

*At this, other SATYRS come forth severally,  
and amongst them a SILENUS.*

SECOND SATYR      Thank us, and we shall do so.

THIRD SATYR      Ay, our number soon will grow.

SECOND SATYR      See Silenus!

THIRD SATYR              Cercops, too!

FOURTH SATYR      Yes. What is there now to do?

FIFTH SATYR      Are there any nymphs to woo?

FOURTH SATYR      If there be, let me have two.

SILENUS              Chaster language! These are nights  
Solemn to the shining rites  
Of the Fairy Prince and knights,  
While the moon their orgies lights.

SECOND SATYR      Will they come abroad, anon?

THIRD SATYR      Shall we see young Oberon?

FOURTH SATYR      Is he such a princely one,  
As you spake him long ago?

### 6a. Air (Silenus): Satyrs, he doth fill with grace\*

**Tempo di Gavotto**

[Violin 1] *[p]*

[Violin 2] *[p]*

Silenus  
Sa - tyrs, sa - tyrs, he doth fill with grace Ev - 'ry sea - son, ev - 'ry

[Bassi] *p* 6 6 7 6 6 5 4 #

\* See notes in Textual Commentary

6

Vn 1 *f* *p*

Vn 2 *f* *p*

Silenus  
place; Beau - ty dwells but in his face: He's the

Bassi *f* *p*  
6 5 4 # 6 # 5 7 6 # 4+

11

Vn 1 *f* *p*

Vn 2 *f* *p*

Silenus  
height of all our race. Sa - tyrs, he doth fill with

Bassi *f* *p*  
6 6 4 5 6 5 4 # P 4+ 6 #

16

Vn 1

Vn 2

Silenus  
grace Ev - 'ry sea - son, ev - 'ry place; Beau - ty dwells but in his face: He's the

Bassi  
6 6 6 5 # 6 6 6 4 4+

21

Vn 1

Vn 2

Silenus

Bassi

*f* *p*

*f* *p*

height of all our\_ race, of all,

6 6 # *f* 6 6 7 6 7 7

*p*

26

Vn 1

Vn 2

Silenus

Bassi

*f*

*f*

of all

*f* 6 7 6 7 7

30

Vn 1

Vn 2

Silenus

Bassi

*f* *p*

*f* *p*

[3] [3] our race, he's the height of all our race. Beau - ty

# 6 5 6 # *f* *p* 6

36

Vn 1

Vn 2

Silenus

dewlls but in his face: He's the height of all our race, he's the height of all our

Bassi

4+ 6 δ 6 6 6 Octaves

41

Vn 1

Vn 2

Silenus

race, he's the height of all our race.

Bassi

*f* *f* *f* 6 δ 6 6 6 4

46

Vn 1

Vn 2

Bassi

6 4+ 6 δ # 6 4+ 6 δ 6 6 4+

50

Vn 1

Vn 2

Silenus

Bassi

Our Pan's

6 6 # Octaves 6 4 #

54

Vn 1

Vn 2

Silenus

Bassi

fa - ther, our Pan's fa - ther, god of tongue, god of

4 # 6 9 8 f 6 4 3 p 4 6 6 6

59

Vn 1

Vn 2

Silenus

Bassi

tongue, Bac - chus, tho' he still be young, Phoebus, when he crown - ed

# f p f p 4+ 6 6 4 6 Octaves 2



78

Vn 1

Vn 2

Silenus

Bassi

love

Octaves

83

Vn 1

Vn 2

Silenus

Bassi

lie, love - lie, love - lie than the spring in

*f* *p* *Cresc.* [*mf*] [*f*]

*f* *p* *Cresc.* *mf* *f*

*f* *p* *Cresc.* *mf* *f*

88

Vn 1

Vn 2

Silenus

Bassi

May.

*ff* *ff*

4 6 7

93

Vn 1

Vn 2

Bassi

[Viola]

6/4 6/4 7/4 6/4 5/4

6b. Chorus (Satyrs): Oh, that he would come away!

