

M.6.7A

APPENDIX: The Witches' Song

BEN JONSON

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Moderato

SOPRANO

ALTO

TENOR

BASS 1

BASS 2

[BASSO CONTINUO]*

f 6 ♯ 8 7 6 5 6 7 6 7 6 7 6



FIRST WITCH SOLO

S

A

T

B1

B2

Bc

7 6 4 ♯ 6 6 4 ♯ 6 6 4 5 ♯ *p* 6 ♯

*The instrumental accompaniment is given in short score; depending on the performance circumstances, it could be played by the continuo and a melody instrument (violin/flute, keyboard), arranged for a small orchestral ensemble, or played by a piano etc. It is here designated throughout as Bc.

In performance, quavers should be shortened throughout, where appropriate (e.g. bar 12 etc.)

9

S day look - ing af - ter A rav - en, feed - ing up - on a quar - ter; And

Bc

Tasto Solo

12

S soon as she turn'd her beak to the south I snatch'd this mor - sel

Bc

3 8 7 4 3 **Tasto Solo**

15

S out of her mouth, out of her mouth, out of her mouth, I

Bc

5 6 7 6 7 6 7 6

18

CHORUS

S snatch'd this mor - sel out of her mouth. Out of her mouth,

A

T

B1

B2

Bc

7 6 4 6 6 6 4 5 6 7 6

f

21

S out of her mouth, I snatch'd this mor - sel out of her mouth.

A her mouth, she snatch'd this mor - sel out of her mouth.

T of her mouth, she snatch'd this mor - sel out of her mouth.

B1 out of her mouth, she snatch'd this mor - sel out of her mouth.

B2 of her mouth, she snatch'd this mor - sel out of her mouth.

Bc 7 6 7 6 7 6 4 6 6 6 4 6

24 [FIFTH] WITCH SOLO

B2 I last night lay all a-lone On the

Bc 6 4 6 6 6 4 6 *p* Tasto Solo

28

B2 ground, to hear the man - drake groan, And pluck'd him up, though he

Bc

31

B2 grew full low, And, as I had done, the cock did crow, And

Bc 4 6 Tasto Solo 2

34

CHORUS *f*

S As she had done, the

A *f* As she had done, the cock

T *f* As she had done, the

B1 *f* As she had done, the

B2 as I had done, the cock did crow. *f* As she had done, the

Bc *f*

5 6 7 6

37

S cock did crow, as she had done, the cock did crow.

A did crow, as she had done, the cock did crow.

T cock did crow, as she had done, the cock did crow.

B1 cock did crow, as she had done the cock did crow.

B2 cock did crow, as she had done the cock did crow.

Bc 7 6 7 6 7 6 5 6 4 3

40

SECOND WITCH SOLO

A And I have been choos - ing

Bc 6 4 3 6 6 6 4 3 *p*

43

A

out this skull From char - nel - hou - ses that were full, From

Bc

6 4 6 4 4 2 6 4

46

A

pri - vate grots and pub - lic pits, And fright - ed a sex - ton

Bc

6 6 5 6 5

Tasto Solo

49

A

out of his wits, and fright - ed a sex - ton out of his wits.

Bc

CHORUS

52

S

f Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

A

f Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

T

f Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

B1

f Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

B2

f Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

Bc

f 6 6 4 6 6 6 7 7

55

S out of his wits.

A out of his wits.

T out of his wits.

B1 out of his wits.

B2 out of his wits.

Bc

6 5 6 6 6 7 6 7 6 7 6 7 6 5

59

FIRST WITCH SOLO

S Un - der a cra - dle I did creep By day, and

Bc

6 4 p 6 6 6 4 3

63

S when the child was a - sleep At night, I suck'd the breath, and

Bc

6 6 6 6 6 6 5

66

S rose, And pluck'd the nod - ding nurse by the nose, by the

A **SECOND WITCH SOLO**
By the nose,

Bc

7 6 6 6 6 4 6

69

S nose, by the nose. We

A by the nose, pluck'd her by the nose. We

Bc 7 6 6 7 4 6 7 3

72

S pluck'd the nod - ding nurse by the nose. We *f*

A pluck'd the nod - ding nurse by the nose. We *f*

T - - - - - We *f*

B1 - - - - - We *f*

B2 - - - - - We *f*

Bc 7 6 7 6 3 6 *f*

CHORUS

75

S pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

A pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

T pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

B1 pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

B2 pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

Bc 5 6 7 6 7 6 7 6 7 6 5

78

S nurse by the nose.

A nurse by the nose.

T nurse by the nose.

B1 nurse by the nose. **FOURTH WITCH SOLO** A

B2 nurse by the nose.

Bc

6 5 6 6 6 6 3 4 3

81

B1 mur - der - er yon - der was hung in chains, The sun and the wind had

Bc **Tasto Solo**

84

B1 shrunk his veins; I bit off a sin - ew, I clipp'd his hair, I

Bc

6 6 6 7 7 7 6

87

B1 brought of his rags that danc'd in the air, I brought of his rags that

Bc

6 6 6 7 7 7 6

CHORUS *f*

90

S We brought of his rags that

A We brought of his rags that danc'd

T We brought of his rags that

B1 danc'd in the air. We brought of his rags that

B2 We brought of his rags that

Bc

6 7 6 5
4 5 4 4

[f]



92

S danc'd in the air, she brought of his rags that danc'd in the air.

A in the air, she brought of his rags that danc'd in the air.

T danc'd in the air, she brought of his rags that danc'd in the air.

B1 danc'd in the air, she brought of his rags that danc'd in the air.

B2 danc'd in the air, she brought of his rags that danc'd in the air.

