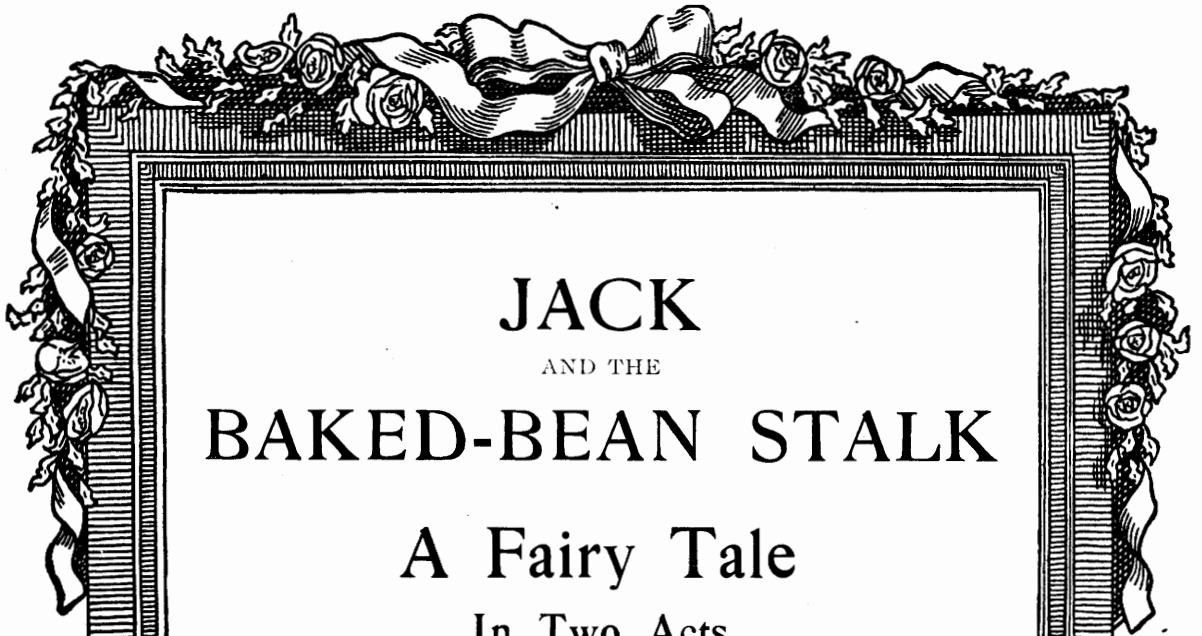


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JACK
AND THE
BAKED-BEAN STALK

A Fairy Tale
In Two Acts

Modernized and Set to Music by
FREDERIC FIELD BULLARD

Op. 28

Available as Operetta or Cantata



Vocal score, price \$1.00 net

Libretto .25 net

Director's copy .75 net

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JACK AND THE BAKED-BEAN STALK

DRAMATIS PERSONÆ

THE PRINCESS BELLE-A-BELLE	Soprano
THE LITTLE OLD LADY WHO IS REALLY A FAIRY	Contralto
JACK, WHO IS ONLY A STUDENT	Boy-Soprano or Tenor
THE OGRE	Bass
THE LITTLE BLACK DWARF (HE IS A WEE BOY, BUT CLEVER)	Speaking Part
ATTENDANTS ON THE PRINCESS	Chorus: Sopranos and Altos
COMRADES OF JACK	Chorus: Tenors and Basses or Boy-Sopranos and Altos

Copies of the Libretto and Stage-Manager's Copy may be obtained from the Publishers.

When given as a Cantata, the following program is suggested, as being of great assistance in following the action.

JACK AND THE BAKED-BEAN STALK

A CANTATA IN TWO PARTS

BY

FREDERIC FIELD BULLARD

PART I—ON EARTH

- I. Overture.
- II. Entry of the Princess.
- III. The Princess is gracious to Jack.
- IV. Entry of the Little Old Lady.
- V. Minuet.
- VI. Jack hears of the Ogre.
- VII. Jack pledges himself to the downfall of the Ogre.
- VIII. Jack and his Comrades go in search of the Ogre.
- IX. Hammock Lullaby; the Princess slumbers; the Little Old Lady and Attendants depart.
- X. The Princess dreams of Jack.
- XI. Entrance of the Ogre.
- XII. The Princess awakes and is threatened by the Ogre; entrance of Attendants.
- XIII. The Ogre hypnotizes the Princess and her Attendants and carries them off to Cloudyland.
- XIV. FINALE: entrance of Jack and his Comrades; the Little Black Dwarf tells them of the loss of the Princess and her Attendants; Jack plants the Bean; it grows to the skies, and they climb the stalk into Cloudyland.

PART II—IN CLOUDYLAND

- I. The entry of the Ogre and the hypnotized Maidens into Cloudyland.
- II. The Little Old Lady appears and comforts the Princess and her Attendants.
- III. The Plan of the Little Old Lady.
- IV. Why the Princess and her Attendants are to be changed into Bogies.
- V. Jack and his Comrades reach the gate of the Ogre's castle.
- VI. The Bogies.
- VII. The return of the Ogre from market.
- VIII. The downfall of the Ogre, and his reformation.
- IX. The Little Black Dwarf regains his voice.
- X. FINALE.

When given as an Operetta, this program is not necessary; but it will add to the interest of the audience.

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JACK AND THE BAKED-BEAN STALK

NOTICE

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Jack and the Baked-Bean Stalk

Act I

Nº 1. Overture

Words and Music by
Frederic Field Bullard. Op. 28

Allegro

Piano

Musical notation for the first system of the piano part. It consists of a grand staff with a treble clef and a bass clef. The time signature is 6/8 and the key signature has two flats. The bass line begins with a *ppp* dynamic marking. The treble staff contains rests.

Musical notation for the second system of the piano part. The bass line continues with a *pp* dynamic marking. The system concludes with a *sfz* dynamic marking.

Musical notation for the third system of the piano part. The bass line continues with a *sfz* dynamic marking at the end of the system.

Musical notation for the fourth system of the piano part. The bass line continues with a *poco più f* dynamic marking. The system concludes with a *sfz* dynamic marking.

Musical notation for the fifth system of the piano part. The bass line begins with a *pp* dynamic marking, followed by a *cresc.* marking. The system ends with a melodic flourish in the bass line.

First system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (*>*). The music features eighth and sixteenth notes with slurs and ties.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (*>*). The music features eighth and sixteenth notes with slurs and ties.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (*>*). The music features eighth and sixteenth notes with slurs and ties.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (*>*). The music features eighth and sixteenth notes with slurs and ties.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (*>*). A *rull.* (rullando) marking is present. The music features eighth and sixteenth notes with slurs and ties.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *sfs a tempo* and *p*. The music features eighth and sixteenth notes with slurs and ties.

First system of musical notation. The right hand (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note G4. The left hand (bass clef) plays a series of chords in the first two measures, then a sequence of eighth notes in the third measure, and continues with a similar eighth-note pattern in the fourth and fifth measures. A dynamic marking *p* is present in the third measure.

Second system of musical notation. The right hand plays a half note G4, followed by a quarter note G4, and then a quarter note G4. The left hand continues with eighth-note patterns. A dynamic marking *p* is present in the third measure.

Third system of musical notation. The right hand plays a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The left hand plays a sequence of eighth notes. A dynamic marking *mf* is present in the first measure, and a dynamic marking *p* is present in the third measure.

Fourth system of musical notation. The right hand plays a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The left hand plays a sequence of eighth notes. A dynamic marking *p* is present in the third measure.

Fifth system of musical notation. The right hand plays a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The left hand plays a sequence of eighth notes. A dynamic marking *f* is present in the first measure.

Sixth system of musical notation. The right hand plays a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The left hand plays a sequence of eighth notes. A dynamic marking *ff* is present in the fifth measure.

First system of musical notation, featuring a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes with various accidentals (sharps and naturals). The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation. The treble clef melody continues with a *mf* dynamic marking. The bass clef accompaniment features a steady eighth-note pattern. A key signature change to two flats is indicated at the end of the system.

Third system of musical notation. The treble clef features a complex, arpeggiated texture with a *p* dynamic marking. The bass clef accompaniment consists of sustained chords with a *p* dynamic marking.

Fourth system of musical notation. The treble clef melody continues with a *mf* dynamic marking. The bass clef accompaniment features a steady eighth-note pattern.

Fifth system of musical notation. The treble clef features a complex, arpeggiated texture with a *p* dynamic marking. The bass clef accompaniment consists of sustained chords with a *p* dynamic marking.

Sixth system of musical notation. The treble clef melody continues with a *f* dynamic marking. The bass clef accompaniment features a steady eighth-note pattern. The system concludes with a *ff* dynamic marking and a double bar line.

