

## 23. Air [Fairy]: And ever, ever, in a ring

*And ever, ever, in a ring,  
Like to the Garter's circle, sing.*

## Recitative [Fairy]: In emerald tufts *the motto* write

"In emerald tufts *the motto* write,  
"Of flowers purple, blue, and white;  
"Like sapphire, pearl, embroidery,  
"Buckled below fair knighthood's knee."\*  
Away, disperse; the white plumed train  
Begin their march along the plain,  
In solemn pomp from yonder hall;  
Vanish, and attend my call!

*Exeunt FAIRIES.*

*Manent the two PRINCIPAL FAIRIES.*

## 24. Air (Second Fairy): Melt earth to sea, sea flow to air

*Andante*

[Violin 1] *p* *tr*

[Violin 2] *[p]* *tr*

[Bassi] *p*

Vn 1 *f* *p* *tr* *[3]*

Vn 2 *f* *p* *3* *tr* *3*

Bassi *f* *p* *f* *p* *f* *6* *5* *7* *6* *5* *3*

\* 'The lines within inverted commas are omitted in the representation' (Source D).

9

Vn 1 *p* *tr* *[v]* *[pp]*

Vn 2 *p* *tr* *[v]* *[pp]*

Second Fairy Melt earth\_ to\_ sea, sea flow\_ to\_ air, And air fly, *[3]* *tr* *[3]*

Bassi *p* *pp*

14

Vn 1 *[v]* *[v]* *f* *p*

Vn 2 *[v]* *[v]* *f* *p*

Second Fairy fly in - to fire, While we, in *tr*

Bassi *[f]* 6 5 6 6

18

Vn 1 *f* *tr* *3* *p* *f* *3* *3* *p*

Vn 2 *f* *tr* *3* *p* *f* *3* *3* *p*

Second Fairy songs, to Ar - thur's chair Bear

Bassi 7 *[p]* 3 6 4 4 *[f]* 6 *[p]* 6

21

Vn 1

Vn 2

Second Fairy

O - be - ron's de - sire, bear, O - be - ron's de - sire!

Bassi

6 6 6 6 5

25

Vn 1

Vn 2

Second Fairy

Melt earth to sea, sea flow to air, And

Bassi

29

Vn 1

Vn 2

Second Fairy

air fly, fly in - to fire,

Bassi

6 6 5 [f]

33

Vn 1 *p* *f* *p* *f* *p*

Vn 2 *p* *f* *p* *f* *p*

Second Fairy  
While we, in songs, \_\_\_\_\_ to Ar - thur's chair Bear

Bassi *[p]* 6  $\frac{6}{b}$  *[f]* 7 *[p]*  $\frac{5}{3}$   $\frac{6}{4}$  *[f]* 6 *[p]* 6

37

Vn 1 *f*

Vn 2 *f*

Second Fairy  
O - be-ron's de - sire, bear O - - be - ron's\_\_ de - sire!

Bassi  $\frac{6}{5}$  6 6 6 6  $\frac{6}{4}$   $\frac{5}{3}$  *f*

41

Vn 1 *[v]* *[v]* *[v]* *Exeunt.*

Vn 2 *[v]* *[v]* *[v]*

Bassi 6 6 6 6  $\frac{5}{4}$   $\frac{5}{3}$  *[Viola]*

Violins 1 & 2

**TACET**



A musical staff for Violins 1 & 2. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The rest of the staff is filled with a thick black bar, indicating a tacet instruction. The word "TACET" is written above the staff.

[Violin 1]

# 24. Air (Second Fairy): Melt earth to sea, sea flow to air

*Andante*

*p*

5 *f* *p* *f* *p* *f*

9 *p* [*pp*]

14 [*f*] [*p*]

18 *f* *p* *f* *p*

21 *f* *p*

26 *f* *p*

29 *f*

33

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

*tr* *3* *3* *tr*

38

*f* *tr*

41

[v] [v] [v] *Exeunt.*

Detailed description: This is a musical score for Violin 1, consisting of three staves of music. The first staff (measures 33-37) begins with a piano (*p*) dynamic, followed by a forte (*f*) section with a trill (*tr*) and two triplets (*3*), and ends with a piano (*p*) section. The second staff (measures 38-40) starts with a forte (*f*) dynamic and includes a trill (*tr*). The third staff (measures 41) features a series of sixteenth-note patterns, ending with three measures marked with a violin bowing symbol [v] and the instruction *Exeunt.* The key signature is one flat (B-flat), and the time signature is 4/4.