Bc

7 6 7 6 7 6 6 6 6 6 6 6

b5 4 4

CHORUS

f Largo

95

S We have brought, to

A We have brought, to

T We have brought, to

B1 We have brought, to

B2 We have brought, to

Bc

6 4 6 4 *f* b3

Tasto Solo



99

S aid our vows, Horn - ed pop - py, cy - press

A aid our vows, Horn - ed pop - py, cy - press

T aid our vows, Horn - ed pop - py, cy - press

B1 aid our vows, Horn - ed pop - py, cy - press

B2 aid our vows, Horn - ed pop - py, cy - press

Bc

b3 b3 b3 b3

104

SOLI

p

S boughs, The fig - tree wild, that grows on

A boughs, The fig - tree wild, that grows on

T boughs, The fig - tree wild, that grows on

B1 boughs, The fig - tree wild, that grows on

B2 boughs, The fig - tree wild, that grows on

Bc *p*
 b3 4 6 6 6 6 6 6 3 7
 2 5 5 4 5



CHORUS

108

f

S tombs, — And juice that from the larch tree

A tombs, And juice that from the larch tree

T tombs, And juice that from the larch tree

B1 tombs, And juice that from the larch tree

B2 tombs, And juice that from the larch tree

Bc *f*
 6 5 *f* *tr*
Tasto Solo

112

SOLI

p

tr

S comes, juice that from the larch tree

A comes, juice that from the larch tree

T comes, juice that from the larch tree

B1 comes, juice that from the larch tree

B2 comes, juice that from the larch tree

Bc

p 7 6 b b $\flat 6$ 6 6 $\flat 6$ $\flat 7$ 5 7



116

CHORUS

f

S comes, The bas - il - isk's blood, the vi - per's

A comes, The bas - il - isk's blood, the vi - per's

T comes, The bas - il - isk's blood, the vi - per's

B1 comes, The bas - il - isk's blood, the vi - per's

B2 comes, The bas - il - isk's blood, the vi - per's

Bc

f *f*

S skin, the bas - il - isk's blood and the vi - per's

A skin the bas - il - isk's blood and the vi - per's

T skin the bas - il - isk's blood and the vi - per's

B1 skin the bas - il - isk's blood and the vi - per's

B2 skin the bas - il - isk's blood and the vi - per's

Bc



SOLI

S skin; _____ Now our or - gies let's be - gin, _____

A skin; _____ Now our or - gies let's be - gin, _____

T skin; _____ Now our or - gies let's be - gin, _____

B1 skin; _____ Now our or - gies let's be - gin, _____

B2 skin; _____ Now our or - gies let's be - gin, _____

Bc

pp *pp* *pp* *pp*

6 5 b4 3 b4 2 3

pp

131 CHORUS

S *p* now our or - gies *cres.* let's be - gin, *f* now our or - gies

A *p* now our or - gies *cres.* let's be - gin, *f* now our or - gies

T *p* now our or - gies *cres.* let's be - gin, *f* now our or - gies

B1 *p* now our or - gies *cres.* let's be - gin, *f* now our or - gies

B2 *p* now our or - gies *cres.* let's be - gin, *f* now our or - gies

Bc *p* *cres.* *f*

p 6 3 *cres.* 7 3 *f* 5 6

b4 b4 2

137

Tempo Ordinario

S let's be - gin, now let's be - gin.

A let's be - gin, now let's be - gin.

T let's be - gin, now let's be - gin.

B1 let's be - gin, now let's be - gin.

B2 let's be - gin, now let's be - gin.

Bc *f*

6 3 4 6 4

145

Bc

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

CHORUS

150

S

We have brought, to aid our vows, horn - ed pop - py,

A

We have brought, to aid our vows, horn - ed pop - py,

T

We have brought, to aid our vows, horn - ed pop - py,

B1

We have brought, to aid our vows, horn - ed pop - py,

B2

We have brought, to aid our vows, horn - ed pop - py,

Bc

6 4 f 6 4 6 4 5 6 7 6

154

S

cy - press boughs, horn - ed pop - py, cy - press boughs;

A

cy - press boughs, horn - ed pop - py, cy - press boughs,

T

cy - press boughs, horn - ed pop - py cy - press boughs,

B1

cy - press boughs, horn - ed pop - py cy - press boughs,

B2

cy - press boughs, horn - ed pop - py cy - press boughs,

Bc

7 6 7 6 7 6 4 6 6 6 4

SOLI

CHORUS

f

S
Now our or - gies

A *p*
horn - ed pop - py, cy - press boughs; *f*
Now our or - gies

T *p*
horn - ed pop - py, cy - press boughs; *f*
Now our or - gies

B1 *p*
horn - ed pop - py, cy - press boughs; *f*
Now our or - gies

B2 *p*
horn - ed pop - py, cy - press boughs; *f*
Now our or - gies

Bc
6 8 7 4 6 4 6 6 6
p *f*



S
let's be - gin with the bas - il - isk's blood and the vi - per's skin,

A
let's be - gin with the bas - il - isk's blood and the vi - per's skin,

T
let's be - gin with the bas - il - isk's blood and the vi - per's skin,

B1
let's be - gin with the bas - il - isk's blood and the vi - per's skin,

B2
let's be - gin with the bas - il - isk's blood and the vi - per's skin,

Bc
9 8 6/4 5 6 6 4
3 4 3 2

163 SOLI

p

S
now our or - gies let's be - gin, with the bas - il - isk's blood and the

A
now our or - gies let's be - gin, with the bas - il - isk's blood and the

T
8
now our or - gies let's be - gin, with the bas - il - isk's blood and the

B1
now our or - gies let's be - gin, with the bas - il - isk's blood and the

B2
now our or - gies let's be - gin, with the bas - il - isk's blood and the

Bc
6 6 b7 6 6 7 6 3
p 4 3 5 4 5 4



166 CHORUS

S
vi - per's skin.

A
vi - per's skin.

