

“ONCE UPON A TIME”

A FAIRY CANTATA

BY

G. H. JESSOP

AND

LIZA LEHMANN.

—

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LONDON AND NEW YORK.

“ONCE UPON A TIME.”

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BOOSEY & CO.,
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NEW EDITION.

“ONCE UPON A TIME,”

A Fairy Cantata.

THE ANCIENT STORY OF
“THE SLEEPING BEAUTY,”

RETOLD AND LYRICALLY ARRANGED BY

G. H. JESSOP,

THE MUSIC COMPOSED BY

LIZA LEHMANN.

PRICE TWO SHILLINGS AND SIXPENCE.

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To the
Countess of Bective
in affection and gratitude
I dedicate this work.

L. L.

“ONCE UPON A TIME.”

*A NARRATOR (to read the story).

FAIRY SUNBEAM	}	Soprano.
PRINCESS MAYBLOSSOM								
FAIRY NETTLESTING	}	Mezzo Soprano or Contralto.		
A GIPSY WOMAN								
PRINCE CHARMING	Tenor.	

CHORUS,

ORCHESTRA AND PIANOFORTE.

The story is divided into three chapters:—

I.—THE CHRISTENING.

II.—THE FATED SPINNING-WHEEL.

III.—THE AWAKENING.

* *The narrator to remain seated throughout until the point indicated on page 110.*

"ONCE UPON A TIME."

PROLOGUE.—(CHORUS.)

There is a world we all do know—
The happy world of "Long-ago";
A world of bluer skies than ours,
Of greener grass, of sweeter flowers,
A world wherein the people are
Better or worse than we by far,
A lovely world of queens and kings,
Of wizard lore and fairy rings,
A world for ever in its prime,
And dated "Once upon a time."

* * * * *

There is a world we all do know—
The happy world of "Long-ago."

FIRST CHAPTER.

(*The Christening.*)

THE FAIRIES' GIFTS.

Spoken) "I dower this infant with beauty,
More fair shall she be than the fairest."

"Her foot shall be light as the fawn's,
And her every movement as graceful."

"I give her the tongue of an angel,
A wit that shall flash without wounding."

"She shall dance with the step of a fay,
As light as a blossom wind-shaken."

"I give her the nightingale's voice,
Her song shall raise mortals to Heaven."

"I give her the name of an elf,
I, Maybud, baptize her Mayblossom."

CHORUS.

She shall be the fairest,
Blest with gifts the rarest;
Love shall fly to her in rapture,
Kiss her feet and sue for capture;
Pain shall shun her, sorrow flee her,
Joy beside her shall breathe free-er;
All her life shall be a pageant,
Princess of a future radiant.

FAIRY NETTLESTING'S SONG.

Hark, hark, hark!

Mark, mark, mark!

The love and blessing shall both be short,
The grace and beauty shall soon be done—
Ere her fifteenth birthday has come and gone,
She shall die in her father's court.
She shall live in smiles for her fifteen years,
Shall know no grief and shed no tears—
(For so have my sisters promised her);
But far, far off I can hear the whirr—
The whirr of a flying spinning-wheel,
And the spindle's point is sharp and keen—
It shall pierce her rosy palm, I ween!
One blood-red spot, one flutt'ring breath,
Then closed eyes—and death!

THE KING.

(Spoken.) "The cruel doom is spoken—
But we will turn the curse aside!
The royal edict now goes forth
From East to West, from South to North,
That every spindle, flax-betied,
Shall from this hour be cast aside.
Let every spinning-wheel be broken
That turns in our dominions wide,
Nor be among our subjects known
Till fifteen midsummers have flown."

FAIRY SUNBEAM'S SONG.

My Princess, my Princess, so fair and so gifted,
A cloud hangs above thee that may not be lifted;
A fairy has said it,
I dare not unsay it;
But this I can promise,
And will for thy sake:
The spindle *shall* pierce thee,
But thou need'st not dread it,
Though slain to all seeming,
My child, thou shalt wake.

Thou'lt sleep through the winters,
And sleep through the summers,
A sleep that shall hold thee
A hundred long years;
Secluded, unnoticed
By goers and comers,
Till he, the predestined
Prince Charming appears.

ii.

Then oh! what a waking
Shall come to thy slumbers,
'Thou'lt rise from thy pillow
As fresh as a rose;
The years shall not mark thee,
Untouched by their numbers
Thy life shall begin
When thine eyelids unclose.

Last verse repeated with Chorus.

SHORT INTERMEZZO.

SECOND CHAPTER.

(The Fated Spinning-wheel.)

WALTZ SONG.—(CHORUS AND PRINCESS MAYBLOSSOM.)

Light, light, light, light,
In a maze of rosy pleasure;
Light, light, light, light,
Sure a fairy taught the measure.
Light, light, light, light,
Is there any like our treasure?
Oh, how sweet! fair and fleet!
Watch her dainty feet!
Light, light, etc.

Happy they that nurtured the rose upon the tree.
Happy he that gathers the blossom—happy he!

PRINCESS AND CHORUS.

Ah! light, light, light, light,
In a maze of rosy pleasure;
Light, light, light, light,
{ Yes, a fairy taught the measure,
{ Sure a fairy taught the measure.
Light, light, light, light,
{ Youth is joy, and joy's a treasure;
{ Is there any like our treasure?
{ Oh, how sweet! gay and fleet!
{ Oh, how sweet! fair and fleet!
{ Fall my dancing feet!
{ Watch her dainty feet!
Light, light, light, light, light!

SCENE.—(FAIRY NETTLESTING AND PRINCESS MAYBLOSSOM.)

FAIRY NETTLESTING.

"Come, my dear, and watch the wheel—
Nearer, nearer!
See the thread upon the reel—
Nearer, nearer,

PRINCESS MAYBLOSSOM.

"Oh, how tunefully it hums!
And how fast the smooth thread comes!"

NETTLESTING.

"Take it, dear, and tend the spindle,
Work the flax, and let it dwindle;
Come! come! come!

SPINNING SONG.—(PRINCESS MAYBLOSSOM.)

Feed the flax and turn the wheel—
Faster, faster!
Wind the thread upon the reel—
Faster, faster!
Faster still, and growing smoother,
Running from the reel;
Bees must fancy flowers grew there,
I can hear them round my wheel!

Feed the flax and turn the wheel—
Faster, faster!
Wind the thread upon the reel—
Faster, faster!
Faster still, and ever quicker,
Sounding like a harp;
See, the spindle point a-flicker—
Have a care for spindle sharp!

Feed the flax and turn the wheel—
Faster, faster!
Wind the thread upon the reel—
Faster, faster!
Feed the flax and let it run—
Flax as yellow as the sun.
Ah! Ah!

(She pricks her hand.)

CHORUS.

Fair, oh! so fair!
Fair, oh! so fair!
Still on her soft cheek the life blood is warm,
Gold still her hair.
Surely e'en Death must love her,
And the flowers will spring above her,
Proudly bright to think they cover
Beauty so rare.

* * * * *

Fair, oh! so fair!

FAIRY SUNBEAM (*spoken*).

"When fifteen mortal years ago,
You saw me last in "Faraway,"
I warned you all would happen so,
Exactly as it has to-day.
Now I repeat the words I said:
The Princess *sleeps*—she is *not* dead."

CHORUS. Wake her! Wake her! Wake her!

FAIRY SUNBEAM.

"That may not be; as she is lying
So shall she lie a hundred years;
But, lest ye spend your lives in sorrow,
A slumber spell on *all* I cast.
Ye'll wake as ye might wake to-morrow,
When all the hundred years have passed.

The ties that knit you, lovers, brothers,
Courtier or king, I will not break;
Each shall be as he was to others—
Together sleep! Together wake!"

CHORUS.

Come, then, oh, come, thou midnight spell!
 Come, then, oh, come!
 Lull us to rest for a hundred years,
 Till the day when Prince Charming appears.
 Spread from the lattice, thou climbing rose,
 Thicken thy stems in a binding fence,
 Be thou the guard of our deep repose,
 That none may enter and none go hence;
 Spring from your rootlets beneath the grass,
 Linden and beech, in a trackless maze,
 Make ye a forest that none may pass
 Till we have slept our appointed days.
 And weave your branches above her head—
 The Sleeping Beauty's, a hundred years,
 And show no pathway to any tread
 Till the predestined Prince Charming appears.
 (*Sleep begins to overpower.*)
 Come, then, oh, come, thou midnight spell!—
 Oh, come!

SHORT INTERMEZZO.

THIRD CHAPTER.

(*The Awakening.*)

(*Spoken.*) As long as the sun
 Shall send down a beam,
 While waters shall run,
 While rainbows shall gleam,
 While singeth a bird,
 While a butterfly dips,
 The once plighted word
 From a true lady's lips
 Shall nevermore be broken.

THE GIPSY'S SONG.

"Long ago, I have heard it said,
 Where yonder forest is waving dark,
 A stately palace reared its head,
 And all around a glorious park.
 A King reigned there and the country smiled,
 And all were free to come and go!
 A child had he—an only child—
 But this was a hundred years ago.
 The story runs, she was passing sweet,
 Hair of gold and a neck of snow,
 Of dainty figure and fairy feet—
 But this was a hundred years ago.
 She sang, she laughed, she never wept,
 For ne'er had maid less cause for tears,
 Till a spell was cast on her, and she slept—
 A sleep to last a hundred years.

And this is the spell was cast on her,
 A hundred summers and winters since,
 To slumber dreamless, and never stir
 Till kissed to life by a fair young Prince.
 The tangled briar, the long rank grass,
 Sprang up above each path and glade,
 And poisoned thorns that none may pass
 Till the Prince shall come to wake the maid."