[Violin 2]

# 24. Air (Second Fairy): Melt earth to sea, sea flow to air

Measures 1-4: Treble clef, key signature of two flats (B-flat and E-flat), 2/2 time signature. Measure 1 starts with a piano (*p*) dynamic. The melody features a trill (*tr*) on the second measure and a fermata on the fourth measure.

Measures 5-8: Treble clef, key signature of two flats, 2/2 time signature. Measure 5 starts with a forte (*f*) dynamic. The melody includes a piano (*p*) dynamic, a triplet of eighth notes (*3*), and trills (*tr*) on measures 6 and 7.

Measures 9-13: Treble clef, key signature of two flats, 2/2 time signature. Measure 9 starts with a piano (*p*) dynamic. The melody features trills (*tr*) on measures 10 and 11, and a very piano (*pp*) dynamic marking at the end of measure 13.

Measures 14-17: Treble clef, key signature of two flats, 2/2 time signature. Measure 14 starts with a piano (*p*) dynamic. The melody includes a forte (*f*) dynamic and a piano (*p*) dynamic. There are also some rests and a fermata on measure 17.

Measures 18-20: Treble clef, key signature of two flats, 2/2 time signature. Measure 18 starts with a forte (*f*) dynamic. The melody includes a piano (*p*) dynamic, a forte (*f*) dynamic, and triplets of eighth notes (*3*) on measures 19 and 20.

Measures 21-26: Treble clef, key signature of two flats, 2/2 time signature. Measure 21 starts with a piano (*p*) dynamic. The melody features trills (*tr*) on measures 21 and 25, and a fermata on measure 22.

Measures 27-29: Treble clef, key signature of two flats, 2/2 time signature. Measure 27 starts with a piano (*p*) dynamic. The melody includes a trill (*tr*) on measure 28 and a fermata on measure 29.

Measures 30-31: Treble clef, key signature of two flats, 2/2 time signature. Measure 30 starts with a piano (*p*) dynamic. The melody includes a forte (*f*) dynamic and a fermata on measure 31.



33

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

*f*

*[v]* *[v]* *[v]*

[Viola]

Voice

**TACET**



A musical staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The staff is filled with a thick black bar, indicating a tacet. The word "TACET" is written above the staff.

Second Fairy

24. Air (Second Fairy): Melt earth to sea, sea flow to air

8

9

Melt earth\_ to\_ sea, sea flow\_ to\_ air,\_ And air fly,\_\_\_\_\_

14

fly in - to fire,

17

While we, in songs,\_\_\_\_\_ to Ar-thur's chair Bear

21

O - be ron's de - sire, bear, O - be - ron's de - sire! Melt earth\_ to\_

26

sea, sea flow\_ to\_ air, And air fly,\_\_\_\_\_

30

fly in - to fire,

33

While we, in songs,\_\_\_\_\_ to Ar-thur's chair Bear O - be ron's de -

38

sire, bear O - - be - ron's\_ de - sire!

4

[Bassi]

# 24. Air (Second Fairy): Melt earth to sea, sea flow to air

1 *p*

4 *f* *p* 6 *f* 6 *p* *f* 6 5 7 6 4 5

9 *p* *pp*

15 *[f]* 6 6 6 *[p]* 5 6 6 *[f]* 6 *[p]* 6

\*The lines within inverted commas are omitted in the representation (Source D).

21 6 6 6 6 6 5

27 6 6 6 *[f]*

33 *[p]* 6 6 *[f]* *[p]* 5 6 *[f]* 6 *[p]* 6 6 6

39 *f* 6 6 6 6 6 6 6 5