First system of musical notation, bass clef. The upper staff contains chords and arpeggiated figures, while the lower staff contains a steady eighth-note accompaniment. The dynamic marking *p* is present.

Second system of musical notation, bass clef. Similar to the first system, it features chords and arpeggiated patterns in the upper staff and a consistent eighth-note accompaniment in the lower staff.

Third system of musical notation, treble clef. The upper staff shows a melodic line with chromatic movement, and the lower staff continues the eighth-note accompaniment. Dynamic markings *cresc. poco a poco* are written across the system.

Fourth system of musical notation, treble clef. The upper staff features a melodic line with some rests and ties, while the lower staff maintains the eighth-note accompaniment.

Fifth system of musical notation, treble clef. The upper staff has a melodic line with ties and rests, and the lower staff continues the eighth-note accompaniment. The dynamic marking *f* is present.

Sixth system of musical notation, treble clef. The upper staff features a melodic line with ties and rests, and the lower staff continues the eighth-note accompaniment. The dynamic marking *ff* is present.

First system of musical notation. The treble clef staff contains a melodic line with a key signature of one flat (B-flat) and a common time signature. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *p* (piano) is present. A hairpin crescendo is shown above the staff.

Second system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *ff* (fortissimo) is present. A hairpin crescendo is shown above the staff.

Third system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *p* (piano) is present. A hairpin crescendo is shown above the staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *f* (forte) is present. A hairpin crescendo is shown above the staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. A hairpin crescendo is shown above the staff.

First system of musical notation. Treble clef with a melodic line of eighth and quarter notes. Bass clef with a rhythmic accompaniment of chords and eighth notes. Dynamics include *ff* and accents.

Second system of musical notation. Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics include *fff* and accents.

Third system of musical notation. Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Ends with a double bar line and the word *Fine* with a star symbol.

Andante

Fourth system of musical notation. Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *f* (Curtain rises).

Fifth system of musical notation. Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics include *ff* and a triplet marking.

attaca No 2

* *Fine* for concert use only. In giving the Operetta or Cantata, pass on without any pause to the following curtain-music
20860

No 2. Entry of the Princess

"Hail the Princess Belle-a-belle"

Andante con moto
Princess & Attendants

Jack & Comrades

mf
Hail the Prin-cess Belle-a-belle, and

Andante con moto

f *mf*
Hail the Prin-cess Belle-a-belle, and

mf
Hail to Jack, the stu-dent lad, and

mf
Hail to Jack, the stu-dent lad, and

hail her fair at-ten-dants!

hail her fair at-ten-dants!

hail his poor de-pen-dants!

(kneeling)
La-dies, at your feet we kneel to
(kneeling)
La-dies, at your feet we kneel to

(turning away)

(turning away) Ah, you're on - ly stu - dent lads, and

Ah, you're on - ly stu - dent lads, and

pay our hum - ble du - ties.

pay our hum - ble du - ties.

we are high-born beau - ties.

No, we can - not love you,

we are high-born beau - ties.

No, we can - not love you,

Yet we can but

Yet we can but

cresc.

We are far a - bove you;

f No, we can - not, can - not, *can - not*

We are far a - bove you;

f No, we can - not, can - not, *can - not*

love you; Yet we can but

f love you, love you, love you, love you,

love you; Yet we can but

f love you, love you, love you, love you,

cresc.

rall. e dim. *p*

love you! (without Princess) Oh,

rall. e dim. *p*

love you! Oh,

rall. e dim.

love you!

rall. e dim.

love you!

rall. e dim.

Poco più lento e dolce

Belle - - a - belle, now quick - - ly say, Is't

Belle - - a - belle, now quick - - ly say, Is't

p

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Poco più lento e dolce

p

cresc. *f*

best to send them far a - way? To

cresc. *f*

best to send them far a - way? To

cresc.

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

cresc.

send them far a - way, to send them far a - way, a -
 send them far a - way, to send them far a - way, a -
 Don't send us far a - way, don't send us far a -
 Don't send us far a - way, don't send us far a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a -

way, a - - - -
 way, a - - - -
 way, a - - - -
 way, a - - - -

Tempo primo

way?

way?

way!

way!

Tempo primo

coll' 8va ad lib.

Jack (aside)

mf

Low - ly born am I, and yet I love the Prin - cess mad - ly.

mf

Princess (aside)

mf

High - ly born am I, yet to re - fuse him pains me sad - ly.

Jack (to the Princess)

Roy - al Maid - en, deign to hear my hum - ble sup - pli - ca - tion!

Princess (to Jack)

Boy pre-sum-ing, you for-get that you're of low-ly sta-tion.

The score consists of a vocal line for the Princess and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line is in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are written below the vocal line.

Princess

cresc.

No, I can-not love you; I am far a-bove you;

Jack

cresc.

Yet I can but love you, yet I can but

The score continues with the Princess and Jack. The Princess's line is in the top staff, and Jack's line is in the middle staff. The piano accompaniment is in two staves at the bottom. The key signature remains three flats. The lyrics are written below the vocal lines. The piano accompaniment features a steady rhythmic pattern.

The score continues with the Princess and Jack. The Princess's line is in the top staff, and Jack's line is in the middle staff. The piano accompaniment is in two staves at the bottom. The key signature remains three flats. The lyrics are written below the vocal lines. The piano accompaniment features a steady rhythmic pattern. The score ends with a fermata over the final notes.

f No, I can-not, can-not, *can-not* love _____ you! *rall. e dim.*

f love you, love you, love you, love you, love _____ you! *rall. e dim.*

f *rall. e dim.*

Poco più lento e dolce

Attendants

Oh, Belle - - a - belle, now quick - - ly say, Is't

Oh, Belle - - a - belle, now quick - - ly say, Is't

Jack & Comrades

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Poco più lento e dolce

p

cresc.

best to send them far a - way, to

best to send them far a - way, to

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

cresc.

cresc.

send them far a - way, to send them far a - way, a -

send them far a - way, to send them far a - way, a -

Don't send us far a - way, don't send us far a -

Don't send us far a - way, don't send us far a -

way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff

way?

way?

way!

way!

8

Nº 3. The Princess is gracious to Jack

"Princess, cruel Princess Belle-a-belle"

Allegretto

The musical score is written for piano and includes several dynamic and performance markings. It is divided into two main sections: *Allegretto* and *Lento moderato*.

Allegretto Section:

- Measures 1-4: *p* (piano), marked ** Pantomime*. Includes the instruction *(bow, bow, bow)*.
- Measures 5-8: *f* (forte), marked *(chin, chin, chin)*.
- Measures 9-12: *pp* (pianissimo), marked *(nod, nod, nod)*.
- Measures 13-16: *f* (forte), marked *(no! no! no!)*.
- Measures 17-20: *pp* (pianissimo), marked *(pl. pl. pl.)*.
- Measures 21-24: *pp* (pianissimo), marked *(go, go, go)*.

Lento moderato Section:

- Measures 25-28: *mf* (mezzo-forte), marked *rall.* (rallentando) and *(tap, tap, tap)*.
- Measures 29-32: *p dolce* (piano dolce), marked *Lento moderato*.
- Measures 33-36: *mp* (mezzo-piano), marked *rall.* and *a tempo*.

* The action during this pantomime is as follows:— First two measures— the Little Black Dwarf runs up to the Princess and bows three times; second two measures— the Princess chucks him three times under the chin; third— the Little Black Dwarf points to Jack and nods thrice; fourth— the Princess extends her left hand, palm outwards in sign of negation, shaking her head right, left, right (three times in all); fifth— the Little Black Dwarf sinks to his knees, and placing the palms of his hands together, makes three motions of supplication, as if saying "please, please, please;" sixth— the Princess gives him three little pushes toward Jack; and last— the Little Black Dwarf runs to Jack and gives him three taps on the shoulder, leading him up to the Princess during the introduction, *Lento moderato*.

Jack
mf appassionato

Prin - cess, cru - el Prin - cess Belle - a - belle, You are fair - er far than

tongue can tell. Would that I could win thee;

cresc. *f*
 Would that thou wouldst love me! Tell me, how can one so low - ly Win a

La - - dy's heart?

