (piano) and F (forte). The piano accompaniment consists of chords and arpeggiated figures.

all the Air shall ring and ev'ry trembling String with ev'ry varied Voice In Union sweet rejoice -

M^{rs} Baker

Now all the Air shall ring and

The fourth system concludes the piece with vocal staves and piano accompaniment. Dynamics include P (piano). The piano accompaniment features fingerings (6, 6, 7, 6) and a sharp sign (#).

Musical notation for the first system, including piano (P) and forte (F) markings and dynamic hairpins.

with ev'ry varied Voice

with ev'ry varied Voice

ev'ry trembling String with ev'ry varied Voice

Musical notation for the second system, including piano (P) and forte (F) markings and dynamic hairpins.

In union sweet

rejoice

in

In union sweet In union sweet

rejoice

in

Musical notation for the third system, including piano (P) and forte (F) markings and dynamic hairpins.

union sweet re-joice to found and fing to found and fing to found and fing

union sweet re-joice to found and fing to found and fing to found and fing

Volti Chorus

Musical notation for the fourth system, including piano (P) and forte (F) markings and dynamic hairpins.

rejoice Chorus
Now all the Air shall

with ev'ry varied Voice in Union sweet rejoice in U - nion sweet re - joice rejoice Now all the Air shall

String with ev' - ry Voice in U - - nion sweet in U - - nion sweet re - joice re - - joice Now all the Air - -

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

Now all the Air shall

ring and ev' - ry trembling String with ev'ry varied Voice in Union sweet rejoice

ring and ev' - ry trembling String with ev'ry varied Voice in Union sweet rejoice Duetto Now all the Air

ring and ev' - ry trembling String with ev'ry varied Voice in Union sweet rejoice Now all the Air shall ring and

ring and ev'ry trembling String with ev'ry varied Voice in Union sweet rejoice

P Oboes
Vio.
P
6 P

shall ring - - - withe'ry varied Voice in union sweet rejoice rejoice - - - rejoice - - rejoice re -
 ev'ry trembling String with ev' - ry Voice in u - - nion sweet rejoice - - - re -

6 7 9 6 6 9 6 6 7 9 6 6 7 7

Chorus
 Vio. Trebles
 God save the King God save the
 Counters
 - - - joyce - - - to found and King God save the King God save the
 Tenors
 - - - joyce - - - to found and King God save the King God save the
 Basses 6 6 4 3
 God save the King God save the

F P F P 6 7

King God save the King God save the King save save the King the King the King the King the King

King God save the King God save the King save save the King the King the King the King the King

King God save the King God save the King save the the King save save the King the King the King the King the King

King God save the King God save the King save save the King save save save the King the King the King the King the King

God save the King God save the King save save save the King God save the King. Segue God save the King save save the King save save save the King God save the King.

God save the King save save the King save save save the King God save save the King. God save the King.

God save the King save save save the King save save save the King God save God save the King.

God save the King save save save the King save save save the King God save - - the King.

PART 2.

A Troop of Fairies

V.1.

With moderate Spirit

1st Horn Solo

V.2.

2^d Horn Solo

F

V.1.

1st Oboe Solo

tutti

P

V.2.

2^d Oboe Solo

P

5

6

6

6

6

5

4

3

6

6

F

P

F

P

pmo

F

F

P

pmo

F

6 6 5
5 4 3

F Octaves

P

F

6P 7
4 2

5

6

4

4

2

F

Master Wood

Andante

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

Tho' the

son Voce

6 5 6 6 7 7 6 6 # 6 6

Moon be gone to, Bed Faries must not hide their head no no Faries must not Faries must not hidetheir

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

head but sing dance and revel on in honour of young O--be-rou but sing dance and revel on in

The musical score consists of four systems, each with a vocal line and a guitar accompaniment line. The guitar line includes fret numbers and dynamic markings.

