

sempre f

wed - ding bells soon shall be ring - ing, our wed - ding bells soon shall be ring -

f *sempre f*

rit. *M a tempo.* (Nancy looks coldly upon Robert, and turns away.)

- ing, soon shall be ring - ing.

THE GIRLS. SOPRANO. *mf*

ALTO. Thy woo - ing's *mf*

Thy woo - ing's

M *a tempo.* *mf*

rit. *Ped.* * *Ped.*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

vain, . . . She doth dis - dain Such mas - te-ry. See, *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

home she goes, To pluck the rose, But not for thee.

home she goes, To pluck the rose, But not for thee

p

mf
Ha, ha! my bold lov - er, It
mf
Ha, ha! my bold lov - er, Thou soon wilt dis - cov - er It

cres - cen -

ROBERT. *p* Ah! . . . Nan - cy, my
N mf
is not for thee. . . . it is not for thee,
is not for thee. . . . it is not for thee,

do. f dim. p

dear-est, Yes, Nan - cy, my dear-est, Thou'lt wear it, un -
p
Ha, ha! Ha, ha!
Ha, ha! Ha, ha!

*Ped. * Ped. **

- fad-ed, thou't wear it, un - fad-ed, I'll take it and win me a life of de -

cres.

light, Our wedding-bells, . . . our wedding-bells, . . . our wed - ding-bells

f *Ped.* *

soon shall be ring - ing, our wed - ding-bells soon shall be ring - ing,

sempre f

shall be ring - ing. *a tempo.*

rit. soon shall be ring - ing.

THE GIRLS. *f.* Ha, ha, ha, ha!

a tempo. Ha, ha, ha, ha!

rit. *f* *Ped.* *

No. 4.

{ CHORUS (MALE VOICES).—"HO! GOOD SAINT JOHN."
CHORUS.—"WHIRL ROUND THE TORCH."—AND DANCE.

Allegro. ♩ = 120.

f

1st TENOR. MEN (*piling wood for St. John's bonfire*), *Poco meno, marcato.* *mf*

2nd TENOR. *mf* Ho! good Saint John was a *marcato.*

1st BASS. *mf* Ho! good Saint John was a *marcato.*

2nd BASS. *mf* Ho! good Saint John was a *marcato.*

f *Poco meno.* ♩ = 100. *mf marcato.*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

shin-ing light, And prophets saw him from a - far, Ho! *mf*

mf

Ped. *Ped.*

answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 answ'ring burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 hills will burn, Wher-e'er our gladdened eyes we turn, And dis - tant hills will answ'ring burn, Wher -
 hills will burn, Wher - e'er our eyes we turn, And dis - tant hills will answ'ring burn, Wher -

cres.

- e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -
 - e'er our gladdened eyes we . . . turn. . . . Ho ! good Saint John pre -

poco rit. *p a tempo.* *marcato.*

-pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !
 -pared the way . . . For our Lord Christ, Who bless - ed be ; . . . Ho !

rit. *a tempo.* *f*

rit. *a tempo.*

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

good Saint John pre - pared the way For our Lord Christ, Who bless - ed be; . . . The

rit. *a tempo.* *f*

bon-fire's ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - rows can flee, swift as the

The ray Pro - claims his day Swift as the ar - rows of light can flee, swift as the

bon-fire's ray Pro - claims his day Swift as the ar - - rows can flee, swift as the

fp *sempre f*

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . Bless - ings come to

ar - rows of light can flee; . . . And bless - ings come, . . . and blessings

ar - rows of light can flee; . . . And bless - ings come, come to

mf *p* *P*

cres.
 cot and hall, Where - on . . the gleam of its flame shall fall, And bless - ings come to
 cot and hall, Where - on . . the gleam of its flame shall fall, And bless - ings come to
 come to hall, Where - on the gleam of its flame shall fall, And bless - ings come to
 cot and hall, Where - on its gleam shall fall, And bless - ings come to

f *molto* *f* *rit.* *a tempo.* **WOMEN. SOPRANO.**
 cot and hall, Where-on the gleam of its flame shall fall. The
f *molto* *f* *rit.* *a tempo.* **ALTO.**
 cot and hall, Where-on the gleam of its flame shall fall. The
f *molto* *f* *rit.* *a tempo.* **MEN. TENOR.**
 cot and hall, Where-on the gleam of its flame shall fall. The
f *molto* *f* *rit.* *a tempo.* **BASS.**
 cot and hall, Where-on the gleam of its flame shall fall. The

f *molto* *rit.* *f* *a tempo.*
 Ped. V V V V*

torch now pre-pare, let the fire rise on high, And pale the bright
 torch now pre-pare, let the fire rise on high, And pale the bright
 torch now pre-pare, let the fire rise on high, And pale the bright
 torch now pre-pare, let the fire rise on high, And pale the bright

Molto più Presto.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

moon in the mid - sum-mer sky.