T
8
vi - per's skin. *f* Now our or - - gies,

B1
vi - per's skin. *f* Now _____ our _____ or - - gies, _____

B2
vi - per's skin. *f* Now _____ our _____ or - - gies, _____

Bc
f 6 6 6

179

S
or - - - - - gies, now _____ our or - gies let's be -

A
now _____ our or - gies, now _____ our or - gies let's be -

T
or - gies, now _____ our _____ or - - - gies, now our or - gies let's be -

B1
now our or - gies, now our or - gies let's be -

B2
or - gies, now _____ our or - - - gies, now our or - gies let's be -

Bc
6 9 6 6 6 6 6 5 4 3 6 4

b *e* *b*

184

S
gin, Now our or - gies, now our or - gies _____ let's be -

A
gin, let's be - gin, now our or - gies be - gin, now, now be -

T
gin, let's be - gin, now our or - gies be - gin, now our or - gies let's be -

B1
gin, let's be - gin, now our or - gies be - gin, now our or - gies _____ let's be -

B2
gin, let's be - gin, now our or - gies be - gin, now, now be -

Bc
b 4 6 4 6 b7 7 6 6

S
gin, now our or - gies let's be - gin, Now our

A
gin, now our or - gies, our or - gies let's be - gin, now our or - gies, our

T
gin, now our or - gies, our or - gies let's be - gin, now our or - gies, our

B1
gin now our or - - - gies let's be - gin, now our or - -

B2
gin, now our or - - - gies let's be - gin, now our or - -

Bc
4 6 6/4/3 4 6



S
or - gies let's be - gin, now _____ our or - - - gies

A
or - gies let's be - gin, now, now our or - - - gies

T
or - gies let's be - gin, now, now _____ our or - - - gies

B1
- gies let's be - gin, now, now our or - gies

B2
- gies let's be - gin, now our or - gies _____

Bc
6 6/5 4 7 6/4/3 7 6

S let's be - gin, now, be - gin.

A let's be - gin, now, be - gin.

T let's be - gin, now, be - gin.

B1 let's be - gin, now, be - gin.

B2 let's be - gin, now, be - gin.

Bc let's be - gin, now, be - gin.

7 7 7 7



S *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

A *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

T *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

B1 *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

B2 *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

Bc *f* Now our or - gies let's be - gin, with the bas - il - isk's blood and the

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

f

SOLI *p*

S vi - per's skin, Now our or - gies let's be - gin, with the

A vi - per's skin, Now our or - gies let's be - gin, with the

T vi - per's skin, Now our or - gies let's be - gin, with the

B1 vi - per's skin, Now our or - gies let's be - gin, with the

B2 vi - per's skin, Now our or - gies let's be - gin, with the

Bc

4 6 6 6 6
2 *p* 4 7 5
3



CHORUS

S bas - il - isk's blood and the vi - per's skin.

A bas - il - isk's blood and the vi - per's skin.

T bas - il - isk's blood and the vi - per's skin. Now our

B1 bas - il - isk's blood and the vi - per's skin. Now our

B2 bas - il - isk's blood and the vi - per's skin. Now our

Bc

6 7 6 3 *f* 6 6
4 5 4

S *f*
Now our or - gies, now our

A *f*
Now our or - gies, now our or - gies,

T
or - gies, now our or - gies, now our or - gies, now our

B1
or - gies, now _____ our or - - - - -

B2
or - gies, now _____ our or - - gies, our or - - - - -

Bc
6 6 6 6 6 b7 6 6 4 6 6 5



S
or - gies, now our or - - - - gies, now _____

A
now our or - - - - gies, now our

T
or - - - - gies, now our or - gies,

B1
- gies, now our or - - - - gies

B2
- gies, now our or - - - - gies,

Bc
6 4 7 6 6

S
our or - - - - - gies, now our or - gies

A
or - gies, now our or - gies, now our or - gies

T
now our or - gies, now our or - gies, now our or - gies

B1
now, now, now our or - gies, now, now our or - gies

B2
now our or - gies, now our or - gies, now our or - gies

Bc
6 6 6 9 8 6 6 6 6 5 4 5 4 4



S
let's be - gin, now our or - gies, now our

A
let's be - gin, let's be - gin, now our or - gies be - gin, now,

T
let's be - gin, let's be - gin, now our or - gies be - gin, now, our

B1
let's be - gin, let's be - gin, now our or - gies be - gin, now, our

B2
let's be - gin, let's be - gin, now our or - gies be - gin, now,

Bc
6 4 4 b 4 6 7 6 b7

S or - gies let's be - gin, now our or - gies let's be -

A now be - - gin, now our or - gies, our or - gies let's be -

T or - gies let's be - gin, now our or - gies, our or - gies let's be -

B1 or - gies let's be - gin, now our or - - - gies let's be -

B2 now be - - gin, now our or - - - gies let's be -

Bc

7 6 6 4 6 6/4 3



S gin, now our or - gies let's be - gin, now

A gin, now our or - gies, our or - gies let's be - gin, now,

T gin, now our or - gies, our or - gies let's be - gin, now,

B1 gin, now our or - - - gies let's be - gin, now,

B2 gin, now our or - - - gies let's be - gin,

Bc

4 6 6/4 6 4

233

S
our or - - - gies let's be - -

A
now our or - - - gies let's be - -

T
now our or - - - gies let's be - -

B1
now our or - - - gies let's be - -

B2
now our or - - - gies let's be - -

Bc
7 6 7 6 7 7 7

4 3 4



237

S
gin, now, be - - - gin.

A
gin, now, be - - - gin.

T
gin, now, now, be - - - gin.

B1
gin, now, be - - - gin.

B2
gin, now, be - - - gin.

Bc
7 7 7

4 4 4

APPENDIX: The Witches' Song

BEN JONSON

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Moderato

FIRST WITCH SOLO

7

I have been all

9

day look-ing af - ter A rav - en, feed-ing up - on a quar - ter; And soon as she turn'd her

13

beak to the south I snatch this mor - sel out of her mouth, out of her mouth,

CHORUS

17

out of her mouth, I snatch'd this mor - sel out of her mouth. Out of her mouth,

21

out of her mouth, I snatch this mor - sel out of her mouth.

10

34

CHORUS

As she had done, the cock did crow,

38

as she had done, the cock did crow.

CHORUS

43

Fright-ed a sex - ton out of his wits, she fright-ed a sex - ton

55

out of his wits.