PRINCE CHARMING'S SONG.

By my sword, 'tis none other than I!
 It is I am the Prince who shall venture and dare!
 It is I am predestined to rescue the fair!
 Ah, my Princess! I picture thine exquisite form,
 Thy grace and thy beauty, still youthful and warm!
 Shall I liken thy grace to the swift swallow's wing?
 Thy mien to bright cloudlets, forgetful of showers?
 I can fancy thy voice like the zephyr of spring,
 Low whispering love to the innocent flowers.
 Ah! I know not the peach-bloom that shadows thy
 cheek,
 I know not the cherry-like sweets of thy lip!
 Can a bee find a blossom he dares not to seek?
 Can he taste of a nectar forbidden to sip?
 But mine be the triumph and mine be the prize,
 The fairest, the greatest that mortal has known;
 Thou hast slumbered enough; let me gaze in thine
 eyes;
 I come with a kiss to awake thee, my own—
 I come! I come! I come!

PRINCE CHARMING and Chorus of Invisible Spirits
in the wood.

PRINCE. Dark is the forest,
 And toilsome its steeps!
 CHORUS. Onward! push onward
 To where Beauty sleeps!
 PRINCE. White fangs and fiery eyes
 Gleam past each tree!
 CHORUS. Onward! for Beauty lies
 Waiting for thee!
 PRINCE. Oh! that my heart may be
 Strong for the task!
 CHORUS. Fate has in store for thee
 All thou canst ask!
 PRINCE. Dark is the forest
 And thorny its brakes!
 PRINCE and CHORUS. { Ah, how the sky will clear
 When she awakes!

PRINCE'S voice dying away in distance.

I come! I come! I come!

DUET.—PRINCE CHARMING *and* PRINCESS MAY-BLOSSOM.

PRINCE.

My Princess, my Princess, the tale I had heard,
But never imagined such beauty as this!
A century sleeping and never disturbed!
Now take, thou beloved, the awakening kiss.

PRINCESS (*waking, as from a dream*).

I hear the birds singing,
I see the dawn breaking—

PRINCE. (She stirs, she speaks!)

PRINCESS. How brilliant the sunshine!
How mellow the song!

PRINCE. Ah, Princess, fair Princess! my fate was to
capture

Those eyes' first regard and those lips'
virgin kiss;
A hundred years treasured, now mine be the
rapture
To serve thee and love thee for ever like
this!

PRINCESS. I've slept through the winters
And slept through the summers,
A sleep that has held me
A hundred long years.
Secluded, unnoticed
By goers and comers,
Till now the predestined
Prince Charming appears.

Then, oh! what a waking
Has come to my slumbers!
I rise from my pillow
As fresh as a rose.
The years have not marked me;
Untouched by their numbers,
My life shall begin
As mine eyelids unclose

BOTH. Then, oh! what a waking
Has come to {my } slumbers
 {thy }
I rise } from {my } pillow
Arise } {thy }
As fresh as a rose.

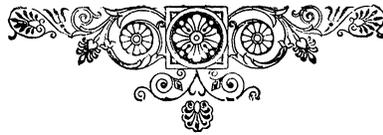
The years have not marked { me ;
 } thee ;
Untouched by their numbers,
My } life shall begin
Thy }
As { mine } eyelids unclose.
 { thine }

CHORUS.

And the spellbound Palace at once awoke,
The spellbound chimneys began to smoke ;
And the clocks all struck
And the spits all turned,
And the fountains played,
And the fires all burned ;
And the marriage rites were solemnly said,
And the happy pair were wed,
And the ring was blessed and the bells were rung,
And the satin shoes were flung ;
And they'll add, no doubt, who tell the tale,
How the fountains spouted wine and ale,
And merriment rang from floor to rafter,
And they all lived happily for ever after.

There is a world we all do know—
The happy world of "Long-ago."

FINIS.



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“ONCE UPON A TIME.”

"ONCE UPON A TIME."

(A FAIRY CANTATA.)

Words by
G. H. JESSOP.

Music by
LIZA LEHMANN

PRELUDE.

Allegretto. $\text{♩} = 160.$

** PIANO.*

ff (Fanfare)

con sva.

p

gradually

cresc. -

f very crisp and staccato

N. B.— The pedal has only been marked where a special effect is to be ensured.

* The Pianoforte part for use with Orchestra is totally different and can be obtained separately.

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H. 3776.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The treble staff features a melody with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation to the first system, maintaining the melodic and harmonic structure.

The third system introduces a more complex texture with a wavy line in the treble staff, possibly indicating a tremolo or a specific performance technique. The bass staff continues with its accompaniment.

The fourth system features a melodic flourish in the treble staff. The tempo marking *poco rall.* is placed in the bass staff towards the end of the system.

The fifth system is marked with a large 'B' in the treble staff, indicating a section change. It includes the dynamic marking *dim.* in the bass staff. The notation shows a final melodic phrase in the treble and sustained chords in the bass.

PROLOGUE.

Poco meno. ♩ = 120.
Simply.

CHORUS.

There is a world we all do know, The hap-py world of
 There is a world we all, we
 There is a world we all, we
 There is a world we all, we

long a - go... A
 all do know...
 all do know...
 all do know...

Ad.

world of blu - er skies than ours, Of green - er grass, of sweet - er flow'rs, A
p A world of blu - er skies, a world of sweet - er flow'rs,
p A world of blu - er skies, a world of sweet - er flow'rs,
p A world of blu - er skies, a world of sweet - er flow'rs.

* The piano accompaniment in brackets is for purposes of practising only.

poco cresc. world where - in the peo - ple are *cresc.* Better or worse than we, by far, A *>pp*
poco cresc. A world where peo - ple are *cresc.* Better or worse than we, by far,
poco cresc. A world where peo - ple are *cresc.* Better or worse than we, by far,
poco cresc. A world where peo - ple are *cresc.* Better or worse than we, by far,

* The accompaniment in brackets for purposes of practising only.

love - ly..... world of Queens and Kings, Of wi - zard lore and

mp A world of Queens and Kings, Of wi - zard lore and

pp A world of Queens and Kings, Of wi - zard lore and

pp A world of Queens and Kings, Of wi - zard lore and

pp *leggiero.*

Fai - ry rings,..... A

Fai - - - - ry rings,

Fai - - - - ry rings,

Fai - - - - ry rings,

world for ev - er in its prime And da - ted:
For ev - er in its prime And da - ted,
For ev - er in its prime And da - ted,
For ev - er in its prime And da - ted,

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "world for ev - er in its prime And da - ted:" followed by three variations of "For ev - er in its prime And da - ted,".

Once up - on a Time.....
da - - - ted: Once up - on a Time:
da - - - ted: Once up - on a Time:
da - - - ted: Once up - on a Time:

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Once up - on a Time....." followed by three variations of "da - - - ted: Once up - on a Time:".

D = 108
(a very little slower
than at first)
poco più lento.

There
poco più lento

There
poco più lento

There
poco più lento

There

There

a tempo dim.

is... a world we all do know, The hap-py, hap-py world of

dim. a tempo

is a world we all do know, The hap - py world of

dim. a tempo

is a world we all do know, The hap - py..... world of

dim. a tempo

is a world we all do know, The hap - py..... world.... of

FIRST CHAPTER.

Narrator.—Once upon a time, in the kingdom of “Faraway,” in the world of “Long-ago,” reigned a King and Queen—the greatest and most beloved that had ever been known. Their dominions stretched from sea to sea, and embraced peoples of many tongues and races, all happy and prosperous, and united in the love they bore to their sovereign and his beautiful consort.

But even as the sunniest landscape has somewhere a dark shadow, so over the perfect happiness of this royal pair there was one cloud—they had no children.

The only thing which mitigated their sorrow was an old prophecy, that, by the time they should have been married seven years, an important event would occur. And sure enough, on the seventh anniversary of the royal wedding day, a beautiful little Princess came into the world.

Imagine then the rejoicings at the Court of “Faraway!” The royal banner was flung forth from the highest pinnacle of the Palace, while every fountain spouted wine instead of water, and an ox was roasted whole at each of the countless bonfires.

And great preparations were made so that the christening of the Princess should be worthy of the high estate to which she was born. Not only were all the great nobles invited, and the ambassadors of the neighbouring kingdoms, but the king caused invitations to be sent to all the fairies who could be found, for the christening gifts of *fairies* are far more precious than any that *mortals* can bestow.

So one of the royal cards was left in the Hawthorn Grove, for Fairy Maybud, another was dropped into the lake for Fairy Lotus, a third beneath the hedge of Sweetbriar for Fairy Wild-Rose; and other invitations were left where the fairies Crocus, Mignonette, Lily, and Sunbeam would be sure to find them.

But nobody thought of leaving a card of invitation in that dank swamp overgrown with nettles, which lay far back in the densest part of the forest, and Fairy Nettlesting, very touchy and very venomous, felt the slight deeply.

Still she came to the christening, for she was fond of feasting, but the good fairies watched her with misgivings, for they knew her malevolent power

all too well, and when the time came for presenting their gifts, Fairy Sunbeam slipped unnoticed behind a tapestry curtain, determined that at least she should have the last word, and undo, as far as lay in her power, any mischief that Nettlesting might cause.

Then Lily, Wildrose, Lotus, Crocus, and Mignonette came forward, and extending their wands over the smiling infant spoke one after the other;

Allegretto grazioso $\text{♩} = 69.$ "I dower this infant with beauty, More

pp *dolcissimo.* *pp*

fair shall she be than the fairest"— "Her foot shall be light as

the fawn's, And her ev'ry movement as graceful."