Molto più Presto.

p *cres.*

MARGARET (*interposing*).

f *RECIT.* *Adagio. mf*

What ye would do no tongue can tell! . . . Know

f *Recit.*

first must sound the mid-night bell, . . . Else plague and fa-mine o'er the land Will

Adagio. ♩ = 52.

p

dim. *(The church clock strikes twelve.)*

hor - rid wan - der hand in hand. *Sva*.....

p *dim.* *pp* *pp*

Ped.

Sua.....

*

Con fuoco e quasi Presto.
 MEN AND WOMEN. SOPRANO.

ALTO.

TENOR.

BASS. *f*

Whirl round the torch till it sputters and bursts in - to

Con fuoco e quasi Presto. ♩ = 168.

f sf

f

Light to the fag-gots set

Whirl round the torch till it sput-ters and bursts in - to flame,

flame,

f
 Light to the faggots set quick in our ho-ly Saint's
 quick in our ho-ly Saint's name, quick in our ho-ly Saint's
f
 Light to the faggots set quick in our ho-ly Saint's

name.
 name.
 name.

ff *f*

Ped.

f
 See ye how the tongues of fire . . . Lap the wood with
f
 See ye how the tongues of fire Lap the wood with
f
 See ye how the tongues of fire . . . Lap the wood with
f
 See ye, see ye the

fierce de - sire! *mf* Now they mount

fierce de - sire! *p* Now they mount in - to the sky,

fierce de - sire! *p* See them,

tongues of fire! *p* See them,

in - to the sky, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, roar - ing mer-ri - ly, flash - ing,

see them, *mf* Flash-ing, flash ing,

see them, *Sva.* Flash-ing, flash - ing,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

roar - ing mer-ri - ly, flash - ing, flash - ing, *cres.* roar - ing mer-ri - ly,

flash - ing, flash - ing, *cres.* roar - ing,

Sva. flash - ing, flash - ing,

night - gloom flies from its power.

night - gloom flies from its power

See the tongues of

See the tongues of

See, how they mount, . . . mount in - to the

See, how they mount, mount in - to the

fire; . . . See, how they mount, . . . mount in - to the

fire; . . . See, how they mount, mount in - to the

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, roar - ing mer - ri - ly, roar - ing mer - ri - ly,

sky, see how they mount in - to the sky,

sky, see how they mount,

Sva

Musical score for a vocal and piano piece. The score is written in a key with one flat (B-flat) and a 4/4 time signature. It consists of vocal staves and piano accompaniment.

Vocal Lines:

- Staff 1: *mf* roar - ing mer - ri - ly, roar - ing mer - ri - ly,
- Staff 2: *mf* roar - ing mer - ri - ly, roar - ing mer - ri - ly,
- Staff 3: *mf* see, . . . how they mount in - to the sky,
- Staff 4: *mf* in - to the sky,
- Staff 5: *mf* flash - ing, roar - ing, flash - ing, *cres.* roar - ing
- Staff 6: *mf* flash - ing, roar - ing, flash - ing, *cres.* roar - ing
- Staff 7: *mf* flash - ing, roar - ing mer - ri - ly, roar - ing mer - ri - ly,
- Staff 8: *mf* roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing mer - ri - ly, roar - ing,
- Staff 9: *S* mer - ri - ly, mer - ri - ly, *f* flash - ing, flash - ing,
- Staff 10: *f* mer - ri - ly, mer - ri - ly, *f* flash - ing, flash - ing,
- Staff 11: *cres.* roar - ing mer - ri - ly, roar - ing mer - ri - ly, *f* flash - ing, flash - ing,
- Staff 12: flash - ing, flash - ing, flash - ing,

Piano Accompaniment:

- Staff 13: *Sva* (triplets), *p*
- Staff 14: *p*
- Staff 15: *p*
- Staff 16: *poco a poco* *cres.*
- Staff 17: *f*
- Staff 18: *f*
- Staff 19: *f*

roar - - - ing.

roar - - - ing.

roar - - - ing.

f

roar - ing mer - ri - ly.

Sva

cres.

rit.

Ped.

*

Andante maestoso.

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

Bless - ed fire of good Saint John, Hap - py all it

f

Bless - ed fire of good Saint John, Hap - py all it

Andante maestoso. ♩ = 76. (A little slower than the beginning of No. 4.)

Sva.....

f

Ped.

*

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

shines up - on . . . Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

shines up - on ; Bless - ed fire of good Saint John, Hap - py all it

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

Ped.

*

8060.

shines up on.

shines up on.

shines up on.

shines up on.

ff

Ped.

Allegro moderato. BASSES. *mf.* $\overset{3}{\#}$ $\overset{3}{\#}$

Round and round the pile now

Allegro moderato. ♩ = 88. (the ♩ a little quicker than the preceding ♩)

p

dance, . . . While through flow'rs the maid . . .

p

ens glance,

(Men and lads join hands and dance round the fire.)

fp

*

* These Dances may, if necessary, be shortened by going from this bar to the sign * on page 51.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several accents (^) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with accents and slurs. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes a trill (tr) and a slur. The bass staff has a dynamic marking of *p* (piano).

Fourth system of musical notation. The treble staff features a trill (tr) at the end of the system. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff has a dynamic marking of *mf* (mezzo-forte) and a slur. The bass staff continues the accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has several accents (^) and slurs. The bass staff continues the accompaniment.