4

60 **FIRST WITCH SOLO**

Un-der a cra-dle__ I did creep By__ day,_ and_when the child was a sleepAt night,I

suck'd the breath,and rose, And pluck'd the nod-ding nurse by the nose, by the

nose, by the nose._____ We pluck'd the nod-ding nurse by the nose. We

pluck'd the nod-ding nurse by the nose, We pluck'd the nod-ding nurse by the nose.

CHORUS
Wrought of his rags, that danc'd in the air, she brought of his rags that__

2 *f* **Largo**
danc'd in the air. We have brought, to aid our vows, Horn-ed

SOLI
p pop-py, cy - press boughs, The fig - tree wild, that grows on tombs, And **CHORUS**
f

SOLI
p juice that from the larch tree comes, juice that from the larch tree

CHORUS
f comes, The bas - il-isk's blood, the vi - per's skin, the bas - il-isk's

blood and the vi - per's skin;_____

127 **SOLI**
pp

Now our or - gies let's be - gin,

131 **CHORUS**
p *cres.* *f*

now our or - gies let's be - gin, now our or - gies

137

let's be - gin, now let's be - gin.

144 **Tempo Ordinario**

145 **CHORUS**
f

We have brought, to aid our vows, horn - ed pop py, cy - press boughs,

155 **SOLI** **CHORUS**

horn ed pop - py, cy - press boughs; Now our or - gies

160 **SOLI**
p

let's be - gin with the bas - il - isk's blood and the vi - per's skin, now our or - gies

164 **CHORUS**

let's be - gin, with the bas - il - isk's blood and the vi - per's skin.

171

Now our or - gies, now our or - gies, now our or - -

177

- gies, now _____ our or - - - - - gies, now _____

182

our or-gies let's be - gin, Now our or-gies, now our or-gies let's be -

187

gin, now our or-gies let's be - gin, Now our or-gies let's be - gin, now _____

192

our or - gies let's be - gin, now, _____ be -

199

gin. Now our or -gies let's be-gin, with the bas-il-isk's blood and the vi-per's skin, **SOLI**

204

Now our or-gies let's be-gin, with the bas-il-isk's blood and the vi-per's skin. **CHORUS**

212

Now our or - gies, now our or - gies, now our or - -

218

- gies, now _____ our or - - - - - gies, now _____

223

our or-gies let's be - gin, now our or-gies, now our or-gies let's be -

SOPRANO

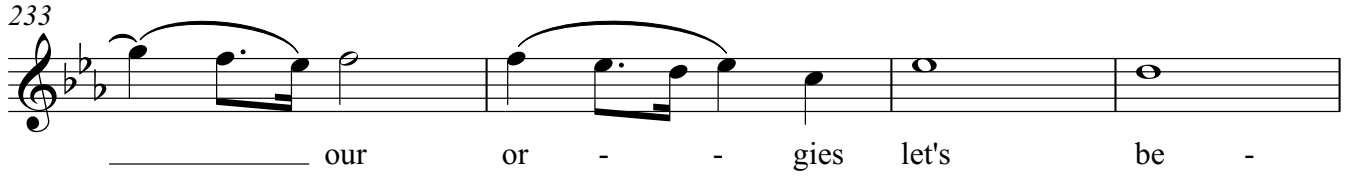
228



gin, now our or-gies let's be - gin, now our or-gies let's be - gin, now__

Detailed description: This block contains the first line of musical notation, measures 228 through 232. It is written on a single staff in a soprano clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some rests. The lyrics are: "gin, now our or-gies let's be - gin, now our or-gies let's be - gin, now__".

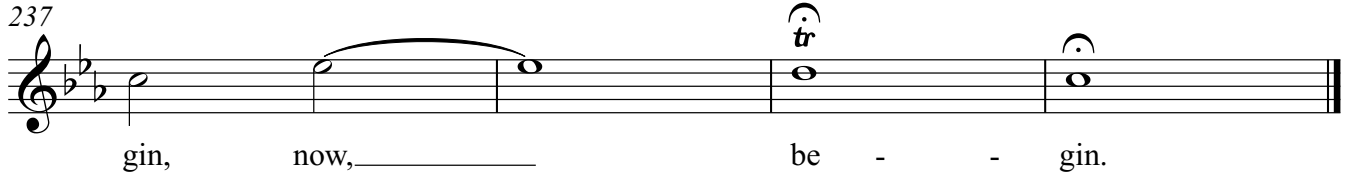
233



our or - - gies let's be -

Detailed description: This block contains the second line of musical notation, measures 233 through 236. It continues the melody from the previous line. The lyrics are: "our or - - gies let's be -".

237



gin, now, _____ be - - gin.

Detailed description: This block contains the third line of musical notation, measures 237 through 240. It concludes the phrase. The lyrics are: "gin, now, _____ be - - gin.". A trill ornament (tr) is indicated above the final note of the phrase.

ALTO

BEN JONSON

APPENDIX: The Witches' Song

RICHARD JOHN SAMUEL STEVENS (1757-1837)

8

9

11 *f*

Out of her mouth, out of

21

10

her mouth, she snatch'd this morsel out of her mouth.

34

2 *f*

As she had done, the cock did crow, as she had done, the

39

SECOND WITCH SOLO

cock did crow. And I have been choosing

43

out this skull From charnel-houses that were full, From private grots and

47

public pits, And fright-ed a sexton out of his wits, and fright-ed a sexton

51

f


out of his wits. Fright-ed a sexton out of his wits, she fright-ed a sexton

55


12

SECOND WITCH SOLO

out of his wits. By the nose,

69 
 — by the nose, pluck'd by the nose. We pluck'd the nod-ding nurse by the

74 
 nose. We pluck'd the nod-ding nurse — by the nose, — We pluck'd the nod-ding


78  **11**
 nurse by the nose. We brought of his rag that danc'd


92  **2**
 — in the air, she brought of his rags that danc'd in the air.