Tempo di Valse

Princess

mf

As a Knight you must fight For the love of your

La - dy Fair; You must al-ways be brave and au - da - cious,

You must al-ways be courteous and gra - cious. You must fight

f

for the Right; You must res-cue fair maids in de - spair;

So will you - ev - er true, - Win the love of your

I will fight for the Right; I will res-cue fair
 You must fight for the Right; You must res-cue fair
 He will fight for the Right; He will res-cue fair

maids in de-spair; So will I- tho' I die-
 maids in de-spair; So will you- ev-er true-
 maids in de-spair; So will he, so will we,
 (Little Black Dwarf returns with sword)

Win the love of my La-dy Fair!
 Win the love of your La-dy Fair!
 Win the love of our La-dies Fair!
 Lento moderato
 rall. f p

Princess

mf con tenerezza

Jack, your spir-it bold doth please me well; When your val-iant deeds the

mf

her - alds tell, Then you will have won me;

cresc. E - - ven now I love thee! *f* (taking sword) Kneel, my Jack! For with this

f (Jack kneels)

trust-y sword I dub thee Knight! (she strikes Jack lightly upon the right shoulder)

p

Tempo di Valse

Jack (rising and swinging the sword which the Princess gives him)

f

I'm a Knight! I will fight For the love of my

La - dy Fair; I will al-ways be brave and au - da - cious,

I will al-ways be cour-teous and gra - cious. I will fight

for the Right; I will res-cue fair maids in de - spair;

So will I - tho' I die, - Win the love of my

Jack
La - dy Fair! As a Knight I will fight

Princess and Attendants
As a Knight You must fight

Comrades
As a Knight he will fight

marcato e rall.
For the love of my La - dy Fair; I will al-ways be brave and au-

marcato e rall.
For the love of your La - dy Fair; You must al-ways be brave and au-

marcato e rall.
For the love of his La - dy Fair; He will al-ways be brave and au-

a tempo
da - cious, I will al-ways be cour-teous and gra - cious. I will

a tempo
da - cious, You must al-ways be cour-teous and gra - cious. You must

a tempo
da - cious, He will al-ways be cour-teous and gra - cious. He will

fight for the Right; I will res - cue fair
 fight for the Right; You must res - cue fair
 fight for the Right; He will res - cue fair

maids in de - spair; So will I - tho' I die,-
 maids in de - spair; So will you - ev - er true,-
 maids in de - spair; So will he,- so will we,

ff

Win the love of my La - dy fair!
 Win the love of your La - dy fair!
 Win the love of our La - dies fair!

rall.

No 4. Entry of The Little Old Lady

"Good-day to you, my Princess fair"

(During the prelude, the tapping of the Little Old Lady's cane is heard without: all turn to where she is expected to enter; as she enters, she walks two steps at a time, giving at each step a tap with her cane, and then nodding thrice. She carries beneath her cloak the Bean in a large bean-pot)

Andante comodo

Musical score for the prelude. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante comodo". The music features a series of chords in the treble staff and a rhythmic pattern in the bass staff. The bass staff includes dynamic markings: *pp* (tap, tap), *cresc.* (tap, tap), (tap, tap), and (tap, tap, nod, nod, nod). The instruction "Enter the L.O.L." is written below the bass staff.

Musical score for the vocal entry. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante comodo". The vocal line begins with the lyrics "The Little Old Lady" and "Good-day to you, my Princess Fair; Good-". The piano accompaniment includes dynamic markings: *mf* (tap, tap), *rall.* (nod, nod, nod), *mf* (tap, tap, tap), and *mf a tempo*. The instruction "Enter the L.O.L." is written above the vocal staff.

Musical score for the vocal continuation. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante comodo". The vocal line continues with the lyrics "day, my gentle Knight; Good-day, good-day to one and all; Ye are a gladsome sight. I". The piano accompaniment consists of a steady rhythmic pattern.

Musical score for the final part. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "un poco più lento". The vocal line continues with the lyrics "have a little anecdote About your Grandma-ma, And I will tell it to you here, And". The piano accompaniment consists of a steady rhythmic pattern.

I am sure it is true, for I got it from your Pa.

All
Hurrah! Hurrah! A sto-ry, a sto-ry!

Allegretto **The Little Old Lady**

1. Long a - go, my pret - ty - dears, Your
 2. I was old, my pret - ty - dears, When
 3. Jack is young, my pret - ty - dears, And

Grand - pa went a - court - in'; Won your Grand - ma for his bride, Al -
 Grand - pa went a - court - in'; Old when Grand - ma was a - bride And
 Jack has gone a - court - in'; With a bean from my big pot Im

(3rd verse, showing the bean-pot)

tho' he had no for - tin'. Man - y vir - tues had dear Grand - ma,
 made your Grand - pa's for - tin'. Old - er than your Grand - ma's Grand - ma,
 goin' to make his for - tin'. Take it, Jack: I free - ly grant it;

(3rd verse, producing the Bean and giving it to Jack)

rall. *Lento*

There was one that best pleased Grand-pa, And he of - ten said, - "My friends, She
Old - er than your Grand-pa's Grand-pa. But I tell you now, - My friends, I
When in doubt or dan - ger, plant it. Oh, I tell you now, - My friends, I

Presto *Allegro giojoso*

beats the Dutch at bak - ing beans."
beat the Dutch at bak - ing beans!
beat the Dutch at bak - ing beans!

f

1-3. Baked beans, baked beans, No-thing is bet-ter than good baked

All

beans! No-thing is bet-ter than good baked beans! -
Baked beans, baked beans, No-thing is bet-ter than good baked beans! -

ff

(At the notes of the introduction to the following Minuet, Jack advances to the Princess and leads her to stage centre, while the Chorus forms quickly into one or two rows, with the Little Old Lady in the centre: all join hands and sway in time with the music; Jack dances the Minuet with the Princess; at the second part of the Minuet, the Chorus cease swaying, and clap their hands as indicated in the music, resuming the swaying motion later)

Nº 5. Minuet

Tempo di Minuetto

f (all take position)

mf dolce
(swaying)

p (cease swaying)

(clap, clap, clap)

f (swaying)

ff (last time rall. molto)

Fine

No 6. Jack hears of the Ogre

"To prove my sword is now my chief desire"

Andante marziale Jack

The musical score is written in common time (C) and consists of four systems. The first system shows the vocal line for Jack and the piano accompaniment. The tempo is 'Andante marziale'. The piano part features a strong dynamic of *f* (forte). The second system continues the vocal line with the lyrics: 'prove my sword is now my chief de-sire; To meet the foe I'. The piano accompaniment continues with a steady bass line and melodic accompaniment. The third system continues the vocal line with the lyrics: 'burn with ar-dent fire; To win my love by val-iant deeds of night. Oh,'. The piano accompaniment includes a triplet in the right hand. The fourth system shows the vocal line for 'Little Old Lady' with the lyrics: 'where can I meet some bad man to fight? Now'. The piano accompaniment for this system is marked *ff* (fortissimo) and includes a triplet in the right hand.

Jack
To

prove my sword is now my chief de-sire; To meet the foe I

burn with ar-dent fire; To win my love by val-iant deeds of night. Oh,

Little Old Lady
where can I meet some bad man to fight? Now

lis - ten, Jack, and heed my wise ad-vice; A wor - thy foe I'll

name you in a trice. In Cloud - y - land there lives a Gi - ant grim: *Stay*

ff where you are, and pick a fight with him!

Jack L. O. L.
But where on earth is Cloud - y - land? It's

Jack L. O. L.
not up - on the earth. And is the Gi - ant big and tough? He's

Jack

like an ox in girth. Oh, would that I could go to him, Or

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'like an ox in girth. Oh, would that I could go to him, Or'. The piano accompaniment starts with a treble clef and a bass clef, featuring a series of chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.

L.O.L.

rall.

he would come this way! Be hap - py, Jack, for mark my words, He'll

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'he would come this way! Be hap - py, Jack, for mark my words, He'll'. The piano accompaniment continues with similar harmonic support. A fermata is placed over the first measure of the piano accompaniment. The tempo marking '*rall.*' is present above the vocal line.

a tempo

f

come to earth to - day! Jack *f a tempo* This ver - y
To - day! to - day!

The third system of the musical score features the vocal line with lyrics 'come to earth to - day! Jack *f a tempo* This ver - y To - day! to - day!'. The piano accompaniment provides accompaniment. A fermata is placed over the first measure of the piano accompaniment. The tempo marking '*a tempo*' and dynamic marking '*f*' are present.

a tempo

day! This ver - y day!
To - day! to - day! *ff* Hur - ray! Hur - ray!

The fourth system of the musical score concludes the vocal line with lyrics 'day! This ver - y day! To - day! to - day! *ff* Hur - ray! Hur - ray!'. The piano accompaniment continues. A fermata is placed over the first measure of the piano accompaniment. The dynamic marking '*ff*' is present.

No 7. Jack pledges himself to the Downfall of the Ogre

"When the Ogre comes from Cloudyland"

Con moto

Piano introduction in 2/4 time, marked *f*. The music features a melody in the right hand and a bass line in the left hand, both in a minor key.

First vocal entry. The piano accompaniment is marked *rall.* and *a tempo*. The vocal line is marked *f* and includes the lyrics: "1. When the 2. Oh, I'll 3. Then—".

Second vocal entry. The piano accompaniment is marked *mf* and *f*. The vocal line is marked *Tutti* and includes the lyrics: "O - gre comes from Cloud-y - land, (Oh, he's a fear - ful gi - ant!) I'll take my sword when he is dead, (Oh, he's a con - quered gi - ant!) And I'll re - turn to the Princess there, (Oh, he's a head - less gi - ant!) I'll".