"I give her the tongue of an angel, A

pp

wit that shall flash without wounding.”—

“She shall dance with the step

of a fay,—

As light as a blossom wind-shaken?”

“I give her the nightingale’s voice,—

Her

songs shall raise mortals to Heaven!”

Maybud came last —(for Sunbeam
still lingered in hiding,) and she said:
“I give her the name of an elf, I—
Maybud, baptize her Mayblossom.”

CHORUS.

13

$\text{♩} = 72$
joyously. (a little broader than during incidental portion.)

She shall be..... the..... fair - est, Blest with gifts the....
joyously.
She shall be the fair - - est, Blest with gifts the.
joyously.
She shall be the fair - - est, Blest with gifts the
joyously.
She shall be the fair - est, Blest with gifts the

The first system of the chorus consists of four vocal staves and a piano accompaniment. The tempo is marked as quarter note = 72. The music is in a major key with a common time signature. The lyrics are: "She shall be..... the..... fair - est, Blest with gifts the....". The vocal parts are marked "joyously." and the piano part provides harmonic support.

rar - est, Love shall fly to her in rap - ture, Kiss her feet and
rar - est, Love shall fly to her in rap - ture, Kiss her feet and
rar - est, Love shall fly to her in rap - ture, Kiss her feet and
rar - est, Love shall fly to her in rap - ture, Kiss her feet and

The second system of the chorus continues with four vocal staves and a piano accompaniment. The lyrics are: "rar - est, Love shall fly to her in rap - ture, Kiss her feet and". The vocal parts are marked "joyously." and the piano part provides harmonic support.

sue for cap - ture, Pain shall shun her, Joy be - side her

sue for cap - ture, Pain shall shun her, sorrow flee her, Joy be - side her

sue for cap - ture, Pain shall shun her, sorrow flee her, Joy be - side her

sue for cap - ture, Pain shall shun her, Sorrow flee her, Joy be - side her

shall breathe free - - - er, All her life shall be a

shall breathe free - - - er, Prin - cess of a

shall breathe free - - - er, Prin - cess of a

shall breathe free - - - er, Prin - - - cess

pa-geant, Prin-cess of... a... fu-ture ra-diant, of a fu-ture
 fu - ture ra - diant, of a... fu - ture
 fu - ture ra - diant, Prin-cess of... a... fu - ture...
 of... a fu - ture, of... a fu - ture...

ra - di - ant
 ra - - diant.....
 ra - - diant.....
 ra - - diant.....

grazioso *poco dim.*

Narrator — Then there was such a scene of rejoicing as had never been seen in the kingdom of "Faraway." Everyone was laughing and talking at once, — shaking hands and embracing, — while those who dared venture so far, pressed forward to kiss the lovely infant.

But a sudden chill came over the company and everyone fell silent as Fairy Nettlesling pushed forward to the cradle.

FAIRY NETTLESTING'S SONG.

Poco lento $\text{♩} = 69$ *f* (darkly, — very dramatically.)

Hark, hark, hark!

Mark, mark, mark! The love and bless - ing shall both be.....

ritenuto.

a tempo. *p* *poco*

short The grace and beau - ty shall soon be done, Ere her

f a tempo. *p* *poco*

cresc.

fif - teenth birth - day has come and gone, She shall

L.H. *cresc.*

die..... in her fa - ther's court; She shall

mf poco più mosso.

f a tempo. poco più mosso.

live in smiles for her fif - teen years, Shall

L.H. ♩ = 84.

mf

know no grief and shed no tears, (For so have my sis - ters

L.H.

prom - is'd her,) But

eagerly pp subito

pp Poco più mosso.

far, far off I can hear the whir, The

subito. pp Poco più mosso.

whir of a fly - ing spin-ning wheel, And the

cresc.

spin - die's point is sharp and keen, It shall

poco rit. **Tempo I^o**

pierce her ro-sy palm, I..... ween!

L.H.

Tempo I^o

f
One blood red spot, One flut-ter-ing breath,
pp
8

cresc e accel.
Then clo-sed eyes, and
ff
cresc e accel.

stretto.
Death!
stretto.

8

⊙ *Narrator*— For an instant there was silence — the silence of horror,—and then a wail of anguish was wrung from every heart as all realized the terrible doom thus pronounced on the Princess.

Pale as death the King rose from his throne, but steadying his voice, said in tones that reached the furthest corner of the great Hall of the Palace:

Con moto (tempo del primo movimento)

"The cruel doom is spoken—

mf un poco staccato

But we will turn the curse aside!

f *p*

royal edict now goes forth, From East to West, from South to North, That

every spindle, flax be-tied, Shall from this hour be cast a -

- side! Let every spinning wheel be broken. That

turns in our dominions wide, Nor be among our subjects known.—

Till fif-teen midsummers have flown!"

Narrator— Then the sound of weeping died away, for, “surely” all thought, “if every spinning-wheel is banished from the land, the Princess is in no danger.”

And now Fairy Sunbeam flings aside the curtain that screens her and glides over to the cradle.

FAIRY SUNBEAM'S SONG.

Moderato. ♩ = 84.

mf My

mf Prin-cess, my Prin-cess, So fair and so gift-ed, A cloud hangs above thee that

may not be lift-ed. A

fai-ry has said it - A fai-ry has said it -

mf

p

L.H. R.H.

L.H.

poco rit. *cresc.*

I dare not un - say it But

poco rit. *cresc.*

A più mosso.

this I can promise, And will for thy sake: The spin - dle shall

A *più mosso.*

accel.

pierce thee But thou need'st not dread it - Though slain to all seem -

B

- ing, My child,..... thou shalt

poco accel. **B** *colla voce*

Poco meno. ♩ = 72

wake!.....

subito dim.

Ped.

(softly, caressingly.)

Thou'lt

L.H.

p

Ped.

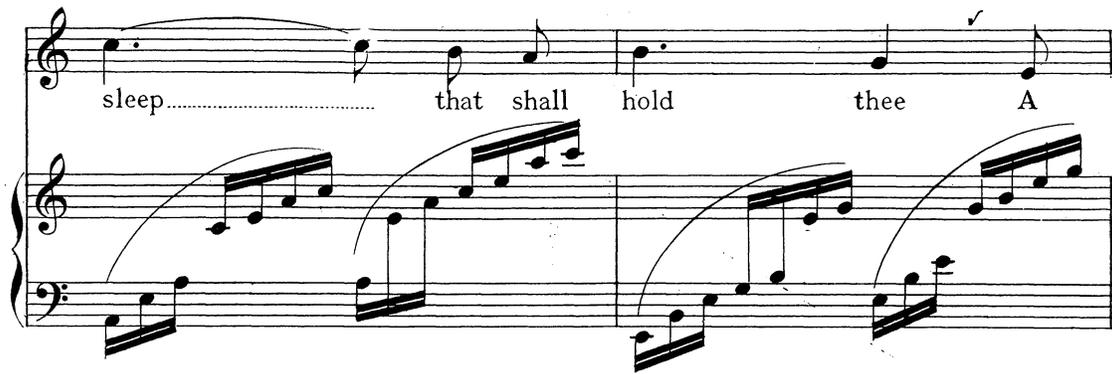
sleep through the win - - ters And

Ped.

sleep..... through the sum - mers A

Ped.

sleep..... that shall hold thee A



hun - dred long years,..... Se -



- clu - ded, un - no - ticed By



go - ers and com - ers, Till



he,..... the pre - des - - - tined Prince

Charm - - - ing, ap - - pears..... Then

cresc. ✓

cresc.

oh! what a wa - - - king Shall

come..... to thy slum - - - bers, Thou'lt

rise..... from thy pil - low. As

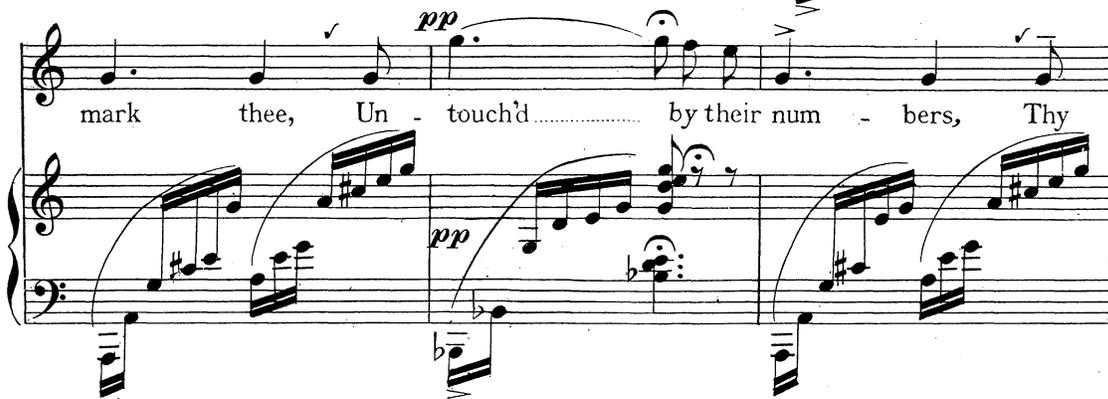


fresh..... as a rose;..... The years shall not



mark thee, Un - touch'd..... by their num - bers, Thy

pp



life shall be - gin When thine eye - - - lids un -



close Then oh, what a
Then oh, what a
Then oh, what a
Then oh, what a
Then oh, what a

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern in the bass line.

wa - - - king Shall come..... to thy
wa - - - king Shall come..... to thy
wa - - - king Shall come..... to thy
wa - - - king Shall come..... to thy
wa - - - king Shall come..... to thy

The piano accompaniment continues with similar melodic and harmonic patterns, featuring a steady eighth-note accompaniment in the bass line.

slum - - - bers, Thou'lt rise..... from thy
slum - - - bers, Thou'lt rise..... from thy
slum - - - bers, Thou'lt rise..... from thy
slum - - - bers, Thou'lt rise..... from thy
slum - - - bers, Thou'lt rise..... from thy

Piano accompaniment for the first system, featuring arpeggiated chords and melodic lines in both hands.

pil - low As fresh..... as a
pil - low As fresh..... as a

Piano accompaniment for the second system, continuing the arpeggiated accompaniment style.

rose... The years shall not

mark thee, Un - touched by their

colla voce

a tempo *p*

num bers, Thy life shall be-

a tempo *p*

-gin When thine eye - - lids un -

-gin When thine eye - - lids un -

-gin When thine eye - - lids un -

-gin When thine eye - - lids un -

-gin When thine eye - - lids un -

close, Thy life shall be -

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

7

8

- gin When thine eye -

poco accel.

colla voce Primo tempo.