97 
 We have brought, to aid our vows, Horn - ed pop-py, cy - press

104 
 boughs, The fig - tree wild, that grows on tombs, And juice that from the

111 
 larch tree comes, juice that from the larch tree comes, The bas - il-isk's

118 
 blood, the vi - per's skin the bas - il-isk's blood and the

123 
 vi - per's skin; Now our or - gies let's be - gin,

131 
 now our or - gies let's be - gin, now our or - gies

137

let's be - gin, now let's be - gin.

144

145

We have brought, to aid our vows, horn-ed pop - py, cy-press boughs,

155

horn - ed pop - py, cy-press boughs, horned pop-py, cy-press boughs; Now our or - gies

160

let's be - gin with the bas - il-isk's blood and the vi - per's skin, now our or - gies

164

let's be - gin, with the bas - il-isk's blood and the vi - per's skin. Now our

171

or - gies, now our or - gies, now our or - gies, now our

178

or - gies, now our or - gies, now our or - gies let's be -

184

gin, let's be - gin, now our or - gies be - gin, now, now be - gin, now our or - gies, our

188

or - gies let's be - gin, now our or - gies, our or - gies let's be - gin, now, now our

193

or - gies let's be - gin, now, _____ be - gin.

200

f Now our or-gies let's be-gin, with the bas-il-isk's blood and the vi-per's skin, *p* Now our or-gies

205

let's be-gin, with the bas-il-isk's blood and the vi-per's skin. **3** *f* Now our

212

or - gies, now our or - gies, now our or - gies, now our

219

or - gies, now _____ our or - gies, now our or - gies let's be -

225

gin, let's be-gin, now our or - gies be-gin, now, now be - gin, now our or - gies, our

229

or - gies let's be - gin, now our or - gies our or - gies let's be - gin, now, now our

234

or - gies let's be - gin, now, _____ be - gin.

TENOR

BEN JONSON

APPENDIX: The Witches' Song

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Out of her mouth, out

of her mouth she snatch'd this mor - sel out of her mouth.

As she had done, the cock did crow, as

she had done, the cock did crow.

Fright-ed a sex-ton out of his wits, she fright-ed a sex-ton

out of his wits.

We pluck'd the nod - ding nurse by the nose, We

pluck'd the nod - ding nurse by the nose.

90 *f*

Wbrought of his rags that danc'd in the air, she brought of his rags that

94 *f*

danc'd in the air. We have brought, to aid our vows, Horn - ed

102 *p* *f*

pop- py, cy - press boughs, The fig - tree wild, that grows on tombs, And

109 *p*

juice that from the larch tree comes, juice that from the larch tree

116 *f*

comes, The bas - il-isk's blood, the vi - per's skin the bas - il-isk's

122

blood and the vi - per's skin;

127 *pp*

Now our or - gies let's be - gin,

131 *p* *cres.* *f*

now our or - gies let's be - gin, now our or - gies

137

let's be - gin, now let's be - gin.

144

145 **6** *f*

We have brought, to aid our vows, horn- ed pop py, cy- press boughs,

155 *p* *f*

horn-ed pop py— cy-press boughs, horn-ed—pop-py,— cy-press boughs; Now our or - gies.

160 *p*

let's be - gin with the bas - il-isk's blood and the vi - per's skin, now our or - gies

164 *f*

let's be-gin, with the bas-il-isk's blood and the vi-per's skin. Now our or - gies,

169

now our or - gies, now, now our or - gies, now our or -

175

- gies, now our or - gies, now—our— or-gies, now— our—

181

or - gies, now our—or-gies let's be - gin, let's be-gin, now our or-gies be-gin, now our

186

or - gies let's be - gin, now our or - gies, our or - gies let's be - gin, now our or - gies, our

190

or-gies let's be - gin, now, now—our or - gies let's be -


196 *f*

gin, now,—— be - gin. Now our or -gies— let's be-gin, with the

TENOR

4

202 *p*




bas - il-isk's blood and the vi - per's skin, Now our or - gies let's be - gin, with the

206 *f*



bas-il-isk's blood and the vi-per's skin. Now our or - gies, now our or - gies,

212



now our or - gies, now our or - - gies, now our

218



or - gies, now__our__ or-giesnow____ our__ or - gies, nowour__or-gies

224



let's be - gin, let's be-gin, now our or - gies be-gin, now,our or - gies let's be -

228



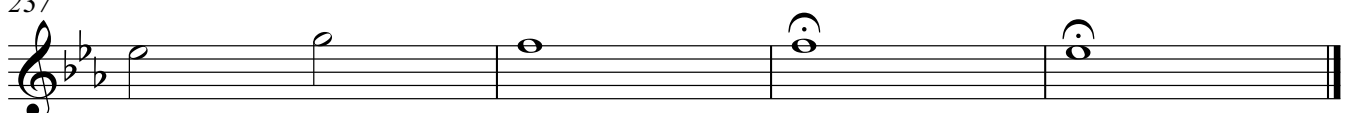
gin,now our or-gies,our or-gies let's be - gin,nowour or-giesour or-gies let'sbe - gin, now,

233



now____our or - - gies let's be -

237



gin, now, now, be - - gin.

BASS 1

BEN JONSON

APPENDIX: The Witches' Song

RICHARD JOHN SAMUEL STEVENS (1757-1837)

8

9

11

f

Out of her mouth,

21

10

out of her mouth she snatch'd mor - sel out of her mouth.

34

2

f

As she had done, the cock did crow,

38

3

as she had done the cock did crow.

43

9

f

Fright-ed a sex - ton out of his wits, she fright-ed a sex - ton

55

13

out of his wits.

69

5

f

Wøpluck'd the nod - ding nurse by the nose, We

77

pluck'd the nod - ding nurse by the nose.