Third vocal entry. The piano accompaniment is marked *mf* and *f*. The vocal line is marked *Tutti* and includes the lyrics: "meet him with my sword in hand. (Oh, he's a fear - ful gi - ant!) I'll cut off his ug - ly head. (Oh, he's a conquered gi - ant!) lay his head at her feet so fair. (Oh, he's a head - less gi - ant!)"

Jack*

One- two:- Pink, pink, pink,- Right thro' his heart de - fi - ant! He'll
 One- two:- Snik, snik, snak,- Right thro' his neck so pli - ant! He'll
 One- two:- "La - dy Fair, Here is a conquered cli - ent! He'll

The musical score for Jack's first verse consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. It features three verses of lyrics. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and accents.

ne'er re - turn to - Cloudy - land: Oh, he's a fear - ful gi - ant!
 ne'er re - turn to - Cloudy - land: Oh, he's a conquered gi - ant!
 ne'er re - turn to - Cloudy - land: Oh, he's a headless gi - ant!"

The musical score for the chorus features a vocal line and a piano accompaniment. The vocal line has three verses of lyrics. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with dynamic markings like *f* and accents.

Tutti

One- two:- Pink, pink, pink,- Right thro' his heart de - fi - ant! He'll
 One- two:- Snik, snik, snak,- Right thro' his neck so pli - ant! He'll
 One- two:- "La - dy Fair, Here is a conquered cli - ent! He'll

The musical score for Jack's second verse consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. It features three verses of lyrics. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with dynamic markings like *f* and accents.

ne'er re - turn to - Clou - dy - land: Oh, he's a fear - ful gi - ant!
 ne'er re - turn to - Clou - dy - land: Oh, he's a conquered gi - ant!
 ne'er re - turn to - Clou - dy - land: Oh, he's a head - less gi - ant!"

Fine ✱

The musical score for the chorus features a vocal line and a piano accompaniment. The vocal line has three verses of lyrics. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with dynamic markings like *f* and accents. The piece concludes with a *Fine* marking and a double bar line with repeat dots.

D.S. al Fine

* In the first verse, at the words "One-two:-Pink,pink,pink," Jack should lay his hand on the hilt of his sheathed sword at "one," draw it at "two," and make three lunges accompanied by stamps at the words "Pink,pink,pink." In the second verse, he may stoop at the words "One-two," as if raising the dead Ogre's head by the hair, making three sawing or chopping motions at "Snik,snik,snak." In the third verse he should sink to his knees at "One-two," holding out his hands (having previously sheathed his sword) to the Princess at the words, "Lady fair." - This action should be imitated by the chorus in strict unison.

No 8. Jack and his Comrades go in Search of the Ogre
 "For swords like Jack's is now our chief desire"

(The Comrades quickly form in a line in the centre of the stage, and "mark time".)

Andante marziale

f

The piano introduction consists of two staves. The right hand features a melodic line with dotted rhythms and triplets, while the left hand provides a steady accompaniment of chords and single notes.

The Comrades

f

For swords like Jack's is now our chief de-sire! For foes like Jack's we

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of chords and moving lines.

burn with ar-dent fire! We'll seek, like Jack, for val-iant deeds of might. Oh,

The vocal line continues with the lyrics. The piano accompaniment features a triplet in the right hand and a steady bass line.

ff

where can we find some bad men to fight?

ff

The vocal line concludes with the lyrics. The piano accompaniment features a triplet in the right hand and a steady bass line.

Princess and Attendants, and the Little Old Lady

A - way, a - way to seek the foe! A -
 A - way, a - way to seek the foe! A -

Jack and Comrades

Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!
 Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!

way, a - way! to bat - - - tle go! A -
 way, a - way! to bat - - - tle go! A -

Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!
 Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!

way to seek the foe: A - way! to bat - tle go! a -
 way to seek the foe: A - way! to bat - tle go! a -

A - way to seek the foe: A - way! to bat - tle
 A - way to seek the foe: A - way! to bat - tle

way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

go! a - way a - way, a - way, a -

go! a - way, a - way, a - way, a -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

way!

way! (Exeunt Jack and Comrades)

way!

way!

No 9. Hammock Lullaby: The Princess slumbers: Exit of Little Old Lady & Attendants

“Tired brain needs soft repose”

(The Little Old Lady waves her stick, and the Hammock descends)

Andantino grazioso

Little Old Lady (leading Princess to the hammock)

(Princess enters the hammock)

p a tempo

1. 2. Lul - la - by, lul - la - by; Close thy wear - y eyes and rest,

p a tempo

Lul - la - by, lul - la - by, In thy dain - ty, swing - ing nest.

Attendants
p dolciss.

Lul - la - by, lul - la - by; Close thy wear - y eyes and rest,

p dolciss.

Lul - la - by, lul - la - by, In thy dain - ty swing - ing nest.

(exeunt Little Old Lady and Attendants)

pp *p* *ppp*

No. 10. The Princess Dreams of Jack

"Airy forms and beings bright"

Allegretto

Princess (asleep in the hammock; the

mf

r.h. *3* *3* *3* *3*

pp l.h. *mf*

1. Air - y forms and be-ings
2. Fair - ies praise his no-ble

Little Black Dwarf fans her with a large fan)

bright, Fair - y vis - ions of de - light,
mien, Bear his sword of sil - ver sheen,

Let me join your dain - ty play; Let me share your
Crown his brow with wreaths of flow'rs, Lead him thro' their

fagitato

ma - gic flight. Stay! Can that be real-ly Jack?
el - fin bow'rs. Ah, can he be real-ly Jack?

fagitato

(awakes)
1.2. Oh, my love, come back, come back! Ah, 'tis nothing but a

mp *lento*

mp *lento*

dream, Ah, 'tis nothing but a dream.

Tempo di Valse lento

mf dolce

Oft in dreams, ten-der and smil - ing, Thy dear face com-eth to me;

Oft in dreams thy lips be-guil - ing Mur-mur soft, - "I love but thee!"

Jack's Voice (behind the scenes)

(the Princess smiles in her sleep, and half raises her head, listening)

Oft in dreams, ten-der and smil - ing, Thy dear face com-eth to me; -

Princess

p

p rall.

Jack

f

p

rall.

Oh, my be - lov - ed Jack, - I love but thee!

Oft in dreams thy lips be-guil - ing Mur-mur soft, - "I love but thee!"

№ 11. Entrance of the Ogre

"I'm an ogre fierce and hungry"

(the heavy tread of the Ogre is heard without: enter Ogre)

Andante bombastico

pp marc. cresc. mf

sempre coll'8 va bassa ad lib.

The Ogre

f marcato molto

1. I'm an o-gre fierce and hungry, Come from Cloudy-land to-day;
2. How I wish a fat young boy Or nice plump girl would come this way,

f

Fond of eat-ing lit-tle chil-dren, Search-ing for a ten-der prey.
Or a ten-der, jui-cy ba-by From his nurse might hith-er stray!

To no club do I be-long; This might-y club be-ongs to me,
I'd not wait to fri-cas-see him; I would sim-ply eat him raw.

And I am the worst old O-gre That you earth-worms e'er did see!
Oh, I am the worst old O-gre That the wide world ev-er saw!

(lowers head and smells about) *Allegro moderato*

accel. *ff*
(Sniff, sniff, sniff, sniff.) 1-2. Fee, fi, fo, fum: I smell the blood of an

Eng-lish-man! Ho, ho! Ho, ho! Ho, ho! Ho,

ho! Fee, fi, fo, fum: I smell the blood of an

Eng-lish-man! Ho, ho! Ho, ho! Ho, ho! Ho,

Lento

ho! — Be he a-live, or be he dead, be he a-live, or

(fiercely)

be he dead, I'll grrrrrrrind his bones to make my

1.

bread! (stalks about, sniffing)

2.

bread! I'll grind his bones to make my bread! I'll grind his

Princess

bones to make my — A-choo! (sneezes) Oh! (awakes with a shriek)

Nº 12. The Princess awakes and is threatened by the Ogre: Entrance of Attendants

"Ho, ho, ho! A real, live Princess 'tis"

Agitato **Princess** *f*

Oh, help! _____

Ogre *f*

Ho, ho, ho, ho, ho, ho, ho, ho! _____ A real, live Princess 'tis, I

Agitato *f*

Oh, help! _____ Oh, help! Oh, help!

know. _____ I'll have to save her for des-ert!