- lids un - close!.....

- lids un - close! When thine

colla voce

eye - lids un - close!.....

LH

End of first chapter. A short pause should be made.

INTERMEZZO.

Allegretto grazioso. $\text{♩} = 69.$

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto grazioso' with a quarter note equal to 69 beats per minute. The first measure of the first system includes a trill (tr) and a 'dolce' marking. The second system continues the melody with various rhythmic patterns. The third system features a trill (tr) and a 'dolce' marking. The fourth system continues the melody. The fifth system concludes with a 'poco rall.' marking. The score is written in a grand staff with treble and bass clefs.

SECOND CHAPTER.

Narrator: — And Princess Mayblossom grew up good and beautiful. Her eyes were as blue as the summer skies, her little feet tripped like an elf's, and her long golden hair was the wonder of the whole country—it almost touched the ground.

She was indeed a "Fairy-god-child" The fatal prophecy, though kept a profound secret, was never forgotten, and she was most jealously shielded from every possible harm. But when her fifteenth birthday arrived all felt that the danger was past.

The King and Queen were so relieved that they resolved to honour the day by a grand festival; once more, as on the occasion of her christening, there were to be general rejoicings. The Palace grounds were to be open to all and in the evening there was to be a banquet followed by a masked ball.

At this ball, held in the state ballroom, Princess Mayblossom was the admired of all beholders. By the King's orders she was attended everywhere by two very strict duennas, who were commanded not to lose sight of her till the clock actually struck twelve, when her birthday would be at an end and the malice of Fairy Nettlesing powerless for further evil.

But not by the duennas alone was the Princess watched. All eyes were upon her — all lips murmured her praises. Eagerly the courtiers pressed round and noted the exquisite grace of her dancing, and unconsciously kept time to the melody of her little feet as they fell on the ballroom floor — light — light — light as snow-flakes.

She scarcely seemed to touch the ground.

WALTZ - SONG.

(Chorus and Princess Mayblossom.)

Tempo di Valse. ♩ = 80.

leggiere assai
mf

p very lightly

Light, light, light, light, In a maze of ro - sy plea - sure,

p very lightly

Light, light, light, light, In a maze of ro - sy plea - sure,

p very lightly

Light, light, light, light, In a maze of ro - sy plea - sure,

Light, light, light, light, In a maze of ro - sy plea - sure,

p

Light, light, light, light, Sure a fai - ry taught the mea - sure,

p

Light, light, light, light, Sure a fai - ry taught the mea - sure,

p

Light, light, light, light, Sure a fai - ry taught the mea - sure,

p

Light, light, light, light, Sure a fai - ry taught the mea - sure,

p
Light, light, light, light, Is there a - ny like our trea - sure?
p
Light, light, light, light, Is there a - ny like our trea - sure?
p
Light, light, light, light, Is there a - ny like our trea - sure?
p
Light, light, light, light, Is there a - ny like our trea - sure?

subito p
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
subito p
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
subito p
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
subito p
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
p molto leggiero.

pp Light, light, light, light, In a maze of ro - sy plea - sure,

pp Light, light, light, light, In a maze of ro - sy plea - sure,

pp Light, light, light, light, In a maze of ro - sy plea - sure,

pp Light, light, light, light, In a maze of ro - sy plea - sure,

p

pp Light, light, light, light, Sure a fai - ry taught the mea - sure,

pp Light, light, light, light, Sure a fai - ry taught the mea - sure,

pp Light, light, light, light, Sure a fai - ry taught the mea - sure,

pp Light, light, light, light, Sure a fai - ry taught the mea - sure,

* the cresc. to be less in this verse than in first verse.
Once upon a Time.

pp *cresc.*
Light, light, light, light, Is there a - ny like our trea - sure?
pp *cresc.*
Light, light, light, light, Is there a - ny like our trea - sure?
pp *cresc.*
Light, light, light, light, Is there a - ny like our trea - sure?
pp *cresc.*
Light, light, light, light, Is there a - ny like our trea - sure?

pp
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
pp
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
pp
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
pp
Oh, how sweet! fair and fleet! Watch her dain - ty feet!.....
pp *molto leggiero.*

A

f (with enthusiasm)

Hap - py they that nur-tur'd the rose up - on the

f (with enthusiasm)

Hap - py they that nur-tur'd the rose up - on the

A

f

f (with enthusiasm)

Hap - py he that ga - thers the blos - som,

f (with enthusiasm)

Hap - py he that ga - thers the blos - som,

tree!

tree!

PRINCESS MAYBLOSSOM. (as tho' carried away by the general enthusiasm)

The musical score is arranged in two systems. The first system consists of five staves: a vocal line for Princess Mayblossom, two vocal lines for other characters, and a piano accompaniment. The vocal lines begin with the lyrics "hap - py hel" and end with "Ah!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines with "Ah!" and the piano accompaniment. The score includes dynamic markings such as *f* and *p*, and various musical notations like slurs and accents.

B subito.

p
Light, light, light, light, In a maze of

pp
Light, light, light, light In a maze of

pp
Light, light, light, light, In a maze of

pp
Light, light, light, light, In a maze of

pp
Light, light, light, light, In a maze of

B

pp

p
ro - sy plea - sure, Light, light, light, light,

pp
ro - sy plea - sure, Light, light, light, light,

pp
ro - sy plea - sure, Light, light, light, light,

pp
ro - sy plea - sure, Light, light, light, light,

pp
ro - sy plea - sure, Light, light, light, light,

pp

Yes a fai - ry taught the mea - sure, Light, light,
 Sure a fai - ry taught the mea - sure, Light, light,
 Sure a fai - ry taught the mea - sure, Light, light,
 Sure a fai - ry taught the mea - sure, Light, light,
 Sure a fai - ry taught the mea - sure, Light, light,

light, light, Youth is joy and joy's a trea - sure,
 light, light, Is there a - ny like our trea - sure?
 light, light, Is there a - ny like our trea - sure?
 light, light, Is there a - ny like our trea - sure?
 light, light, Is there a - ny like our trea - sure?

entusiastico

Oh, how sweet, gay and fleet, Fall my dan - cing
 Oh, how sweet! fair, and fleet! Watch her dain - ty
 Oh, how sweet! fair, and fleet! Watch her dain - ty
 Oh, how sweet! fair, and fleet! Watch her dain - ty
 Oh, how sweet! fair, and fleet! Watch her dain - ty

mf

feet!..... Ah!
 feet!..... Light, light, light, light,
 feet!..... Light, light, light, light,
 feet!..... Light, light, light, light,
 feet!..... Light, light, light, light,

cresc. e poco accel. *pp a tempo*

poco accel. *dim.* *pp Ah!* *a tempo*

light, light, light, light, light!

poco accel. *dim.* *pp a tempo*

light, light, light, light, light!

poco accel. *dim.* *pp a tempo*

light, light, light, light, light!

poco accel. *dim.* *pp div.* *a tempo*

light, light, light, light, light!

poco accel. *dim.* *pp leggierissimo* *a tempo*

Once upon a Time.

H. 3776.

Narrator— Now, how it all happened none ever knew, but it seems most likely that the cruel Fairy Nettlesting cast some spell, powerful enough to deceive everybody, and even to blind the eyes of the faithful ladies-in-waiting to whose special charge the Princess had been entrusted. Certain it is that, though no one at first missed her, the Princess all of a sudden found herself wandering alone in a distant wing of the Palace, wherein she had never even set foot before.— She seemed irresistibly urged onwards till at the end of a long corridor she reached a half-open door from which came a strange curious humming sound.

Peeping in, she saw a little white-haired old woman (no doubt Fairy Nettlesting herself in disguise) seated in front of a strange-looking wheel such as Mayblossom had never seen

It kept turning and humming, — turning and humming;

** Quasi Allegretto $\text{♩} = 80$

she crept nearer and nearer as thó fascinated (*Soprano & Contralto rise.*)

Quasi allegretto. (*not quite as fast as the Spinning song that follows.*)
FAIRY NETTLESTING.

p Come, my dear, and watch the wheel, - near - er! near - er!

** Transpose from here a semitone higher if the Spinning Song is to be sung in E \flat

cresc.

See the thread up - on the reel, near - er! near - er!

cresc.

PRINCESS MAYBLOSSOM.