* Più Presto. ♩ = 126.

* This and the preceding movement are adapted from Old English Airs.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a piano accompaniment with chords and moving lines. The dynamic marking *cres.* is placed above the piano staff, and *f* is placed above the upper staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. The dynamic marking *f* is placed above the upper staff.

Third system of musical notation. The upper staff features a melodic line with accents. The lower staff features a piano accompaniment. The tempo marking *Ancora più Presto.* and the tempo indication $\text{♩} = 176.$ are placed above the upper staff. The dynamic marking *p* is placed below the piano staff.

Fourth system of musical notation. The upper staff features a melodic line with triplets and accents. The lower staff features a piano accompaniment. The dynamic marking *p* is placed below the piano staff.

Fifth system of musical notation. The upper staff features a melodic line with triplets and accents. The lower staff features a piano accompaniment. The dynamic marking *sf* is placed below the piano staff.

Sixth system of musical notation. The upper staff features a melodic line with triplets and accents. The lower staff features a piano accompaniment. The dynamic marking *sf* is placed below the piano staff.

System 1: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with chords and a 'V' marking below the first measure.

System 2: Treble and bass staves. Treble staff includes triplets and accents. Bass staff includes a 'V' marking and a section starting with *sf* and *sempre f* dynamics.

System 3: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes *sf* markings and a 'V' marking.

System 4: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes a 'V' marking and a *sf* marking.

System 5: Treble and bass staves. Treble staff features triplets and accents. Bass staff includes triplets, 'V' markings, and a *#V* marking.

System 6: Treble and bass staves. Treble staff begins with the instruction *Come 1ma.* and a tempo marking of $\text{♩} = 88$. It includes accents and a '*' marking. Bass staff includes a 'V' marking.

* To here from page 47, if necessary.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including a trill (*tr*) and a fermata (*W*) above a note. Dynamics include *mf* and *cres.*

Fourth system of musical notation, featuring a forte (*f*) dynamic and a trill (*tr*). Dynamics include *f* and *f*.

Fifth system of musical notation, ending with a double bar line and a 2/4 time signature. Dynamics include *f*.

Sixth system of musical notation, starting with the instruction *Più presto. ♩ = 126.* and a forte (*f*) dynamic. The system includes a treble clef staff and a bass clef staff.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, continuing the piece. It maintains the same key and time signature as the first system.

Third system of musical notation. The first staff begins with the instruction *sempre f*. The music continues with various rhythmic patterns and accents.

Fourth system of musical notation. The first staff begins with the instruction *f*. The system concludes with a key signature change to two sharps and a time signature change to 3/4.

Fifth system of musical notation. The first staff begins with the instruction *Ancora più Presto.* and a tempo marking of $\text{♩} = 176$. The second staff begins with the instruction *p*. The system concludes with a key signature change to two sharps and a time signature change to 3/4.

Sixth system of musical notation. The first staff features several triplet markings (indicated by a '3' over the notes) and ends with the instruction *sf*. The second staff continues the accompaniment.

sf

f

sempre animato.
sf

sf

sf

dim.

X

p

sempre più animato.

poco a poco cres.

mf

cres. *f*
Ped.

cres.
** Ped.*

Sva.....
rit.
** Ped.*

CHORUS.

Andante maestoso.

Presto come 1ma.

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Bless-ed fire of good Saint John, . . .

Andante maestoso. ♩ = 76.

Presto come 1ma. ♩ = 176.

ff *ff*
Ped.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

Hap-py all it shines up - on.

ff *Come 1ma.* *Presto come 1ma.*

ff *Ped.*

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

Bless-ed fire of good Saint John, Hap-py all it shines up -

ff *Come 1ma.* *rit.*

ff *rit.*

Presto come 1ma.

on.

on.

on.

on.

fff Presto come 1ma.

Ped.

f

Andante come lma.

SOPRANO.

ALTO. *p*

(The Villagers take brands from the burning pile and disperse, singing as they go.)

TENOR. *p*

BASS. *p*

Home-ward go we by its light,

Home-ward go we by its light,

Home-ward go we by its light,

Andante come lma. ♩ = 76.

dim. p

p dim.

Neigh-bours dear, neigh-bours dear, neigh-bours dear, a

Neigh-bours dear, a sweet good night, neigh-bours dear, neigh-bours dear, . . . *dim.* a

Neigh-bours dear, a sweet good night, . . . neigh-bours dear, good-night, *dim.* a

Neigh - bours dear, good night, neigh-bours dear, neigh-bours dear, neigh-bours dear, a

dim.

SCENE II.

The Garden of Nancy's Cottage. Midnight.

No. 5.

RECIT. AND AIR.—“O PEACEFUL NIGHT.”

Adagio con moto. ♩ = 69.

p

pp

tr

p

pp

p *espress.* *poco cres.*

A

(Nancy comes out of the house and slowly moves towards the roses.)

NANCY. RECIT. *Molto lento.*

O peace - ful night! O

Molto moderato.

RECIT.

time of ho - ly calm ! For wounded hearts the sure - ly healing balm ;