Allegro *f* (runs about the stage)

A gi - ant 'tis, a gi - ant grim: How shall I get a -

f (pursuing the Princess)

A gi - ant 'tis, a gi - ant grim: You can - not get a -

Allegro *f*

way from him? A gi - ant 'tis, a gi - ant grim: How shall I get a -
 way from him! A gi - ant 'tis, a gi - ant grim: You can - not get a -

way from him? He's giv'n me such a hor - rid fright: I neer saw such a
 way from him!

cresc.

cresc.

ff (enter Attendants in confusion) *ad lib.*
 dread-ful sight! Oh, An - na, Ro - sa, He - be, Phœ - be! Bring me aid, or

ff *colla voce*

Princess

a tempo

Ogre (chasing the girls)

I shall die!

f a tempo

Attendants A gi - ant 'tis, a gi - ant grim: How shall we get a -

f a tempo

A gi - ant 'tis, a gi - ant grim: How shall we get a -

f

Fee, fi, fo, fum!

way from him? A gi - ant 'tis, a gi - ant grim: How shall we get a -

way from him? A gi - ant 'tis, a gi - ant grim: How shall we get a -

Fee, fi, fo, fum! I'll grind your bones, -

cresc.

way from him? He's giv'n us such a shock-ing fright: We ne'er saw such a

cresc.

way from him? He's giv'n us such a shock-ing fright: We ne'er saw such a

cresc.

Princess *ff* *ad lib.*
 Oh, An-na, Ro-sa, He-be, Phœ-be! Bring me aid, or

Ogre *ff* *ad lib.*
 I'll grind your bones, I'll grrrrind your bones to

Attendants *ff* *ad lib.*
 dread-ful sight! Oh my, oh my, oh my, oh my! Oh, bring us aid, or

dread-ful sight! Oh my, oh my, oh my, oh my! Oh, bring us aid, or

ff *colle voci*

Presto

I shall die
 make my bread!

we shall die!

we shall die!

Presto
f

(the Ogre strides to stage front; the Attendants cower about the Princess)

No. 13. The Ogre hypnotizes the Princess and her Attendants and carries them off to Cloudyland

"Now, pretty maidens"

Recit.

Ogre *mf ad lib.*

Now, pret - ty maidens, - now, pret - ty maid - ens, -

Princess and Attendants (shriek) *mf* *f*

Oh! Oh!

mf *f*

ff (makes passes)

p *rall.*

I'm going to hyp - no - tize you, I'm going to hyp - no - tize you.

(in terror) *ff* *rall.* (faintly) *ppp*

Oh! Oh!

ff *p* *rall.* *pp*

Lento, con moto buffo

Ogre *mf*

Will you please give me your close at - ten - tion? Your

mf

gaze to my fin - gers ren - der. Just fol - low my pass - es, And

(the girls fix their eyes upon his hand, and stand posed and motionless)

do not re - sist. Such pretty, dain - ti - ly nurtured damsels Must

sure - ly be soft and ten - der. So in a trance you will dance,

If I in - sist. If you have lov - ers, you will for - get them. Your

(the girls raise their hands slowly to their heads in a dazed manner)

heads are al - read - y swim - ming. Come hith - er, sweet Prin - cess: Hold

(the Princess advances and grasps the Ogre by the thumb; she moves much against her will)

fast to my thumb; Now form a line, dain - ty lit - tle maidens: We're

(the Attendants form a line behind the Princess, each grasping the girl in front by the gown)

all go-ing to my cas - tle. Now fol - low me, fol - low me,

(exeunt Ogre and Girls, stepping slowly in time with the music)

Come, come, come, come. Ho, ho, ho, ho, ho!

Ho, ho, ho, ho, ho!

dim.

(behind the scenes)

p Ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho!

p

pp *ppp*

(The Little Black Dwarf remains behind in great distress; he seats himself on the grassy mound where the beanstalk is later to grow, and rocks to and fro with his hands to his face.)

“Now what’s gone wrong”

(Entrance of Jack and his Comrades: The Little Black Dwarf tells them of the loss of the Princess and her Attendants; Jack plants the bean; it grows to the skies, and they set out for Cloudyland.)

Allegro

ff (enter Jack and his Comrades)

This block contains the piano introduction. It features a treble and bass clef with a key signature of three flats and a 6/8 time signature. The music is marked *ff* and includes the instruction "(enter Jack and his Comrades)".

Jack and Comrades

Now

f

This block shows the vocal entry for "Jack and Comrades". The vocal line begins with a rest followed by the word "Now". The piano accompaniment continues with a rhythmic pattern. The music is marked *f*.

what's gone wrong with the lit-tle black Dwarf?

This block contains the vocal line for the first phrase of the song. The piano accompaniment features a steady eighth-note rhythm in the right hand and a more active bass line.

(the Little Black Dwarf rocks back and forth in great anguish)

And

This block shows the piano accompaniment for the second phrase. The music is marked *And*. The piano part features a prominent, sustained chord in the left hand and a melodic line in the right hand.

where's the Princess and her pretty maids?

This block contains the vocal line for the second phrase of the song. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous section.

(the Little Black Dwarf rocks with intense anguish)

agitato

Oh say, has an - y - one

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "Oh say, has an - y - one". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

agitato

carried them off? Oh say, has an - y - one carried them off? The

(L. B. D. nods "Yes!")

ff

The second system continues the vocal line with the lyrics "carried them off? Oh say, has an - y - one carried them off? The". The piano accompaniment features a more active rhythmic pattern with slurs and accents. A dynamic marking of *ff* is present at the end of the system.

O - gre, the O - gre, the O - gre, the O - gre! Oh,

The third system features the vocal line with the lyrics "O - gre, the O - gre, the O - gre, the O - gre! Oh,". The piano accompaniment is characterized by a steady, rhythmic accompaniment with slurs and accents.

rall.

Presto agitato

hor - - - - -ror!

(Jack advances with the Bean)

rall. ff

p

The fourth system begins with the vocal line and the lyrics "hor - - - - -ror!". The piano accompaniment is divided into two parts: the first part is marked *rall. ff* and features a dense, rhythmic texture with slurs and accents; the second part is marked *p* and features a more sparse, rhythmic accompaniment.

cresc.

f

The fifth system features the piano accompaniment with a *cresc.* marking and a dynamic marking of *f*. The piano part consists of a rhythmic accompaniment with slurs and accents.

Andante appassionato

Jack

mf

O Fair - y, give me pres - ent aid With this dread foe to

mf

cope! The ma - gic gift I had from you Is now my on - ly

hope. In doubt or dan - ger 'twas to prove A

cresc.

cresc.

tal - is - man, and now my love Is in an aw - ful

f con agonia

f

mon - ster's pow'r, And may be eat - en an - y hour! On

ad lib.

thee I call! on thee I call!

colla voce

ff

(plants the Bean in feverish haste)

Allegro con mistero

pp (all stand in expectant attitudes) *p*

(the Beanstalk grows, rising slowly and continuing to rise through-

out the act)

(Jack sees the tip of the

Beanstalk emerging from the earth, and calls the attention of the others to it; they make gestures of

great joy and excitement)

Each measure may be repeated, accelerando, ad libitum

Jack and Comrades

rit. *f*

To

ff (Tutti: "Hurrah!") *rit.* *f*

Ad. * *Ad.* *

Andante appassionato

Cloud-y - land the Beanstalkclimbs, To Cloudy - land climb we; To

storm the O - gre's cas - tle there We'll scale this ma - gio tree. O

cresc.

Prin - cess fair, we'll come to you; O Maid - ens dear, our

ff

hearts are true; Our swords are sharp, our wits are keen, Our

fff

lead - er brave as e'er was seen. We'll res - - - cue,

res - - - cue, res - - - cue, res - - - cue

you! (Jack grasps the Beanstalk to climb it: curtain falls.)

No 1. The Entry of the Ogre and the Hypnotized Maidens into Cloudyland
"Far from your homes, my pretty maidens"

Andante moderato

mp *leggiero*

Più lento
rall. *pp* (Curtain rises) *cresc.*

f (enter Ogre and Maidens as at the close of Act I: he

leads them to the front of the stage, arranges them in a line and awakens them with a loud snap of

Princess and Attendants *f ad lib.*
agitato e cresc. molto
his fingers) I want my
ff
(Ogre snaps his fingers)

Tempo di Valse

Marmar!
Ogre *f* *3* *3* *mf* *rall.*

Ho, ho, ho, ho, ho, ho! Far from your

f *rall.* *mf*

(Ogre)

a tempo

homes, my pret - ty maidens, You have been waft - ed through the

a tempo

Princess

f con dolore

air. You are not real - ly going to eat us? Our ten - der

Ogre

*rall.**a tempo*

lives you'll spare! In yon - der ket - tle, black and

rall. *a tempo*

Princess and Attendants Oh no, not
Oh no, not

boil-ing, You will be made in - to a soup!_____

that, not that, not that! Oh no, not that, not that, not
that, not that, not that! Oh no, not that, not that, not

In - to a soup, _____ in - to a

ff Princess
that! *ff* Oh, Attendants spare us, spare us,
that! Oh, spare us, spare us,
soup! Oh, no, no, no, no, no, no, no, no, no,

Spare our ten-der lives!