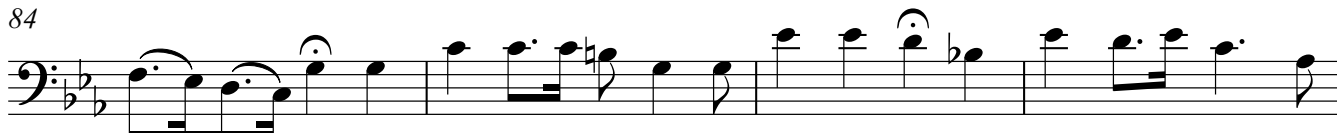
80

FOURTH WITCH SOLO



A mur-der-er yon-der washung in chains, The sun and the wind had

84



shrunk his veins; I bit off a sin-ew, I clipp'd his hair, I brought of his rags that

88



danc'd in the air, I brought of his rags that danc'd in the air. We wrought of his rags that

92



danc'd in the air, she brought of his rags that danc'd in the air.

97



We have brought, to aid our vows, Horn-ed pop-py, cy-press

104



boughs, The fig-tree wild, that grows on tombs, And juice that from the

111



larch tree comes, juice that from the larch-tree comes, The bas-ilisk's

118



blood, the vi-per's skin the bas-ilisk's blood and the vi-per's

124



skin; Now our or-gies let's be-gin,

131



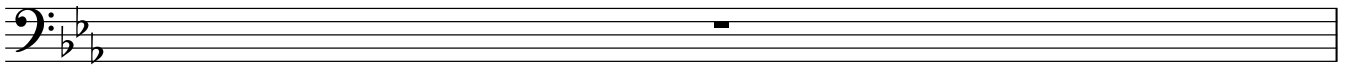
now our or-gies let's be-gin, now our or-gies

137



let's be - gin, now let's be - gin.

144



145



We have brought, to aid our vows, horn-ed pop py, cy - press boughs, -

155



horn-ed poppy — cy-press boughs, horned — pop-py, cy-press boughs; Now our or - gies.

160



let's be - gin with the bas - il-isk's blood and the vi - per's skin, now our or - gies

164



let's be - gin, with the bas - il-isk's blood and the vi - per's skin. Now — our -

168



or - gies, — now — our - or - - - -

172



- - - - - gies, now our or -

177



- gies, now, now, now our or - gies, now our or - gies

183



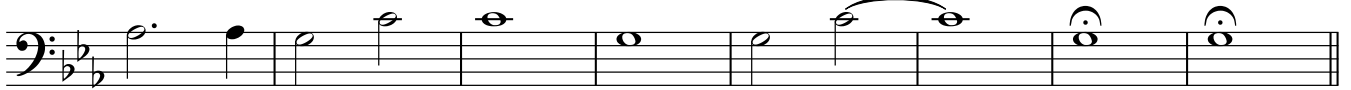
let's be - gin, let's be - gin, now our or - gies be - gin, now our or - gies — let's be - V.S.

187



gin now our or - gies let's be - gin, now our or - gies let's be - gin, now,

192



now our or - gies let's be - gin, now, _____ be - gin.

200



Now our or gies_ let's be - gin, with the bas - il - isk's blood and the vi - per's skin, Now our or - gies

205



let's be - gin, with the bas - il - isk's blood and the vi - per's skin. Now _____ our_

209



or - gies, now _____ our_ or - - - -

213



- - - - - gies, now our or -

218



- gies_ now, now, now our or - gies, _____ now, now our_ or - gies

224



let's be - gin, let's be - gin, now our or - gies be - gin, now, our or - gies_ let's be -

228



gin, now our or - gies let's be - gin, now our or - gies let's be - gin, now,

233



now our or - gies let's be - gin, now, _____ be - gin.

APPENDIX: The Witches' Song

BEN JONSON

RICHARD JOHN SAMUEL STEVENS (1757-1837)

8

9

11

f

Out of her mouth, out

21

2

[FIFTH] WITCH SOLO

of her mouth she ~~sings~~ ~~tr~~-sel out of her mouth. I last night lay

27

tr

all a-lone On the ground, to hear the man-drake groan, And

30

pluck'd him up, though he grew full low, And, as I had done, the cock did crow, And

34

f

as I had done, the cock did crow. As she had done, the

37

3

cock did crow, as she had done the cock did crow.

43

9

f

Fright-ed a sex-ton out of his wits, she fright-ed a sex-ton

55

13

out of his wits.

69 **5** *f*

We pluck'd the nod-ding nurse by the nose, We

77 **11** *f*

pluck'd the nod-ding nurse by the nose. We brought of his rags that

92 **2**

danc'd in the air, she brought of his rags that danc'd in the air.

97 *f*

We have brought, to aid our vows, Horn-ed pop-py, cy-press

104 *p* *f*

boughs, The fig-tree wild, that grows on tombs, And juice that from the

111 *p* *f*

larch tree comes, juice that from the larch tree comes, The bas-ilisk's

118

blood, the vi-per's skin the bas-ilisk's blood and the vi-per's

124 *pp*

skin; Now our or-gies let's be-gin,

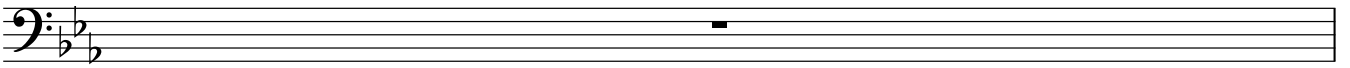
131 *p* *cres.* *f*

now our or-gies let's be-gin, now our or-gies

137

let's be-gin, now let's be-gin.

144



145



We have brought, to aid our vows, horn-ed pop py, cy - press boughs,

155



horn-ed pop-py cy-press boughs, horn-ed pop-py, cy-press boughs; Now our or - gies.