[Violin 1]

First Satyr

Oh, that he would come a - way! Oh, that

103

First Satyr

he would come a - way! Love - lier than the spring in May. Oh, \_\_\_\_\_

109

First Satyr

\_\_\_\_\_ that he \_\_\_\_\_ would come \_\_\_\_\_ a - way! Love - lier, love - lier than the

115

First Satyr

spring \_\_\_\_\_ in May, love - lier, love - lier than the spring in May, love - lier

121

First Satyr

than the spring, than the spring \_\_\_\_\_ in May. \_\_\_\_\_

127

First Satyr

Oh, that he would come, would come a - way! Love - lier



132

First Satyr

than the spring in May, Oh, that he would come

137

First Satyr

a - way, would come a - way!

## 7. Gavotte: Figure dance (Satyrs)

*The airs for the grand dance of the SATYRS.*

[Moderate]

[Orchestra]

[f] p f

5

Orch.

p [f]

9

Orch.

p f

13

Orch.

p f

At this, other SATYRS come forth severally,  
and amongst them a SILENUS.

# 7. Gavotte: Figure dance (Satyrs)

The airs for the grand dance of the SATYRS.

SECOND SATYR Thank us, and we shall do so.

[Moderate]  
THIRD SATYR Ay, our number soon will grow.

TACET TACET

SECOND SATYR See Silenus!

THIRD SATYR Cercops, too!

FOURTH SATYR Yes. What is there now to do?

FIFTH SATYR Are there any nymphs to woo?

3

FOURTH SATYR If the boys let me have two,

SILENUS Chaster language! These are nights  
Solemn to the shining rites  
Of the Fairy Prince and knights,  
While the moon their orgies lights.

SECOND SATYR Will they come abroad, anon?

7

THIRD SATYR Shall we see young Oberon?

FOURTH SATYR Is he such a princely one,  
As you spake him long ago?

11

tr tr

tr f

14



# 6a. Air (Silenus): Satyrs, he doth fill with grace\*

SECOND SATYR

Thank us, and we shall do so.

Tempo di Gavotto

THIRD SATYR

Ay, our number soon will grow.

[p]

SECOND SATYR

See Silenus!

THIRD SATYR

Cercops, too!

FOURTH SATYR

Yes. What is there now to do?

6

f

p

FIFTH SATYR

Are there any nymphs to woo?

FOURTH SATYR

If there be, let me have two.

SILENUS

Chaster language! These are nights  
Solemn to the shining rites  
Of the Fairy Prince and knights,  
While the moon their orgies lights.

12

f

p

SECOND SATYR

Will they come abroad, anon?

THIRD SATYR

Shall we see young Oberon?

16

f

p

FOURTH SATYR

Is he such a princely one,  
As you spake him long ago?

21

f

p

26

f

31

f

p

36

41

46

50

55

60

64

70

74

78

83

*f* *p* [*mf*] [*f*] *ff*

Musical staff 83-88: Treble clef, key signature of two sharps (F# and C#), common time. Measure 83: quarter note G4, quarter rest, quarter note G4 with a fermata. Measure 84: whole rest. Measure 85: quarter notes G4 and A4. Measure 86: quarter notes G4 and A4. Measure 87: quarter notes G4 and A4. Measure 88: eighth notes G4, A4, B4, C5, B4, A4, G4.

89

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

Musical staff 89-92: Treble clef, key signature of two sharps. Measure 89: eighth notes G4, A4, B4, C5, B4, A4, G4 with a trill. Measure 90: eighth notes G4, A4, B4, C5, B4, A4, G4 with a trill. Measure 91: eighth notes G4, A4, B4, C5, B4, A4, G4 with a trill. Measure 92: eighth notes G4, A4, B4, C5, B4, A4, G4 with a trill.

93

Musical staff 93-94: Treble clef, key signature of two sharps. Measure 93: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 94: eighth notes G4, A4, B4, C5, B4, A4, G4.

95

[. . . . .] **TACET**

Musical staff 95-96: Treble clef, key signature of two sharps. Measure 95: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 96: eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and the word TACET.