Spare our ten-der lives!

no!

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Spare our ten-der lives!" repeated in the vocal parts, and "no!" in the bass line.

Princess and Attendants

f rall. *a tempo*

Far from our homes, un - hap - py maidens, We have been waft - ed

Far from our homes, un - hap - py maidens, We have been waft - ed

You're soon to go in the pot: Pepper will

The second system features two vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Far from our homes, un - hap - py maidens, We have been waft - ed" repeated in the vocal parts. The bass line has the lyrics: "You're soon to go in the pot: Pepper will". The piano accompaniment includes dynamic markings *f rall.* and *a tempo*.

through the air; You are not real - ly going to eat us?

through the air; You are not real - ly going to eat us?

not be for - got: No-thing I'll waste, All suits my

The third system features two vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "through the air; You are not real - ly going to eat us?" repeated in the vocal parts. The bass line has the lyrics: "not be for - got: No-thing I'll waste, All suits my". The piano accompaniment includes dynamic markings *f rall.* and *a tempo*.

Our ten-der lives you'll spare! In yon-der ket - tle,
 Our ten-der lives you'll spare! In yon-der ket - tle,
 taste, You will be boiled a - live, like the lobsters! You're soon to

rall. *a tempo*
rall. *a tempo*
rall. *a tempo*
rall. *a tempo*

(the last words screamed)

black and boil-ing, We shall be made in - to a soup!
 black and boil-ing, We shall be made in - to a soup!
 go _____ in the pot, _____ in the pot!

Recitativo
Ogremf

One thing I lack, and I am set - ting out to fetch it:

f

Don't stir one fin - ger - tip, - or, when I come, you'll ketch it!

Con moto buffo

mf

I'm off to mar - ket, to buy the on - ions in

f (Princess and Attendants raise their hands in horror)

which I am going to boil you! (exit)

f *p*

Princess and Attendants

p sotto voce

He's go - ing to boil us in on - ions!

fp *f*

Andante

(enter the Little Old Lady)

(the Little Old Lady is heard without: all listen, and rush into her arms as she enters)

pp *cresc.*

Oh, save us, oh, save us, oh,

Little Old Lady

p dolce

save us! There, there, don't cry! There,
 (they sob bitterly: the L.O.L. soothes them)

p dolce

there, don't cry! There, there, don't

cry, don't cry!

mf

NO 2. The Little Old Lady appears and comforts the Princess and her Attendants

"Poor little dears"

Andante con moto **Little Old Lady** *mf*

1. Poor lit - tle dears, from your
2. Soon, lit - tle dears, from the

lov - ers' arms Has the cru - el Gi - ant torn you?
Gi - ant's pow'r Will your val - iant lov - ers bear you,

Poor lit - tle dears, you need fear no harm, For a Fair - y watch - es
They must be tried in temp - ta - tion's hour, Ere they've proved their right to

Princess

o'er you. But he's a dread - ful, cru - el beast!
wear you. But will the Gi - ant do them ill?

rall. *mf a tempo*

rall. Princess and Attendants Can it be true? May we

mf a tempo

Little Old Lady *p* *rall.* Can it be true? May we

mf a tempo

He has no pow'r to hurt you. Fear
 He has no pow'r to hurt them.

cresc.

trust in you? Speak a - gain, we plead in cho - -rus!

cresc.

trust in you? Speak a - gain, we plead in cho - -rus!

cresc.

not; Trust in me, I do im - plore you:

f

Can it be true? May we trust in you That a

Can it be true? May we trust in you That a

f

Yes, it is true. You may trust in me That a

Princess *rall.* *a tempo*
Fair - y watch-es o'er us?

Attendants *rall.* *a tempo*
Fair - y watch-es o'er us?

rall. *a tempo*
Fair - y watch-es o'er you.

rall. *tr* *a tempo*
ff brillante

(the Little Old Lady seats herself on the green bank: the Girls gather around her)

And. * *And.* *And.*

No. 3. The Plan of the Little Old Lady

"Now hear my words enlightened"

Un poco lento

Piano introduction in 3/4 time, key of D major. The piece begins with a forte (*f*) dynamic and a five-measure rest in the bass staff. The melody in the treble staff features a five-measure rest followed by a series of eighth and sixteenth notes, ending with a *rall.* (rallentando) marking.

Little Old Lady

Maidens

mf a tempo

1. Now hear my words en - light - ened! Give at - ten - tion, give at -
 2. Give ear to yon - der hum - ming. Hear the nois - es, hear the
 3. Like wolves will be your howl - ing; - We'll be howl - ers, we'll be

mf a tempo

The first system of the vocal piece. The Little Old Lady's part is in the treble clef, and the Maidens' part is in the bass clef. The piano accompaniment is in the bass clef. The tempo is *mf a tempo*.

Little Old Lady

Maidens

ten - tion! You're sure you are not fright - ened? None to
 nois - es! Your val - iant lads are com - ing. 'Tis their
 howl - ers! Like bears will be your growl - ing; - We'll be

The second system of the vocal piece. The Little Old Lady's part is in the treble clef, and the Maidens' part is in the bass clef. The piano accompaniment is in the bass clef.

Little Old Lady

men - tion, none to men - tion! I think it will be
 voic - es, 'tis their voic - es! They've climbed up in - to
 growl - ers, we'll be growl - ers! And when they come, you'll

The third system of the vocal piece. The Little Old Lady's part is in the treble clef, and the Maidens' part is in the bass clef. The piano accompaniment is in the bass clef.

Maidens

best to change you in - to bo - gies. In - to bo - gies? What
 Cloud-y land up - on a Bean-stalk. On a Bean-stalk? What
 do your ver - y best to scare them. Must we scare them? What

Little Old Lady

mp ad lib. for? for? 1-3. I will tell you short-ly: trust in me, trust in - me!
 for?

colla voce

(the Little Old Lady rises, the Girls follow her example)

ff (a low cheer without)

(At the close of the first verse of No. 3, and from time to time during the second verse, the voices of Jack and his Comrades are heard as a low and ominous humming noise, which may be produced by the repetition of the words "Go it, Jack: give it to him, old fellow!" Each boy of the Comrades repeats it as fast as he can, without regard for the others: but all must speak so low that the actual words will not be distinguished by the audience; at the last measure of No. 3, the boys should give a very low cheer, denoting the surmounting of some obstacle or danger on the road to the Giant's castle, and the cheers should be repeated during the following number, as indicated, each cheer being a very little louder than the last, to give the idea of their gradual approach)

No 4. Why the Princess and her Attendants are to be changed into Bogies

"When you're old married people"

Con moto

Piano introduction for 'Con moto'. The music is in 6/8 time and consists of two staves. The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (*p*) and forte (*f*).

Little Old Lady

1. When you're old mar-ried peo-ple and set-tled in life, If your
2. Now to mar-ry a man with great dan-ger is rife, But—

First system of musical notation for 'Little Old Lady'. It includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a piano (*p*) dynamic.

hus-bands prove ev-er un - ru - ly, You'll be a - ble to put a quick
trust me, the dan-ger is o - ver, If he's once been a - fraid of his

Second system of musical notation for 'Little Old Lady'. It includes a vocal line with lyrics and a piano accompaniment.

end to the strife If this eve-ning you fright-en them du-ly. When they
dear lit-tle wife, I'll— war-rant they'll then live in clo-ver. It is

Third system of musical notation for 'Little Old Lady'. It includes a vocal line with lyrics and a piano accompaniment. The piano part concludes with a mezzo-forte (*mf*) dynamic.

cresc.

blus - ter and scold, as their wont is of old, You'll have
 real - ly too bad for a man to get mad, So you've

mf *cresc.*

f *rall.*

on - ly to say, in the qui - et - est way, -
 on - ly to say, in the qui - et - est way, -

f *rall.*

Allegro non troppo

mp

"Just re - mem - ber those bo - gies, dear hus - band of mine, Just re -

mp

mem - ber those bo - gies, my love! — Just re -

tr *cresc.*

mem - ber those bo - gies, dear hus - band of mine, Just re -

mf

Princess

mem-ber those bo-gies, my love!"

Little Old Lady

"Just re -

Attendants

"Just re -

"Just re -

cresc.

(cheer without: the Girls shake their fore-

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

fingers in the direction of the sound)

mem-ber those bo-gies, my love! Just re -

mem-ber those bo-gies, my love! Just re -

mem-ber those bo-gies, my love! Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, my love!"

mem-ber those bo-gies, my love!"

mem-ber those bo-gies, my love!"