160



let's be - gin with the bas - il-isk's blood and the vi - per's skin, now our or - gies

164



let's be - gin, with the bas - il-isk's blood and the vi - per's skin. Now our

168



or - gies, now our or - gies, our or -

173



- - - gies, now our or - gies, now our

179



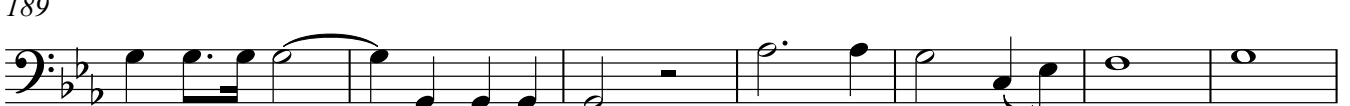
or - gies, now our or - gies, now our or-gies let's be -

184



gin, let's be - gin, now our or-gies be - gin, now, now be - gin, now our or - gies let's be -

189



gin, now our or - gies let's be - gin, now our or - gies let's be - V.S.

196

gin, now, be - gin. Now our or - gies_ let's be - gin, with the

202

bas - il-isk's blood and the vi - per's skin, Now our or - gies let's be - gin, with the

206

bas-il-isk's blood and the vi-per's skin. Now_____ our_ or - gies,-

210

now_____ our_ or - gies, our or - - - -

215

- gies, now our or - - - - gies, now our or - gies,

221

now_____ our_ or - - gies, now our or-gies let's be -

225

gin, let's be- gin, now our or-gies be- gin, now, now be - gin, now our or - gies let's be -

230

gin, now our or - gies let's be - gin, now our or - gies_

235

let's be - gin, now, be - gin.

[BASSO CONTINUO]*

BEN JONSON

APPENDIX: The Witches' Song

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Musical notation for measures 1-3. Treble and bass staves in 4/4 time, key of B-flat major. Measure 1 starts with a forte (*f*) dynamic. Fingerings are indicated below the bass staff: *f* 6 ♮, 8 7 6 5, 6 7 6.

Musical notation for measures 4-6. Treble and bass staves. Fingerings: 7 6 7 6, 7 6 4, ♮ 6.

Musical notation for measures 7-9. Treble and bass staves. Fingerings: 6 4, ♮ ♮6 6 6 5, ♮. A *p* dynamic marking is present in measure 8. A text box is overlaid on the right side of the page.

*The instrumental accompaniment is given in short score; depending on a melody instrument (violin/flute, keyboard), arranged for a small orchestra as Bc. In performance, quavers should be shortened throughout, where appropriate.

Musical notation for measures 10-13. Treble and bass staves. Measure 10 is marked **Tasto Solo**. Fingerings: 3, 8 7 4 3. Measure 13 is also marked **Tasto Solo**.

Musical notation for measures 14-16. Treble and bass staves. Measure 14 is marked **Tasto Solo**. Fingerings: 5 6 7 6.

Musical notation for measures 17-20. Treble and bass staves. Measure 17 is marked **Tasto Solo**. Fingerings: 7 6 7 6, 7 6 4, ♮ 6 6, ♮ 6 4, ♮. A forte (*f*) dynamic marking is present in measure 19.

21

7 6 7 6 7 6 $b5$ 7 6 4 6 6 6 4 6 6 4 6 6

25

6 4 p
Tasto Solo

29

4 6
Tasto Solo

34

5 6 7 6 7 6 7 6

38

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

43

6 4 6 4 4 2 6 6 6 5 6 5 4 # 4 # Tasto Solo

48

52

f 6 6 6 6 6 6 7 7

55

6 5 6 6 6 7 6 7 6 7 6 7 6 7 6 5

Detailed description: This system contains measures 55 through 58. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. Measure 55 has a whole rest in the upper staff and a bass line starting on G4. Measures 56-58 feature a complex bass line with many sixteenth notes and some slurs. Fingering numbers are provided below the bass line.

59

6 4 p 6 6 6 4 3 6 6

Detailed description: This system contains measures 59 through 63. Measure 59 has a whole rest in the upper staff and a bass line starting on G4. Measures 60-63 feature a bass line with many rests and some notes, marked with a piano (*p*) dynamic. Fingering numbers are provided below the bass line.

64

6 6 6 6 5 7 6 6 6 6 6 6

Detailed description: This system contains measures 64 through 68. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line.

69

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

Detailed description: This system contains measures 69 through 74. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line. A forte (*f*) dynamic marking is present at the end of the system.

75

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

Detailed description: This system contains measures 75 through 78. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line.

79

6 4 3 6 6 6 4 3

Tasto Solo

Detailed description: This system contains measures 79 through 82. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line. The instruction "Tasto Solo" is written above the bass line.

83

6 6 6 7

Detailed description: This system contains measures 83 through 87. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line.

88

7 7 6 6 7 6 5 6 7 6 7 6 7 6 5

[f]

V.S.

Detailed description: This system contains measures 88 through 92. The upper staff has whole rests. The lower staff has a bass line with many notes, some with slurs. Fingering numbers are provided below the bass line. A forte (*f*) dynamic marking is present. The instruction "V.S." is written at the end of the system.

93

7 6 ♯ 6 6 6 4 ♯ 6 6 6 4 ♯ ♯6 6 6 4 ♯

Detailed description: This system contains measures 93 through 96. The upper staff is mostly silent, with some notes in measures 95 and 96. The lower staff features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Accents are placed over several notes.

97

f b3 b3

Detailed description: This system contains measures 97 through 102. The upper staff is silent. The lower staff has a steady eighth-note rhythm. Dynamics include a forte (*f*) marking and accents. Fingering numbers are present below the notes.

103 **Tasto Solo**

b3 b3 b3 4 6 6 6 6 6 3 7 6 5 *f* **Tasto Solo**

Detailed description: This system contains measures 103 through 108. The upper staff is silent. The lower staff features a melodic line with slurs and accents. Dynamics include piano (*p*) and forte (*f*). The instruction "Tasto Solo" is written above and below the staff.

109 *p* *tr*

b 7 6 b b ♯6 6 6 b

Detailed description: This system contains measures 109 through 114. The lower staff includes a trill (*tr*) in measure 110. Dynamics range from piano (*p*) to forte (*f*). Fingering numbers are provided for the notes.

115

b6 ♭7 5 7 b ♯ 4

Detailed description: This system contains measures 115 through 120. The lower staff has a sparse texture with rests and notes. Dynamics include piano (*p*) and forte (*f*). Fingering numbers are shown below the notes.