**TACET**

Musical staff 97-98: Treble clef, key signature of two sharps. The staff is empty, indicating a full measure of rest (TACET).

# 6a. Air (Silenus): Satyrs, he doth fill with grace\*

SECOND SATYR Thank us, and we shall do so.

THIRD SATYR Ay, our number soon will grow.

[p] See Silenus!

THIRD SATYR Cercops, too!

FOURTH SATYR Yes. What is there now to do?

f Are there any nymphs to woo?  
FOURTH SATYR If there be, let me have two.

FOURTH SATYR If there be, let me have two.

SILENUS Chaster language! These are nights  
Solemn to the shining rites  
Of the Fairy Prince and knights,  
While the moon their orgies lights.

f p

SECOND SATYR Will they come abroad, anon?

THIRD SATYR Shall we see young Oberon?

f

FOURTH SATYR Is he such a princely one,  
As you spake him long ago?

FOURTH SATYR Is he such a princely one,  
As you spake him long ago?

f p

f

f p





83

*f* *p* *Cresc.* [*mf*] [*f*] *ff*

89

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

93

95

[.] . . . . .

TACET

[Viola]

TACET

# 6b. Chorus (Satyrs): Oh, that he would come away!

*and amongst them a SILENUS*

SECOND SATYR Thank us, and we shall do so.

THIRD SATYR Ay, our number soon will grow.

**TACET**

First Satyr

SECOND SATYR See Silenus!

THIRD SATYR Oh, that he would come a-way! Cercops, too!

101

FOURTH SATYR Yes, What is there now to do?

FIFTH SATYR Oh, that he would come a-way! Love-lier than the spring in May.

107

FOURTH SATYR If there be, let me have two.

SILENUS Chaster language! These are nights Solemn to the shining rites Of the Fairy Prince and knights, While the moon their orgies lights.

Oh, that he would come

113

SECOND SATYR Will they come abroad, anon?

Love-lier, love-lier than the spring in May, love-lier, love-lier than the

THIRD SATYR Shall we see young Oberon?

119

FOURTH SATYR Is he such a princely one, As you spake him long ago?

spring in May, love-lier than the spring, than the spring in May.

126

Oh, that he would come, would come a-way! Love-lier

132

than the spring in May, Oh, that he would come a-

138

way, would come a-way!

**TACET**

# 6a. Air (Silenus): Satyrs, he doth fill with grace\*

and amongst them a SILENUS

SECOND SATYR

Thank us, and we shall do so.

THIRD SATYR

Ay, our number soon will grow.

Sa-tyrs, sa-tyrs, he doth fill with grace Ev-'ry sea-son, ev -'ry  
 SECOND SATYR See Silenus!  
 THIRD SATYR Cercops, too!

6

FOURTH SATYR

Yes. What is there now to do?

FIFTH SATYR

Are there any nymphs to woo?

place; Beau-ty dwells but in his face: He's the height of all our  
 FOURTH SATYR If there be, let me have two.

12

SILENUS

Chaster language! These are nights

race. Sa-tyrs, he doth fill with grace Ev-'ry  
 Solemp to the shifting riles  
 Of the Fairy Prince and knights,  
 While the moon their orgies lights.

17

SECOND SATYR

Will they come abroad, anon?

THIRD SATYR

Shall we see young Oberon?

sea - son, ev - 'ry place; Beau - ty dwells but in his face: He's the  
 FOURTH SATYR Is he such a princely one,  
 As you spake him long ago?

21

height of all our race, of all,

25

of all

29

our

32

race, he's the height of all our race. Beau - ty



93

**4**

**TACET**

**TACET**



# 6a. Air (Silenus): Satyrs, he doth fill with grace\*

and amongst them a SILENUS

SECOND SATYR Thank us, and we shall do so.

THIRD SATYR Ay, our number soon will grow.

Musical notation for measures 1-6. Bass clef, key signature of two sharps (F# and C#), time signature of 2/2. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated by numbers 6, 6, 7, 6, 6, 5, 4, #.

FOURTH SATYR Yes. What is there now to do?

FIFTH SATYR Are there any nymphs to woo?