System 1:
 Vocal: *honour of young O - be - ron*
 Guitar: *F*
 Fret numbers: 6, 6, 5, 4, 3, 6, #, 6, 5, #, 6, 6, 7, #, 6, 7, 7, #, 6, 6, 5, #

System 2:
 Vocal: *Tho' the Moon be gone to Bed Fairies must not hide their head but ting dance and revel on*
 Guitar: *P*
 Fret numbers: 4, 6, 6, 6, 7, 5, 4, 2, 6, #, 6, 6, 5, #, 7, 5, 8, 7, 8, #, 6

System 3:
 Vocal: *ting dance and revel on in honour of young O - be - ron in honour of young O - be - ron now the*
 Guitar: *F*
 Fret numbers: 6, 8, 6, #, 6, 8, 8, 6, 5, 4, 2, 6, 6

Moon is gone to Bed Fa-ries must not hide their head but sing dance and revel on in ho-nour.

6 4 b7 6 4 6 6 6 5 7 5 6 5 6 5 6 5 6

of young O-be-ron sing dance and revel on in honour of young O-be-ron.

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

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

DUETTO, Sung by Master Wood and Miss Brown

Clar. 1
Clar. 2
Baffoons alone

V.1.
V.2.

6 5 4 6 6 5 - 6 5 hr 6 6 7 8 7

6 6 6 5

Clar. 2
Miss Brown
Master Wood

Seek you Majesty seek you seek you Majesty to strike bid the world produce the like seek you

Seek you Majesty Seek you Majesty Ma - - - - - jesty to strike bid the world produce the like

6 5 4 3 5 6 6 6 5 - 5 4 6 6 5 - P

Glory to a - - - - - maze - - - - - to amaze here let Nations stand and gaze - - - - -

seek you Glory to amaze here let Nations stand and gaze - - - - -

V.2.

4 2 6 4 2 6 > > P 8 6 5 4

ev'ry grace of Queen and King and of all of all in them we fing ev'ry grace of Queen and King of Queen - -
 ev'ry grace of Queen and King and of all of all in them we fing ev'ry grace of

P 6 2 6

and King and of all - - in them we fing in them we fing in them we fing.
 Queen and King and of all - - in them we fing in them we fing in them we fing.

Poco F 4 3

6 6 5 6 4 5 6 6 5 3

Miss Brown

Andante *Molt Earth to*

P *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

6 6 5 6 4 5 6 6 5 3

Sun Sea flow to Air and Air fly - - - fly into Fire while we in Songs - -

mf *f* *p*

to Arthur's Chair bear Oberon's desire bear Oberon's desire melt Earth to Sea Sea flow to Air and

pmo *f* *p* *f* *p*

Air fly - - - fly into Fire while we in Songs - - - to Arthur's Chair bear

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

O - beron's desire bear O - - - be - ron's de - fire.

f *unis*

Sung by Master Wood and Miss Brown

Con Spirito

you must not stay you must not stay nor be wea - - ry yet nor be wea - - ry yet this is no time this is no

time to cast a - - way - - - - - nor for Faries to for-get their nimble nimble

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

Foot this is no time to cast a-way nor for Faries to for-get their nimble nimble nimble Feet their nimble

F P P6 6 6 6 8 4 4 2 6 6 7 P 4 1 2

nimble nimble Feet Knotty joints and limbs of clay seek for

F F P 5 3 6 4 F 4 2 6 5 4 P 6

eafe or Love de-lay seek for eafe or Love de-lay merrily merrily merrily merrily merrily

F P 6 5 # F 2 6 2 6 # 8 P 6 4

merrily merrily merrily merrily merrily we shoud

we shoud fare whose beings a Shadow whose bodies are Air merrily merrily merrily merrily merrily we shoud

6 6 6 4 5 6 4 5 F P

with the Voices

fare whose be- - ings a Shadow whose bodies are Air whose beings a Shadow whose bodies are Air whose bodies are Air.

fare whose beings a Sha- - dow whose bodies are Air whose beings a Shadow whose bodies are Air whose bodies are Air.