121 **3** *f*

♯

Detailed description: This system contains measures 121 through 126. Measure 121 features a triplet of eighth notes marked with a "3" and a forte (*f*) dynamic. The lower staff continues with eighth-note patterns.

127

6 5 ♭4 3 2 3

Detailed description: This system contains measures 127 through 130. The lower staff has a consistent eighth-note rhythm. Fingering numbers are indicated below the notes.

131 *pp* *p* *cres.*

6 3 7 3

Detailed description: This system contains measures 131 through 134. Dynamics include pianissimo (*pp*), piano (*p*), and crescendo (*cres.*). The lower staff features a steady eighth-note pattern.

135 *f*

5 6 6 3 4

Detailed description: This system contains measures 135 through 140. The lower staff begins with a forte (*f*) dynamic and continues with eighth-note patterns. Fingering numbers are provided.

139

Musical notation for measures 139-143. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). Measure 139 is a whole rest in both staves. Measure 140 has a whole rest in the treble and a quarter rest in the bass. Measure 141 has a quarter rest in the treble and a quarter note G2 in the bass. Measure 142 has a quarter rest in the treble and a quarter note F2 in the bass. Measure 143 has a quarter rest in the treble and a quarter note E2 in the bass. A fermata is placed over the E2 note in the bass staff.

144

Tempo Ordinario

Musical notation for measures 144-145. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 144 has a quarter note G2 in the treble and a quarter note G2 in the bass, both marked with a forte (*f*) dynamic. Measure 145 has a quarter note A2 in the treble and a quarter note F2 in the bass, both marked with a forte (*f*) dynamic. A '6' is written below the bass staff in measure 145, and a 'b' is written below the bass staff in measure 144.

145

Musical notation for measures 145-148. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 145 has a quarter note G2 in the treble and a quarter note G2 in the bass. Measure 146 has a quarter note A2 in the treble and a quarter note F2 in the bass. Measure 147 has a quarter note Bb2 in the treble and a quarter note G2 in the bass. Measure 148 has a quarter note C3 in the treble and a quarter note F2 in the bass. Fingerings are indicated by numbers 4, 5, 6, 7, 8 below the bass staff.

149

Musical notation for measures 149-152. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 149 has a quarter note G2 in the treble and a quarter note G2 in the bass. Measure 150 has a quarter note A2 in the treble and a quarter note F2 in the bass. Measure 151 has a quarter note Bb2 in the treble and a quarter note G2 in the bass. Measure 152 has a quarter note C3 in the treble and a quarter note F2 in the bass. A forte (*f*) dynamic is marked in measure 151. Fingerings are indicated by numbers 4, 6 below the bass staff.

153

Musical notation for measures 153-157. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 153 has a quarter note G2 in the treble and a quarter note G2 in the bass. Measure 154 has a quarter note A2 in the treble and a quarter note F2 in the bass. Measure 155 has a quarter note Bb2 in the treble and a quarter note G2 in the bass. Measure 156 has a quarter note C3 in the treble and a quarter note F2 in the bass. Measure 157 has a quarter note D3 in the treble and a quarter note G2 in the bass. A piano (*p*) dynamic is marked in measure 157. Fingerings are indicated by numbers 5, 6, 7, 8, b5, 4, 6, 6, 4, 6, 8, 7, 6, 5 below the bass staff.

158

Musical notation for measures 158-163. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 158 has a quarter note G2 in the treble and a quarter note G2 in the bass. Measure 159 has a quarter note A2 in the treble and a quarter note F2 in the bass. Measure 160 has a quarter note Bb2 in the treble and a quarter note G2 in the bass. Measure 161 has a quarter note C3 in the treble and a quarter note F2 in the bass. Measure 162 has a quarter note D3 in the treble and a quarter note G2 in the bass. Measure 163 has a quarter note E3 in the treble and a quarter note A2 in the bass. A forte (*f*) dynamic is marked in measure 160, and a piano (*p*) dynamic is marked in measure 163. Fingerings are indicated by numbers 6, 4, 6, 6, 9, 8, b6, 5, 4, 3, 6, 6, 4, 2, 6, 6, 4, 3 below the bass staff.

164

Musical notation for measures 164-167. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats. Measure 164 has a quarter note G2 in the treble and a quarter note G2 in the bass. Measure 165 has a quarter note A2 in the treble and a quarter note F2 in the bass. Measure 166 has a quarter note Bb2 in the treble and a quarter note G2 in the bass. Measure 167 has a quarter note C3 in the treble and a quarter note F2 in the bass. A forte (*f*) dynamic is marked in measure 166. Fingerings are indicated by numbers b7, 6, 6, 7, 6, 3, 5, 4, 5, 4, 6, 6, 6 below the bass staff.

169

6 6 6 b7 6 6

173

6 6 5 6 7 6

177

6 6 6 b5 9 6 8 6 5

181

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

186

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

192

7 6 7 6 7 7 7 7

200

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

205

b7 6 6 7 6 3 f 6 6 6

210

6 6 6 6 b7 6 6

214

6 6 5 6 7 6

[BASSO CONTINUO]*

218

Musical staff for measure 218, bass clef, two flats. The staff contains a sequence of eighth notes. Below the staff are the following figures: 6, 6, 6, 6, 6, 6, 9, 8, 6, 5.

222

Musical staff for measure 222, bass clef, two flats. The staff contains a sequence of eighth notes. Below the staff are the following figures: 6, 6, 6, 5, 6, ♭, ♭, 6, 7, 6, ♭7.

227

Musical staff for measure 227, bass clef, two flats. The staff contains a sequence of eighth notes with some rests. Below the staff are the following figures: 7, 6, 6, ♭, 6, ♯6, ♭, 6, ♯6, 6, ♭.

233

Musical staff for measure 233, bass clef, two flats. The staff contains a sequence of eighth notes. Below the staff are the following figures: 7, 6, 7, 6, 7, ♭7, 7, 7, ♭.