Musical notation for measures 7-10. Bass clef, key signature of two sharps. Measure 7 starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 6, 5, 4, #.

FOURTH SATYR # If there be, let me have two.

SILENUS Chaster language! These are nights  
Solemn to the shining rites  
Of the Fairy Prince and knights,  
While the moon their orgies lights.

Musical notation for measures 11-15. Bass clef, key signature of two sharps. Measure 11 starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 6, 6, 4, #, 6, 6, 4, #.

SECOND SATYR # Will they come abroad, anon?

THIRD SATYR Shall we see young Oberon?

Musical notation for measures 16-20. Bass clef, key signature of two sharps. Measure 16 starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 6, 6, 6, #, 6, 6, 7, 6, 7, #.

FOURTH SATYR # Is he such a princely one,  
As you spake him long ago?

Musical notation for measures 21-25. Bass clef, key signature of two sharps. Measure 21 starts with a forte (*f*) dynamic. Measure 22 starts with a piano (*p*) dynamic. Fingerings are indicated by numbers 6, 6, #, 6, 6, 7, 6, 7, #.

Musical notation for measures 26-30. Bass clef, key signature of two sharps. Measure 26 starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 6, 7, 6, 7, #.

Musical notation for measures 31-35. Bass clef, key signature of two sharps. Measure 31 starts with a forte (*f*) dynamic. Measure 34 starts with a piano (*p*) dynamic. Fingerings are indicated by numbers #, 6, 4, #, 6, #, 6, #.

See notes in Textual Commentary

36

Musical staff 36: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various fingering numbers (4+, 6, 6, 6, 6, 6) and the instruction "Octaves".

41

Musical staff 41: Bass clef, key signature of two sharps. The staff contains a sequence of notes with a dynamic marking of *f* and a fingering number of 6.

45

Musical staff 45: Bass clef, key signature of two sharps. The staff contains a sequence of notes with various fingering numbers (6, 6, 6, 6, 6, 6, 6, #, 6, 4+, 6, 6, 6, 4+, 6, 4+).

50

Musical staff 50: Bass clef, key signature of two sharps. The staff contains a sequence of notes with various fingering numbers (6, 6, #, 6, 4, #, 4, #, 6) and the instruction "Octaves".

55

Musical staff 55: Bass clef, key signature of two sharps. The staff contains a sequence of notes with various fingering numbers (9, 8, 3, 6, 4, 3, 6, 6, 6, #, 6) and dynamic markings of *f* and *p*.

60

Musical staff 60: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings of *p* and *f*, and various fingering numbers (4+, 6, 6, 4, 6) and the instruction "Octaves".

64

Musical staff 64: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings of *f* and *p*, and various fingering numbers (4, 5, 9, 6, 4, 3, 9, 6, 4, 3, 9, 6, 4, 3).

69

Musical staff 69: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings of *p* and *f*, and various fingering numbers (7, 6, 6, 4, 6, 6) and the instruction "tr".

74

Musical staff 74: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings of *p* and *f*, and the instruction "tr" and "Octaves".

78

Musical staff 78: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings of *f* and the instruction "tr" and "Octaves".

83

Musical staff 83: Bass clef, key signature of two sharps (F# and C#). The staff contains a half note with a fermata, followed by a whole rest, then a series of eighth notes, and finally a sixteenth-note run. Dynamics include *f*, *p*, *Cresc.*, *mf*, and *f*. Fingerings are indicated as 6, 4, and 5.

88

Musical staff 88: Bass clef, key signature of two sharps. The staff contains eighth notes, a dotted quarter note, and eighth notes with trills (*tr*). Dynamics include *ff*. Fingerings are indicated as 4, 6, and 7.

93

Musical staff 93: Bass clef, key signature of two sharps. The staff contains eighth notes and quarter notes. Dynamics include *ff*. Fingerings are indicated as 6, 4, 7, 6, and 5. The staff concludes with a double bar line and a common time signature (C).

### 7. Gavotte: Figure dance (Satyrs)

*The airs for the grand dance of the SATYRS.*