(exeunt L.O.L. Princess and Attendants into the castle)

Nº 5. Jack and his Comrades reach the Gate of the Ogre's Castle

"The Castle 'tis"

Allegro con spirito

p *>* (enter Jack and his Comrades)

The first system of the piano introduction features a treble clef with a melodic line starting on a whole rest, followed by eighth and quarter notes. The bass clef provides a rhythmic accompaniment of eighth notes. Dynamics include a piano (*p*) marking and a crescendo hairpin.

cresc.

The second system continues the piano introduction with a treble clef accompaniment of chords and a bass clef accompaniment of eighth notes. A crescendo (*cresc.*) marking is present.

Jack and Comrades

f (shouting) Hurrah! The

The third system begins the vocal entry. The vocal line (treble clef) starts with a whole rest, then enters with a forte (*f*) dynamic. The piano accompaniment (bass clef) continues with eighth notes. A fortissimo (*ff*) dynamic is marked in the piano part.

cas - tle 'tis! the cas - tle 'tis! un - to the gate we've come, We

f

The fourth system contains the first line of lyrics. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (bass clef) features a steady eighth-note accompaniment. A forte (*f*) dynamic is marked.

won - der if - we won - der if the O - gre is at home. We

The fifth system contains the second line of lyrics. The vocal line (treble clef) continues the melody. The piano accompaniment (bass clef) continues with eighth notes. A forte (*f*) dynamic is maintained.

want to know- we want to know how to break down his door, And if we

ff find him in- we find him in, we'll beat him till he's sore! The

1.

2. *Jack sempre f ma dolce*
beat him till he's sore! Oh, Belle - a - belle, I long for thee! Dost

mf dolce

hear my voice? If my poor hand should

mf set thee free, How we'd re - joice! Ah maid - en, but one

Princess (behind the scenes)

Jack *cresc.* Oh, joy! 'Tis
word from thee Were more than bat - tle - cry to me! 'Tis

Comrades The

cresc.

ff

Sua bassa ad lib.
Red. *

he! 'Tis

she! 'Tis

cas - tle 'tis, the cas - tle 'tis, un - to the gate we've come. We

ff

he! 'Tis he! Oh joy, 'tis he!

she! 'Tis she! Oh joy, 'tis she! We

won - der if - we won - der if the O - gre is at home. We

f

Jack and Comrades

want to know—we want to know how to break down his door, And if we

find him in—we find him in, we'll beat him till he's

sore!

rall. molto

il basso marcato

cresc.

fff

No. 6. The Bogies

"They are bogies!"

Allegro

(Jack advances to the castle gate and pounds on it) *p*

ff (rap, rap, rap, rap:) * (no reply:) *p* *cresc. molto*

(he pounds again -) *ff* (rap, rap, rap, rap:) (no reply:)

mf (again - rap, rap, rap, rap, rap, rap, rap, rap:) the gate flies open and enter

Bogies: Jack and his Comrades shrink back in terror and amazement)

The musical score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of five systems of music. The first system shows the initial piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. The second system features a dynamic shift to fortissimo (ff) for a 'rap' section, followed by a piano (p) section with a 'cresc. molto' marking. The third system continues the 'rap' section with another dynamic shift to fortissimo (ff). The fourth system shows the 'rap' section ending and the piano melody re-emerging with a mezzo-forte (mf) dynamic. The fifth system concludes with a dramatic passage for the 'Bogies' characters.

* When given as a Cantata, some one should pound at the proper time upon a door outside the concert room.

Bogies (growling and threatening the boys with their long claws)

Grrr, grrr, grrr! Grrr, grrr, grrr!

Jack and Comrades (running to and fro as the Bogies threaten them)

They are bogies, they are bogies: let us run! They are

f

Grrr, grrr, grrr, grrr, grrr, grrr, grrr, grrr,

bo-gies, they are bo-gies: let us run! Oh, let us run! oh, let us

grrr, grrr, grrr, grrr, grrr, grrr, grrr, grrr! grrr, grrr, grrr!

quick-ly run a-way! way!

1. 2.

ff Jack (recovering from his fright)

Shame up-on you, shame up-on you! Do not

fly! Shame up-on you, shame up-on you!

Do or die! Now for-ward, lads, and

cresc. give them fits: We'll grind those bo-gies in-to bits! *fff* (shouting) Hur-

cresc.

ff *Sva bassa ad lib.*

Bogies *fff* (shrieking and discovering themselves)

Ohhhhhhhh!

Jack (rushing upon the Bogies)

rah! Hur-rah! Hur-rah! Oh

Comrades *fff* (shouting and rushing upon the Bogies)

Hur-rah! Hur-rah!

fff *pesante*

(The Princess and Attendants remove their disguises as Bogies, throwing them in a heap at the back of the stage, whence a single At-

Lento
Jack *molto appassionato*

Andante con moto

won-der! 'Tis the Princess Belle-a - belle!

Musical score for Jack's first line. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs). The tempo is marked 'Lento' and 'molto appassionato'. The music features a mix of eighth and quarter notes, with some rests. A dynamic marking of 'f' is present in the piano part.

tendant presently removes them; the girls and boys form in pairs, Jack with the Princess)

Poor lit-tle dears, from your lov-ers' arms Did the cru - el Gi - ant

Musical score for Jack's second line. The vocal line continues with the lyrics 'Poor lit-tle dears, from your lov-ers' arms Did the cru - el Gi - ant'. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line. Dynamic markings include 'mf'.

tear you? Poor lit-tle dears, you need fear no harm, For to earth we'll quick-ly

Musical score for Jack's third line. The vocal line continues with the lyrics 'tear you? Poor lit-tle dears, you need fear no harm, For to earth we'll quick-ly'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

bear you. How did you ev - er find us, Jack? The Fair-y Bean I

Musical score for Princess and Jack's fourth line. The Princess's vocal line (marked 'Princess') begins with 'bear you. How did you ev - er find us, Jack?'. Jack's vocal line (marked 'Jack') begins with 'The Fair-y Bean I'. The piano accompaniment features a more active bass line with some sixteenth notes.

Princess and Att'ds Can it be true? May we trust in you? Speak a-gain, we plead in

Jack and Comrades Can it be true? May we trust in you? Speak a-gain, we plead in

plant - ed. Fear not; Trust in us, we do im -

Musical score for Princess and Jack's fifth line. The Princess and Attendants' vocal line (marked 'Princess and Att'ds') and Jack and Comrades' vocal line (marked 'Jack and Comrades') both sing 'Can it be true? May we trust in you? Speak a-gain, we plead in'. The piano accompaniment features a 'rall.' section followed by 'mf a tempo' and 'cresc.' markings.

cho - - rus! Can it be true? May we trust in you That a
 cho - - rus! Can it be true? May we trust in you That a
 Jack & Comrades
 plore you! Yes, it is true You may trust in us That a
 plore you! Yes, it is true You may trust in us That a

Fair - y watch-es o'er us?
 Fair - y watch-es o'er us?
 Fair - y watch-es o'er you!
 Fair - y watch-es o'er you!

rall. *a tempo* *rall.* *a tempo* *rall.* *a tempo* *rall.* *a tempo*

* The small notes are to be sung by Jack and the Princess
 20860

No 7. The Return of the Ogre from Market

"Hush, hush! 'tis he"

Andante

Tutti (the footsteps of the Ogre are heard without) *pp but very distinctly*

Hush, hush, hush!

p *pp* *poco più f*

(Jack and his Comrades conceal themselves be-

Hush, hush, hush!

ppp *ppp cresc. e accel.*

hind the Princess and her Attendants)

sempre pp accel.

'Tis he_ the O-gre! Be still, be

3

(enter Ogre in a rage)

still!

3 *ff*

Ogre Recit.

f

There are no on-ions in the market! What

shall I do? what shall I do? Was ev-er o-gre in so

sad a plight? I am so hun - gry, so hun - gry!

Lento, ma non troppo

mf

1. I've wandered vain - ly up and down Through ev - 'ry mar - ket
 2. I'm real - ly in an aw - ful rage! I don't think I have

in the town, In search of on - ions strong and brown, - Such
e - ven sage To cook those maids of ten - der age: - It's

on - ions as I dotes on; For
real - ly too pro - vok - ing. Al -

lit - tle girls of ten - der age, Al - though they're not bad
though as sal - ad they are nice, They ought to lie two

stewed in sage, Are ver - y much more to my taste When
hours on ice, And that's too long by just two hours! I'm

boiled with - out ex - ces - sive haste In on - ions with their
starved to death! Now by the pow'rs, A cou - ple I'll be

Tempo di Valse lento

f > *mf*

coats on.
chok - ing. 1-2. Oh

molto con espress. buffo

dar - lings, we — must nev - er part: I love_ you,

mf

dears, in - deed I do! You'll soon be near - est

to my heart, And I will watch round you!

cresc.

cresc.

f

Princess and Attendants *Ah,* we must nev - er part: I

Jack and Comrades *p* Oh no, you won't; oh no, you don't;

Oh no, you won't; oh no, you don't;

f

love— you, dears, in - deed I do! You'll soon be
 oh no, you won't; oh no, no! Ah!
 oh no, you won't; oh no, no! Ah!

near - est to — my heart, And I will watch — round
ad lib.
p Oh
p Oh
colla voce *p*

Lento *Fine*
 you!
 no!
 no!