The Airs for the grand Dance of the Satyrs

Figure Dance

Gavotte

For the entrance of the Sylvans

Con Spirito

First system of musical notation, featuring a treble and bass clef staff with various notes and rests.

Second system of musical notation, including the instruction "Hartboys & Baffoons" written above the staff.

Third system of musical notation, including the instruction "Violins" above the staff and "Baffes" below the staff. The word "Sprightly" is written below the staff.

Fourth system of musical notation, continuing the musical score.

Fifth system of musical notation, including the instruction "Presto" written above the staff.

CHACON

Amoroso

The musical score is written in 3/4 time and marked 'Amoroso'. It consists of six systems, each with a treble and bass staff. The first system includes dynamics *p*, *pmo*, and *f*. The second system includes *p*. The third system includes *f*. The fourth system includes *p* and *f*. The fifth system includes *p* and *pmo*. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment. A dynamic marking of **f** (forte) is placed above the first measure of the upper staff.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment. A dynamic marking of **ff** (fortissimo) is placed above the upper staff towards the end of the system.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of **ff** (fortissimo) is placed below the lower staff towards the end of the system.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. This system concludes with a double bar line.

The Sylvens in the next movement make fresh Love to the Wood - Nymphs

The fifth system of music consists of two staves. The upper staff begins with a melodic line marked **mf** (mezzo-forte). The lower staff begins with a bass line marked **p** (piano). The system concludes with a double bar line.

Here the Wood- Nymphs flew returns of Love, and all dance to the following Movement.

With great Spirit

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melodic line with many slurs and accents. The lower staff is in bass clef with a 2/4 time signature, providing a rhythmic accompaniment. Dynamics markings 'p' and 'f' are present above the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics markings 'p', 'f', 'p', and 'f' are placed above the upper staff. The text 'Haut & Buffoons' is written above the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics markings 'h' are placed above the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics markings 'p', 'f', 'p', 'f', and 'p' are placed above the upper staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics markings 'f' and 'p' are placed above the upper staff. The text 'The Conclusion' is written above the lower staff.

The Fairies Country Dance, by the Children, in the 2^d ACT.

Very quick

The first system of musical notation for 'The Fairies Country Dance'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/8 time and features a key signature of two flats. The tempo is marked 'Very quick'. The notation includes various rhythmic values such as eighth and sixteenth notes, along with slurs and accents.

The second system of musical notation for 'The Fairies Country Dance', continuing from the first system. It consists of two staves in treble and bass clefs. The notation includes slurs and accents, maintaining the 'Very quick' tempo.

The first Grand March at the Proceffion

Trumpete

The first system of musical notation for 'The first Grand March at the Proceffion'. It consists of two staves in treble and bass clefs. The music is in 3/8 time and features a key signature of two flats. The tempo is marked 'Trumpete'. The notation includes various rhythmic values, slurs, and accents.

The second system of musical notation for 'The first Grand March at the Proceffion', continuing from the first system. It consists of two staves in treble and bass clefs. The notation includes slurs and accents.

The third system of musical notation for 'The first Grand March at the Proceffion', continuing from the second system. It consists of two staves in treble and bass clefs. The notation includes slurs and accents.

The second Grand March at the Procession

Trumpets

P P P

Orchestra March

Chearfull

P D. C.

When St. George Defends

Moderate

The first Air play'd at the Dinner

Brisk

2^d time F.

Fine F

D.C.

The favourite Minuet play'd at the Dinner

The musical score consists of three systems of piano music. The first system is titled "The first Air play'd at the Dinner" and is marked "Brisk" and "2^d time F.". It features a treble and bass staff with various notes, rests, and dynamic markings including "P" and "F". A "Fine" marking is present above the second staff. The second system is marked "D.C." and continues the piece. The third system is titled "The favourite Minuet play'd at the Dinner" and is in 3/4 time. It also features a treble and bass staff with dynamic markings like "P" and "F". The notation includes many slurs and ornaments, characteristic of 18th-century keyboard music.