(Innocently)

"Oh, how tune-ful-ly it hums, And how fast the white thread comes!"

p *poco rall.*

FAIRY NETTLESTING.

mf

"Take it, dear, and tend the spin-dle, Work the flax and let it dwindle.

mf *a tempo.*

Come! come!

come!".....

accel.

accel.

Narrator — And before Princess Mayblossom knew
what she was doing

it was she who sat in front of the wheel, spinning as tho' to the manner born

and carolling blithely.

(If preferred this Song can be sung a semitone higher (in E \flat) but in that case the previous incidental portion from ** on page 46 must also be transposed a semitone higher.)

“SPINNING SONG.”*

Princess Mayblossom.

Allegretto. $\text{♩} = 100.$

The musical score is written in 4/4 time with a key signature of two flats (B \flat and E \flat). It consists of three systems of music. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a steady eighth-note bass line and chords in the right hand. The first system is an instrumental introduction. The second system contains the first line of lyrics: "Feed the flax and turn the wheel, Fas - ter, fas - ter!". The third system contains the second line of lyrics: "Wind the thread up - on... the reel, Fas - ter, fas - ter!". The tempo is marked "Allegretto" with a quarter note equal to 100 beats per minute.

Once upon a Time.

H. 3776.

Fas - ter still and grow-ing smooth-er, Run-ning from the reel, Bees.....

..... must fan-cy flow-ers grew there, I can hear them round my

wheel!

Feed the flax and turn the wheel, Fas - ter! fas - ter!

Wind the thread up - on...the...reel, Fas - ter! fas - ter!

Fas - ter still and ev - er quick - er. Sound - ing like a harp, See.....

..... the spin - dle point a flick - er, Have a care for spin - dle

(playfully)

L.H.

sharp!

B *più f* very gaily *f*
feed the flax and turn the wheel, Ah!.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a dynamic marking of *più f* and a tempo instruction of "very gaily". The lyrics "feed the flax and turn the wheel, Ah!....." are written below the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the right hand.

Wind the thread up on the reel, Ah!.....

The second system continues the musical piece. The vocal line has a dynamic marking of *pp* and the lyrics "Wind the thread up on the reel, Ah!.....". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

mf >
Feed the flax and let it run, Flax as gold-en as the sun,.....

The third system features a dynamic marking of *mf* and an accent (>) over the first note of the vocal line. The lyrics are "Feed the flax and let it run, Flax as gold-en as the sun,.....". The piano accompaniment continues with the same rhythmic pattern.

..... Ah..... *accel.*

The fourth system shows the vocal line with the lyrics "..... Ah....." and a dynamic marking of *accel.* (accelerando). The piano accompaniment also has an *accel.* marking and features a crescendo hairpin. The system concludes with a final chord in the piano part.

joyously.

Ah!

subito pp

p

accel.

Ah!

accel.

con portamento sgridato (She pricks her hand)

sf

Cff *L.H.* *R.H.* *ff*

Poco lento ♩ = 66

marcato.

Narrator And

just as the clock struck twelve — poor Princess Mayblossom shrank

back from the wheel Her eyes, — fixed on the red wound the

spindle had made, grew dimmer as they closed -- and she sank

pale as a lily, to the ground.

Narrator continuing — At the same moment the King and Queen followed by a throng of courtiers burst through the door, for they had been searching every nook and corner of the Palace. And when they saw Mayblossom lying still and white, and the spinning-wheel beside her (of course the wicked Fairy had vanished into thin air) — they knew that the fatal prophecy had been fulfilled.

Weeping they lifted her on to a couch, and her glorious hair shrouded her slender form like a royal mantle.

CHORUS

Lento ♩ = 60

Fair, oh, so fair!

Still on her soft cheek the life blood is warm, Gold still her

Still on her soft cheek the life blood is warm, Gold her

Still on her soft cheek the life blood is warm, Gold her

Still on her cheek the life blood is warm, Gold her

hair Surely e'en Death must love her,

hair And the

hair Surely e'en Death must

hair

L. H.

Proud - ly bright to
flow-ers will spring a - bove her, Proudly bright to
- bove her, Proudly bright to
And the flow-ers will spring a - bove her, proud to

L. H.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand (L.H.). The music is in a key with two flats and a 3/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "Proud - ly bright to flow-ers will spring a - bove her, Proudly bright to - bove her, Proudly bright to And the flow-ers will spring a - bove her, proud to".

think they co-ver Beau-ty so rare.....
think they co-ver Beau-ty so rare.....
think they co-ver Beau-ty so rare.....
think they co-ver Beau-ty so rare.....

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand (L.H.). The music is in the same key and time signature as the first system. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "think they co-ver Beau-ty so rare.....".

ppp rall.
Fair,.....
ppp rall.
Fair,.....
ppp rall.
Fair,.....
ppp rall.
Fair,.....

pppp *più rall.*
..... oh, so fair!
pppp
..... oh,..... so fair!.....
pppp
..... oh,..... so fair!.....
pppp
..... oh,.... so fair!.....
pppp *rall.* *pppp*

Narrator:— And suddenly Fairy Sunbeam stood among them.—

Moderato.

And the fairy spoke:

Musical score for the Fairy Sunbeam's entrance, featuring a piano introduction in 4/4 time with a Moderato tempo marking.

“When fifteen mortal years ago
 You saw me last in ‘Faraway,’
 I warned you all would happen so —
 Exactly as it has to-day.—
 Now I repeat the words I said:
 The Princess *sleeps,*

she is *not* dead.”*
 Con moto. ♩ = 80.

CHORUS.

Musical score for the Chorus, including vocal parts and piano accompaniment with lyrics "Wake her! wake her! wake her!". The score includes dynamic markings such as *f* and *f* *attacca subito*.

(NARRATOR)

That may not be, — as she is lying; So shall she lie a hundred years;

But lest ye spend your lives in sorrow, A slumber spell on all I cast;

Ye'll wake, as ye might
wake to-morrow,

When all the hundred years have passed.

The ties that knit you, lovers, brothers,
Courtier or King, I will not break, Together wake!
Each shall be as he was to others,
Together sleep —

CHORUS.

Lento $\text{♩} = 60$
mf broad, a little heavily

Come then oh come thou mid - night spell,
mf broad, a little heavily
 Come then oh come thou mid - night spell,
mf broad, a little heavily
 Come then oh come thou mid - night spell,
 Come then oh come thou mid - night spell,

mf un poco pesante.

Come then, oh come!
 Come, come then, oh come!
 Come, oh..... come!
 Come then, oh come!

Lull us to sleep for a hun - dred years, Till the *cresc.*

Lull us to sleep for a hun - dred years, Till the *cresc.*

Lull us to sleep for a hun - dred years, Till the *cresc.*

Lull us to sleep for a hun - dred years, Till the *cresc.*

cresc.

day..... when Prince Charm - ing ap - pears

day..... when Prince Charm - ing ap - pears

day..... when Prince Charm - ing ap - pears

day..... when Prince Charm - ing ap - pears

3

3

Spread from the lat-tice, climb-ing rose, Thicken thy stems in a

Spread from the lat-tice, oh rose, Thicken thy stems in a

Spread from the lat-tice, thou climb-ing rose, Thicken thy stems in a

Spread from the lat-tice, oh rose, Thicken thy stems in a

L.H. L.H.

mf but with weight.
bind - ing fence, Be thou the guard of our deep re- pose

fence, *mf* but with weight.
Be thou the guard of our deep re- pose

bind - ing fence,

fence,

mf

Spring from your root - lets be -
 Spring from your root - lets be -
mf but with weight.
 That none may en - ter and none go hence; Spring from your roots be -
mf but with weight.
 That none may en - ter and none go hence; Spring from your roots be -

poco cresc.
 neath the grass, Lin - den and beech, in a track - less maze,
poco cresc.
 neath the grass, Lin - den and beech, in a track - less maze,
poco cresc.
 neath the grass, Lin - den and beech, in a track - less maze,
poco cresc.
 neath the grass, Lin - den and beech, in a track - less maze,

cresc. *f* (*massive*)
Make ye a fo-rest that none can pass..... Till we have slept our ap-
cresc. *f* (*massive*)
Make ye a fo-rest that none can pass..... Till we have slept our ap-
cresc. *f* (*massive*)
cresc. *f* (*massive*)
Make ye a fo-rest that none can pass..... Till we have slept our ap-
f (*massive*)
Make ye a fo-rest that none can pass..... Till we have slept our ap-
cresc. *f* (*massive*)
L.H.

p dolce.
point - ed..... days.....
-point - ed..... days.....
-point - ed days.....
-point - ed days.....
L.H. R.H. L.H.

(Tempo of Fairy Sunbeam's song.)

wave..... your bran - ches a - bove..... her

head,..... The sleep - ing beau - - ty's, a

The sleep - ing beau - - ty's, a

Once upon a Time.

H.3776

hun - dred long years,..... And
hun - dred long years,.....

This system contains three vocal staves. The top staff has lyrics "hun - dred long years,..... And". The middle staff has lyrics "hun - dred long years,.....". The bottom staff is empty. The music is in a treble clef with a key signature of one flat.

Piano accompaniment for the first system, featuring arpeggiated chords in both the treble and bass clefs.

show..... no path - way
And show..... no path - way
And show no path - way

This system contains three vocal staves. The top staff has lyrics "show..... no path - way". The middle staff has lyrics "And show..... no path - way". The bottom staff has lyrics "And show no path - way". The music is in a treble clef with a key signature of one flat.

Piano accompaniment for the second system, featuring arpeggiated chords in both the treble and bass clefs.

to a - ny tread,.....

to a - ny tread,.....

to a - ny tread,.....