Lento
fff *p*

No. 8. The Downfall of the Ogre, and His Reformation

(The Ogre strides up to the Princess and seizes her roughly. He discovers Jack.)

Allegro agitato

Ogre (spoken). Hullo! What have we here? In faith, a pretty little fellow! I rather think I'll begin with you, Sir!

Jack (spoken). Come on, then, you big, ugly rascal! (draws his sword) You'll have to catch me first, though!

(The Ogre pursues Jack, who evades him, and threatens him with his sword) Ogre (aiming blow

with club). There, take that!

Jack (dodging the blow). No, you don't!
Ogre. Ha! (aiming another blow). How's this, then?

Jack. Missed again, You clumsy old villain!

(The Ogre pursues Jack again. As Jack dodges, he pricks the Ogre's side with his sword.)

Jack. How do you like that!

Ogre. A-ow.
You hurt!

Ogre (aside). I'm getting
winded, — must put a
quick end to him, or
lose my appetite!

Musical score for the first system, featuring piano accompaniment for Jack and Ogre's vocal lines. The piano part consists of rhythmic chords in the right hand and a bass line in the left hand. The vocal lines are in a single staff with a treble clef and a key signature of one flat.

Ogre (to Jack). Now, Sir, your time has come!

One!

two!

Musical score for the second system, featuring piano accompaniment for Ogre's vocal lines. The piano part continues with rhythmic chords and a bass line. The vocal line is in a single staff with a treble clef and a key signature of one flat.

three! I'll grrrind — (aims a third blow and falls, face down, carried by the weight of

Musical score for the third system, featuring piano accompaniment for the 'grrrind' sound effect. The piano part continues with rhythmic chords and a bass line. The vocal line is in a single staff with a treble clef and a key signature of one flat.

his club). All. "Hurrah! hurrah! hurrah!" — (Cheering continually, Jack and his Comrades leap upon the prostrate Ogre, who has rolled over and lies helpless, face upward. They sit upon

Musical score for the fourth system, featuring piano accompaniment for the cheering. The piano part continues with rhythmic chords and a bass line. The vocal line is in a single staff with a treble clef and a key signature of one flat.

him and pin him to the ground)

Ogre. Ah! Oh! let me
up! I'm crushed!

(They squeeze him)

Ogre. Oooh! — You're
terribly heavy for
such little people!

Musical score for the fifth system, featuring piano accompaniment for Ogre's final vocal lines. The piano part continues with rhythmic chords and a bass line. The vocal line is in a single staff with a treble clef and a key signature of one flat.

(Enter the Little Old Lady as a Fairy: she waves her wand over the kettle, which is changed

into a large Bean-pot bearing the words: "Baked Beans")

(the Princess takes a big spoon out of the Bean-Pot: two of her Attendants bring an immense funnel and place it in the Ogre's mouth) Ogre: "Here, what are you trying to -"

All (except Ogre) *Andante appassionato*

mense funnel and place it in the Ogre's mouth) Ogre: "Here, what are you trying to -"

* Begin this number here in giving this work as a Cantata, and omit all the dialogue

(inarticulate murmurs and howls as the funnel enters his mouth: the Princess fills the

while! We'll teach you bet - ter ways to-night, With

funnel with large Baked Beans from the Bean-Pot) Ogre (getting the funnel for an in-

beans we'll check your ap - pe-tite. You'll find them bet - ter

stant out of his mouth) "What are you going to - umm-ah" (again inarticulate as the

far for you, So do not make so much a-do! They're

Attendants replace the funnel)

bet - ter, bet - - ter, bet - ter far for

Allegro non troppo

(the Ogre rises from the ground)

you!

f *poco a poco rit.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest followed by a quarter rest, then a quarter note G4, and continues with a series of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, then a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include a forte (*f*) marking and a *poco a poco rit.* (rhythm) marking.

Lento moderato

Ogre *mf* *giojoso*

I'm no long - er

mf

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in bass clef, starting with a whole rest, then a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, then a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include a mezzo-forte (*mf*) marking.

fierce and hun - gry, Sat - is - fied my ap - pe - tite.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in bass clef, starting with a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Nev - er will I eat a mor - tal - I'm convinced it is not right.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in bass clef, starting with a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G2, followed by a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Oh, those beans were most de - li - cious, Bet - ter far than boy or girl;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat (B-flat). The lyrics are: "Oh, those beans were most de - li - cious, Bet - ter far than boy or girl;". The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, with some chords and eighth notes.

Sweet as ten - der lit - tle ba - bies: With de - light my

The second system continues the musical score. The vocal line has the lyrics: "Sweet as ten - der lit - tle ba - bies: With de - light my". The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords in the right hand.

head doth whirl: Fee, fi, fo, fum: No more I'll hunt for the

The third system features the lyrics: "head doth whirl: Fee, fi, fo, fum: No more I'll hunt for the". The vocal line includes a dynamic marking of *ff* (fortissimo) above the notes. The piano accompaniment also has a *ff* marking in the left hand, with a consistent eighth-note bass line.

Eng - lish - man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,

The fourth system concludes the page with the lyrics: "Eng - lish - man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,". The vocal line has a dynamic marking of *ff* above the notes. The piano accompaniment continues with the same rhythmic structure, ending with a final chord.

hol — Fee, fi, fo, fum: No more I'll hunt for the

Eng-lish-man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,

Lento

ho! — While I have life and while I've breath, while I have life and

while I've breath, I'll eat — baked beans, e'en — to — my death! —

No 9.

The Little Black Dwarf regains his Voice

(enter the Little Black Dwarf)

Little Black Dwarf (spoken). Oh, the Fairy has given me back my speech and taught me a little piece, and I'll speak it to you if you want me to!

All (applauding). How jolly! Of course we want to hear it.

I

Little Black Dwarf. A Giant dwelt in Cloudyland
 A long time ago,
 With monsters grim on every hand,
 A long time ago;
 He carried off a Princess fair,
 And took her to his dreadful lair,
 With all of her attendant band,
 A long time ago.

II

There was a Fairy most benign,
 A long time ago,
 Who gave our Jack a magic vine,
 A long time ago;
 He climbed up into Cloudyland
 With all his chums, a valiant band,
 And taught the Giant how to dine,
 A long time ago.

III

The Princess and her Maidens there,
 A long time ago,
 Desired to give the Lads a scare,
 A long time ago;
 Although as Bogies grim they went,
 They did not scare them for a cent.
 None but the Brave e'er won the Fair,
 A long time ago.

IV

Although this tale has oft been told
 A long time ago,
 To many a wondering child of old,
 A long time ago,
 The version that you've heard to-night
 Is different from the others quite,
 Though beans were eaten hot and cold
 A long time ago.

Nº 10. Finale

"Jack is young, my pretty dears"

Allegretto

f *p*

Fairy

mf

Jack is young, my pret - ty dears, and Jack has gone a - court - in:

mf

With that Bean from my big pot I've made his prom - ised for - - tin'.

(leads the Princess to Jack)

Take her, Jack! You've brave - ly won her! Bless - ings ev - er rest up - on her.

rall.

Lento Presto

Oh, I tell you now, my friends, I beat the Dutch at bak - ing

Allegro giojoso *f*

beans! Baked beans, baked beans,

Fairy Princess and Attendants Jack and Comrades Ogre

Nothing is bet-ter than good baked beans!

Baked beans, baked beans,

Baked beans, baked beans,

Baked beans, baked beans,

ff
 No-thing is bet-ter than good _____ baked _____
ff
 No-thing is bet-ter than good _____ baked _____
ff
 No-thing is bet-ter than good _____ baked _____
ff
 No-thing is bet-ter than good _____ baked _____

Fairy, Princ.
 & Attend. *f* Andante con moto
 beans! A - way, a - way! No
 beans! A - way, a - way! No
 Jack & Comr. *f*
 beans! Hip, hur-ray, hur-ray, hur-ray!
 beans! Hip, hur-ray, hur-ray, hur-ray!

f Andante con moto

way, a-way, a-way, a-way, a - way, a - - - -

way, a-way, a-way, a-way, a - way, a - - - -

(Jack)
way, a-way, a-way, a - - - -

way, a-way, a-way, a - - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

way!

way!

way!

way!

coll'8va ad lib.

The second system continues the vocal lines with long notes and rests, ending with a fermata. The piano accompaniment continues with chords and a melodic line in the bass. A dashed box at the bottom indicates an octave reduction for the piano part.