The first system consists of three vocal staves and a bass staff. The top staff is in treble clef, the middle two are in alto clef, and the bottom is in bass clef. The lyrics are "to a - ny tread,.....". The music features a melodic line with a slur over the first two notes and a fermata over the final note.

The piano accompaniment for the first system is shown in grand staff notation (treble and bass clefs). It features a flowing arpeggiated accompaniment with a prominent melodic line in the right hand and a supporting bass line in the left hand. The music is in a minor key, indicated by a flat sign in the bass clef.

Till the pre - des - - tined Prince

Un - til the pre - des - - tined Prince

Un - til the pre - des - - tined Prince

Un - til the pre - des - - tined Prince

The second system consists of four vocal staves and a bass staff. The lyrics are "Till the pre - des - - tined Prince" and "Un - til the pre - des - - tined Prince". The music is in a minor key and features a melodic line with a slur over the first two notes and a fermata over the final note.

The piano accompaniment for the second system is shown in grand staff notation. It continues the arpeggiated accompaniment from the first system, with a melodic line in the right hand and a supporting bass line in the left hand. The music is in a minor key.

Charm - - - ing ap pears,
Charm - - - ing ap pears,

Till..... the pre - des - - tin'd Prince
Till..... the pre - des - - tin'd Prince
Till..... the pre - des - - tin'd Prince
Till..... the pre - des - - tin'd Prince
Till..... the pre - des - - tin'd Prince

Charm - - - - - ing ap -

Charm - - - - - ing ap -

Charm - - - - - ing ap -

Charm - - - - - ing ap -

Tempo I. Lento ♩ = 60 and gradually slower to the end.)

pears..... Come then, oh come,
p e dim. (as tho'sleep began to overpower)

pears..... Come then, oh come,
p e dim. (as tho'sleep began to overpower)

pears..... Come then, oh come,
p e dim. (as tho'sleep began to overpower)

pears..... Come then, oh come,
p e dim. (as tho'sleep began to overpower)

pears..... Come then, oh come,
p e dim. (as tho'sleep began to overpower)

Tempo I. Lento. ♩ = 60 and gradually slower to the end.)

p e dim.

pp più dim. e più rall.

Thou mid - night spell,.....

pp più dim. e più rall.

Thou mid - night spell,.....

pp più dim. e più rall.

Thou mid - night spell,.....

pp più dim. e più rall.

Thou mid - night spell,.....

rall

pp più dim. e più rall.

ppp rall. morendo.

Oh,..... come!.....

ppp rall. morendo

Oh,..... come!.....

ppp rall. morendo

Oh,..... come!.....

ppp rall. morendo

Oh,..... come!.....

Oh, come!.....

rall.

ppp morendo

pppp

Narrator:—And a deep sleep overcame them all— King, Queen, and Courtiers, guests, musicians, servants,— the very cooks in the kitchen, who were preparing the midnight supper, sank down with the saucepans in their hands.

And outside a tall Briar-rose sprang up and covered the entire Palace before morning.

(END OF SECOND CHAPTER—
a short pause should be made.)

INTERMEZZO.

Un poco lento ma non troppo. ♩. = 60.
Misterioso.

poco cresc. *più cresc.*

p accel *f a tempo*

dim. *in 8ves*

assai dim. *pppp*

THIRD CHAPTER.

So the years rolled by—and the Palace and all within it remained undisturbed. It was known to be the scene of some great enchantment and held in awe, for none that ventured near it ever returned.

And with time the climbing Briar-rose had spread and mingled with the vines and shrubs of the Palace gardens and with the trees of the Park, till they thickened into an impenetrable forest that overshadowed the country for miles around.

Infants born the night of Princess Mayblossom's birthday, grew into old men and women and died, and yet another generation passed — and in another part of the country in a newly erected Palace, another King had reigned in "Far-away"— and another succeeded him and was now upon the throne

Well,—upon a lovely summer's morning, exactly one hundred years from the night when Princess Mayblossom had wounded her hand with the spindle, the King's only son went a-hunting. He was the handsomest Prince in the whole world, with flashing dark eyes, and a form so graceful that the people called him Prince Charming. Of a daring nature, and fond of adventure, his disposition was romantic; but it was remarked that not one of the beauties at his father's court had ever succeeded in touching his heart.

On the day in question the gallant young Prince had ridden in mad pursuit of a white stag—the finest he had ever seen—and ere long he had distanced all his attendants and reached the borders of the enchanted forest. Here, on a sudden impulse, he dismounted and throwing the reins on his horse's neck, pushed on alone and on foot.

All this must certainly have been pre-ordained by Fairy-Sunbeam.—

For as long as the sun Shall send down a beam, While waters shall run, While

Allegretto.
♩ = 54.
pp
L.H. *Grazioso.*
L.H.

rainbows shall gleam, While singeth a bird, While a butterfly dips, The

L.H.
L.H.

once plighted word From a true fai - ry's lips, Shall nevermore be broken.

And as the Prince wandered on, the

very branches of the trees seemed to beckon to him, — the

very leaves seemed to whisper to him, —

and suddenly he came upon a strange-looking gipsy woman

(Vocalist rise) She stood as tho' waiting for some-one, and as he approached, gazed at him fixedly — then lifted up her voice and sang: —

THE GIPSY'S SONG.

Moderato - *Molto ad lib.*

mf

♩ = 76

Long a-go, I have heard it said, Where yon-der for-est is wav-ing

dark A state-ly Palace rear'd its head, And all a-round a glor-ious

*

park. A king reign'd there and the country smiled, And

Ped.

all were free to come and go.....

marcato.

Ped.

Once upon a Time.

* *Ped.* * *Ped.* *

H. 3776.

A child had he, an on - ly child, - But

B ³
this was a hundred years a - go.

B *a tempo*

mp
The sto - ry runs, - she was pass - ing sweet,

³
Hair of gold, and a neck of snow, Of dain - ty figure and fai - ry

feet. (But this was a hun-dred years a - go,) She

sang, she laugh'd, she ne - ver wept, For ne'er had maid less cause for

tears,... Till a

rall.

(*impressively*)

spell was cast on her, and she slept, A sleep to last a hun-dred

Once upon a Time.

* Ped. *
H. 3776.

a tempo. *più ritenuto*

years. And

a tempo.

And. * *And.* * *And.*

con molto intenzione

D

this is the spell was laid on her, A hun-dred summers and winters

D

pp rall ad lib. *animandosi a tempo.*

since: To slum-ber dream-less and ne-ver stir Till

*

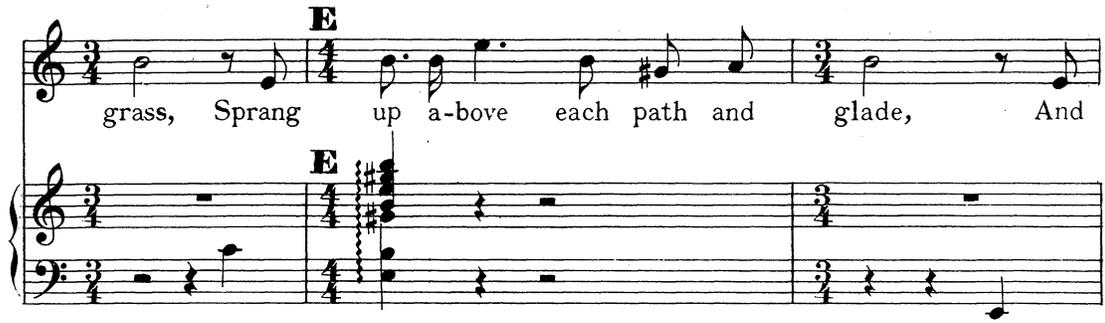
cresc. molto.

kiss'd to life by a fair young Prince. The tangled briar, the long rank

cresc. molto.

And.

E
grass, Sprang up a-bove each path and glade, And



The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note 'grass,' followed by a half note 'Sprang' and a quarter note 'up'. The piano accompaniment consists of a bass line with quarter notes and a treble line with chords. A large 'E' is placed above the first measure of the vocal line.

poison'd thorns that none may pass Till the Prince shall come to wake the



The second system continues the vocal line with eighth and sixteenth notes. The piano accompaniment features a more active bass line with eighth notes and a treble line with chords. A large 'E' is placed above the first measure of the vocal line.

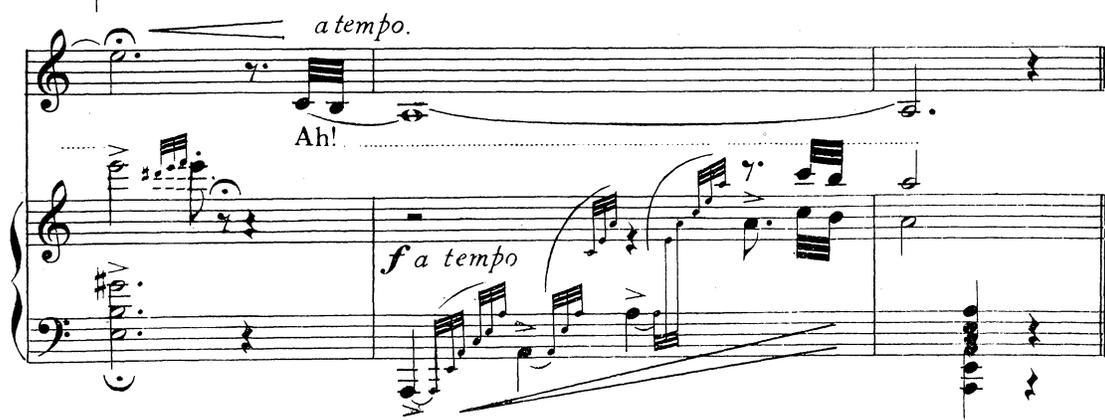
maid! Ah!..... Ah!.... Ah!....



The third system shows the vocal line with a melodic line and a piano accompaniment with a complex, flowing bass line. The vocal line includes the words 'maid!' followed by three 'Ah!' exclamations with dotted lines indicating a long note.

a tempo.
Ah!

f a tempo



The fourth system features a vocal line with a long 'Ah!' and a piano accompaniment with a complex, flowing bass line. The tempo is marked 'a tempo.' and the dynamics are marked 'f a tempo'.

PRINCE CHARMING'S SONG.

Con moto ma non troppo
Impetuously
♩ = 144.

The musical score consists of four systems. The first system shows the piano introduction with a vocal line starting on the second measure. The second system contains the first two lines of lyrics: "sword 'tis none o-ther than I, It is I am the Prince that shall". The third system contains the next two lines: "ven-ture and dare, It is I am pre-des-tin'd to res-cue the". The fourth system contains the final line: "Fair! Ah, my". The piano accompaniment includes various markings such as *rapido.*, *più ritenuto.*, *dolce.*, *espr.*, *più ritenuto.*, *pocho accell.*, and *L.H.* (Left Hand). The vocal line includes a *f* (forte) dynamic marking and a fermata over the word "Fair!".

A

Princess, I picture thine ex-quis-ite form, Thy grace and thy beauty, still

(Tempo 1º)
*più mosso.
rapturously*

youth-ful and warm!..... Shall I

accel.

L.H. R.H. L.H. *accel.* R.H. L.H.

più mosso.

mp

lik-en thy grace to the swift swallow's wing, Thy mien to bright cloudlets, for-

pp

-get-ful of showers? I can fan-cy thy voice like the Zeph-yr of Spring, Low

whis- per-ing love to the in- nocent flow- ers Ah, I know not the peach-bloom that

shad- ows thy cheek,..... I know not the cher- ry like sweets of thy lip! Can a

più cresc. **B** *subito p*

bee find a blos- som he dares not to seek? Can he

subito pp *cresc.*

taste of a nec- tar for- bid- den to sip? But.....

cresc. *passionato.*

mine be the rap - ture and mine be the prize, The

fair-est, the greatest that mortal has known! Thou hast slumber'd enough, Let me

sempre cresc.

gaze in thine eyes! I come with a kiss,..... To a -

- wake thee, my own!

..... I come!..... I come!..... I come! I come!.....

I come!..... *stretto*

Narrator:— And therewith Prince Charming plunged into the dim recesses of the wood. Deadly serpents reared and hissed in his path, foul nightbirds shrieked discordant in his ear, monstrous bats and winged dragons whirled around his head and darted in his face, while the darkness deepened above him and the tangle of undergrowth thickened round him till his arm was weary and his sword dull with hewing a passage through.

$\text{♩} = 60$

But all the while his courage never faltered — and his heart still beat proud and

hopeful as he thought of the glorious quest upon which he had embarked.

(Prince Charming and Invisible Spirits in the wood.)

Moderato.
p *Misterioso*

PRINCE

Dark is the for - est And toil - some its steep,

CHORUS

f

On - ward! press on - ward To where Beau - ty sleeps!

On - ward! press on - ward To where Beau - ty sleeps!

On - ward! press on - ward To where Beau - ty sleeps!

On - ward! press on - ward To where Beau - ty sleeps!

f

White fangs and fie - ry eyes Glean past each tree!

mp

On - ward! for Beau - ty lies Wait - ing for thee.

f

On - ward! for Beau - ty lies Wait - ing for thee.

f

On - ward! for Beau - ty lies Wait - ing for thee.

f

On - ward! for Beau - ty lies Wait - ing for thee.

f

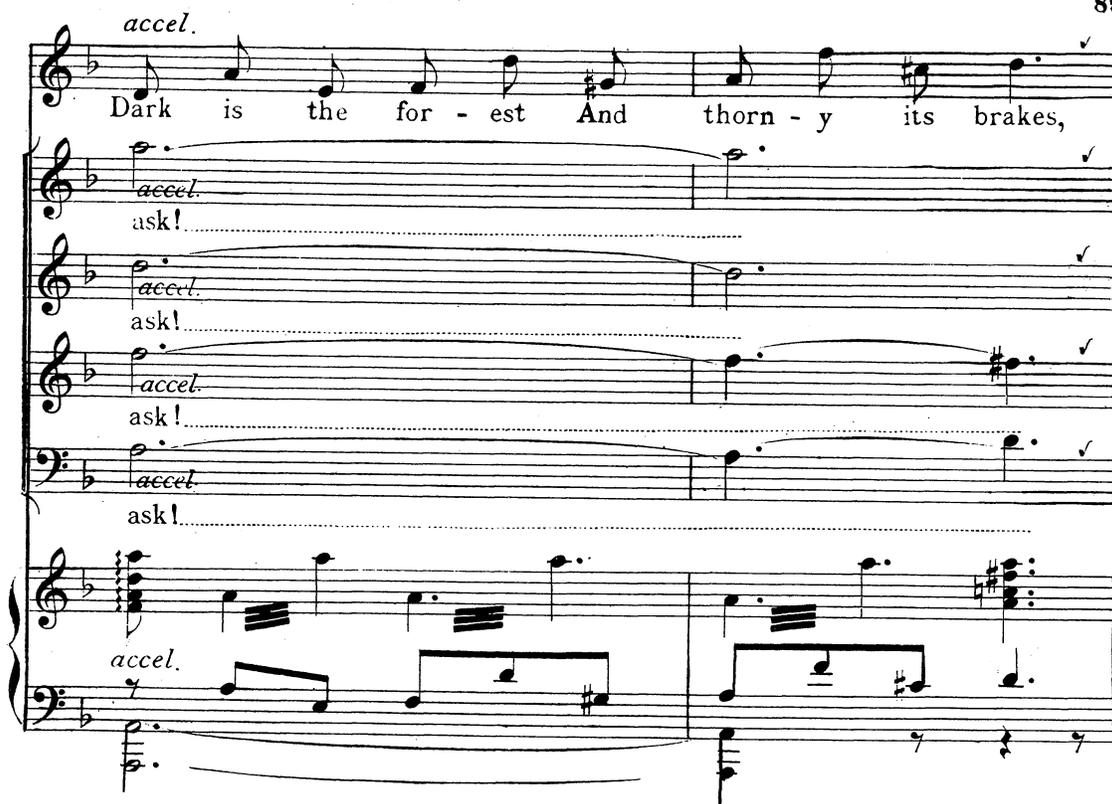
Oh, that my heart may be Strong for the task!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in a minor key, with lyrics "Oh, that my heart may be Strong for the task!". The piano accompaniment consists of chords and moving lines in both hands.

A
Fate has in store for thee All thou canst

The second system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in a minor key, with lyrics "Fate has in store for thee All thou canst". The piano accompaniment consists of chords and moving lines in both hands. A section marker "A" is placed above the first measure of the vocal line.

accel.
Dark is the for - est And thorn - y its brakes,
accel. ask!
accel. ask!
accel. ask!
accel. ask!



a tempo.
Ah, how the sky will clear When she a -
a tempo. Ah, how the sky will clear When she a -
a tempo. Ah, how the sky will clear When she a -
a tempo. Ah, how the sky will clear When she a -
a tempo. Ah, how the sky will clear When she a -



dim

wakes!..... I come!..... I come!..... I

wakes!.....

wakes!.....

wakes!.....

wakes!.....

(His voice dying away in distance)

pp

come! I come!..... I come!.....

dim.

pp

Narrator— And he pressed on, his wild longing growing
more intense with every step.

And as he advanced, distancing all dangers, overcoming all obstacles,

the wood grew more open and the pathway easier to his feet. And when he

finally reached the Palace wall and found that the vines and briars,

instead of forbidding his advance, formed a ladder whereby he might climb,

he knew of a truth that he and none other was the fated Prince for whom this adventure

Piano accompaniment for the first line of text, consisting of two staves (treble and bass clef) with chords and moving lines.

had been reserved. Swiftly, by the aid of a climbing white rose,
he ascended to the lattice window that gleamed above his head. * *Allegro.*
* *attacca subito.*

Piano accompaniment for the second line of text, including the instruction *Allegro* and *attacca subito*.

(SOPRANO & TENOR RISE)

Piano accompaniment for the third line of text, including the instruction *accel.*

Ritenuito.

Piano accompaniment for the fourth line of text, including the instruction *Ritenuito.* and a section marked *L.H.*

Ah, what a vision
he beheld!

He stood transfixed, as in an extasy.

Piano accompaniment for the fifth line of text, including dynamic markings *pp Lento.*, *Lento. ♩ = 80.*, and *molto cresc*.

DUET.

Prince Charming and Princess Mayblossom.

A
Moderato. ♩ = 84.
mf PRINCE CHARMING.

My Prin-cess, my Prin-cess, the tale I had heard,—

dim e rall. L.H. **A**

marcato But ne-ver i-mag-in'd such

beau-ty as this!..... **A**

L.H.

rall. *p* *subito a tempo.* *cresc molto.*

cen - tu - ry sleep - ing and ne - ver dis - turbed, — Now take thou, be -

L.H. L.H.

rall. *p* *colla-voce.* *cresc molto.* *subito a tempo.*

B *accel.*

- lo - ved, now take thou be lov'd, the a - wake -

B *accel.*

ning kiss!.....

colla voce.

lunga rit. PRINCESS MAYBLOSSOM.
Pausa. (dreamily)

I **C** hear the birds sing - ing, — I see the dawn

rall. **C**

The pause to be long
about the value of four bars.
Once upon a Time.

(with soft *ped.*)

break - ing!..... *più mosso.*
 (she stirs, she speaks!)

a tempo poco cresc.
 How brilliant the sun - shine, How mel - low the

D song! *mf con ardore*
tempo. Ah.....
D *dolce espr.* *mf*

(Tempo of Prince Charming's Song)

(with restrained passion - as tho' fearing to wake her too quickly)

Prin - cess, fair Prin - cess, my fate was to cap - ture Those

eyes' first re - gard and those lips' vir - gin kiss,..... A

hundred years trea - sur'd, now mine be the rapture To serve thee and love thee for

E *pp*

I've

ev-er like this! To serve thee and love thee for ev-er like

Tempo of Fairy Sunbeam's Song. (softly and still dreamily.)

slept through the win - - ters And slept through the

Tempo of Fairy Sunbeam's Song.

this!

pp

summers, A sleep..... that has last - ed A

hun - dred long years, Se - clu - - ded, un -
 - no - ticed By go - - ers and comers, Till
 now the pre - des - tined Prince Charm - - ing ap -
poco cresc.

(rousing more, as though gradually shaking
off sleep)
cresc poco a poco.

pears,..... Then oh! what a wa - - king Has

come to my slum - - bers, I rise..... from my

pil-low, As fresh..... as a rose!..... The

G
pp

years have not mark'd me, Un - touch'd by their

num - - bers, My life shall be - gin As mine

eye - - lids un - close! Then oh! what a

Then oh! what a

sempre più cresc. with growing ecstasy.

sempre più cresc. passionately.

sempre più cresc.

The musical score consists of six systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'wa - king Has come..... to my slum - bers, I', 'wa - king Has come..... to thy slum - bers, A -', 'rise..... from my pillow As fresh..... as a rose!..... The', '-rise..... from thy pillow As fresh..... as a rose!.....', 'years have not mark'd me, Un - touch'd..... by their', and 'The years havenot mark'd thee, Un - touch'd by their'. The piano accompaniment features arpeggiated chords and flowing lines. Performance markings include 'molto cresc.', 'rall.', and 'colla voce.'.

wa - king Has come..... to my slum - bers, I
 wa - king Has come..... to thy slum - bers, A -
 rise..... from my pillow As fresh..... as a rose!..... The
 -rise..... from thy pillow As fresh..... as a rose!.....
 years have not mark'd me, Un - touch'd..... by their
 The years havenot mark'd thee, Un - touch'd by their

molto cresc. *rall.*
molto cresc. *rall.*
molto cresc. *colla voce.*

a tempo.

num - - bers, My life shall be -

num - - bers, Thy life shall be -

a tempo.

- gin As mine eye - - lids un -

- gin As thine eye - - lids un -

H

close! My..... life..... shall be -

close!..... Thy life shall be -

rall.

a tempo.

a tempo.

- gin As mine eye - - - -
 - gin As thine eye - - - -
accel.

- lids un - close!.....
 - lids un - close!.....
colla voce *a tempo*

*The tempo of next movement to commence here.

L.H.

Once upon a Time. * If the lower version is used both must use it, and vice versa.

CHORUS.

Same tempo as Introduction.
Allegretto ma non troppo.

ff (Fanfare.)

p And the
p And the
p And the spell - bound Pa - lace at.... once a - woke,
p And the spell - bound Pa - lace at.... once a - woke,

Once upon a Time.

gradually cresc.
spell-bound chim-neys be - gan to.... smoke, And the

gradually cresc.
spell - bound chim-neys be - gan to.... smoke; And the

cresc.
And the clocks all.... struck,

cresc.
And the clocks all.... struck,

gradually cresc.

cresc.
clocks all.... struck, *cresc.* **A** And the spits all.... turn'd,

cresc.
clocks all.... struck, *cresc.* And the spits all.... turn'd,

cresc.
And the spits all.... turn'd, And the

cresc.
And the spits all.... turn'd, And the

cresc.

cresc.
And the foun-tains play'd, And the fires all

cresc.
And the foun-tains play'd, And the fires all

cresc.
foun-tains play'd,..... And the fires all

cresc.
foun-tains play'd,..... And the fires all

f
burn'd. And the mar-riage rites were solemn-ly said, And the

f
burn'd. And the mar-riage rites were solemn-ly said, And the

f
burn'd. And the mar-riage rites were solemn-ly said, And the

f
burn'd. And the mar-riage rites were solemn-ly said, And the

f *very crisp and staccato*

hap-py pair were wed, And the ring was blest and the

hap-py pair were wed, And the ring was blest and the

hap-py pair were wed, And the ring was blest and the

hap-py pair were wed, And the ring was blest and the

bells were rung, And the sa - tin shoes were flung! And they'll

bells were rung, And the sa - tin shoes were flung!..... And they'll

bells were rung, And the sa - tin shoes were flung!..... And they'll

bells were rung, And the sa - tin shoes were flung! And they'll

B

add no doubt, who tell the tale, they add who tell the....

add no doubt, who tell the tale, they add who tell the

add no doubt, who tell the tale, they add who tell the.....

add no doubt, who tell the tale, they add who tell the

B

tale, How the foun - tains spout - ed

tale, How the foun - tains spout - ed

tale, How the foun - tains spout - ed

tale, How the foun - tains spout - ed

dim.

dim.

con brio

with wine and ale, And mer-riment reign'd from

with wine and ale, And mer-riment reign'd from

with wine and ale, And mer-riment reign'd from

with wine and ale, And mer-riment reign'd from

con brio

poco rall.

floor to raf-ter, And all lived hap-pi-ly for ev - er af - ter,

floor to raf-ter, And all lived hap - py for ev - er, ev - er,

floor to raf-ter, And all lived hap - py for ev - er, ev - er,

floor to raf-ter, And all lived hap - py for ev - er, ev - er,

poco rall.

rall.
ev - er, ev - er af - ter!
rall.
ev - er, ev - er af - ter!
rall.
ev - er, ev - er af - ter!
rall.
ev - er, ev - er af - ter!
rall.
sf *a tempo.*

(NARRATOR AND SOLO VOCALISTS RISE AND COME FORWARD)

dim. e poco rall.

Narrator.—Yes,—that is the end of the story, the only proper end for a Fairy-tale.

“They all lived happily for ever after.” And their children’s children’s children’s children’s children’s children’s children are upon the throne to this day.—

And if any of you want to visit the land of “Far-away,” it is really not so *very* far away; you can get to it almost any night

and realize for yourselves the marvels of “Once upon a Time.”

Piu lento.

A piano introduction in G major, 4/4 time, marked *Piu lento*. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a half note chord.

C *Simply.* (The Solo Vocalists to sing from here to the end with Chorus.)
p poco più lento *pp a tempo*

There is a world we all do know, the hap-py hap-py

p poco più lento *pp a tempo*

There is a world we all do know, the hap - py

p poco più lento *pp a tempo*

There is a world we all do know, the hap - py

p poco più lento *pp a tempo*

There is a world we all do know, the hap - py

The vocal part consists of four staves, each with a vocal line and a piano accompaniment line. The piano accompaniment is simple, with a bass line and a treble line. The vocal lines are in G major and 4/4 time, with lyrics written below the notes. The tempo markings *p poco più lento* and *pp a tempo* are placed above the first and second vocal lines respectively. The piano accompaniment begins with a half note chord in the right hand and a half note chord in the left hand, followed by a series of chords and a final half note chord.

world of long,.....
 world of long,.....
 world of long,.....
 world of long,.....

ppp

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are "world of long,.....". The piano part features a melodic line with a slur and a dynamic marking of *ppp*. There are checkmarks at the end of each vocal line.

long a - go.....
 long a - go.....
 long a - go.....
 long a - go.....

ppp *pppp*

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are "long a - go.....". The piano part features a melodic line with a slur and dynamic markings of *ppp* and *pppp*. There are checkmarks at the end of each vocal line.

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‡HYMN BEFORE SUNRISE	1	6							
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MASS IN F	2	6							
PURCELL.									
‡KING ARTHUR	2	0							
ROSSINI.									
STABAT MATER	1	0		1	6		2	6	
STANFORD.									
‡*REQUIEM	4	0							
*‡TE DEUM	3	0							
‡LAST POST	1	0							
„ (Tonic Sol-fa Notation) ...	0	8							
ELEGIAC ODE... ..	2	0							
‡THE BARD	2	0							
‡PHAUDRIG CROHOORE	1	6							
„ (Tonic Sol-fa Notation) ...	0	9							
‡OUR ENEMIES HAVE FALLEN ...	0	6							
AWAKE, MY HEART	1	0							
SULLIVAN.									
‡*PRODIGAL SON... ..	2	6				4	0		
„ (Tonic Sol-fa Notation) ...	1	0							
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‡*ON SHORE AND SEA	1	6							
„ (Tonic Sol-fa Notation) ...	1	0							
THOMAS.									
‡THE SWAN AND SKYLARK... ..	2	6				4	0		
„ (Tonic Sol-fa Notation) ...	1	6							
WALTHER.									
‡ODE TO A NIGHTINGALE	1	6							
„ (Tonic Sol-fa Notation) ...	0	9							
WOOD.									
‡ON TIME. An Ode	1	6							
DIRGE FOR TWO VETERANS	1	6							

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