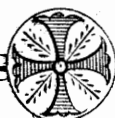
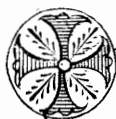


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The
GOLDEN BUTTERFLY

A FAIRY PAGEANT,

FOR

TREBLE VOICES,

WRITTEN BY

Edward Oxenford,

The Music by

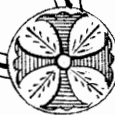
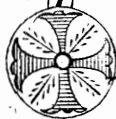
J. M. BENTLEY, MUS. DOC. CANTAB.

*All applications respecting the Libretto
and Performance of this Work, to be made
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ENT. STA. HALL.

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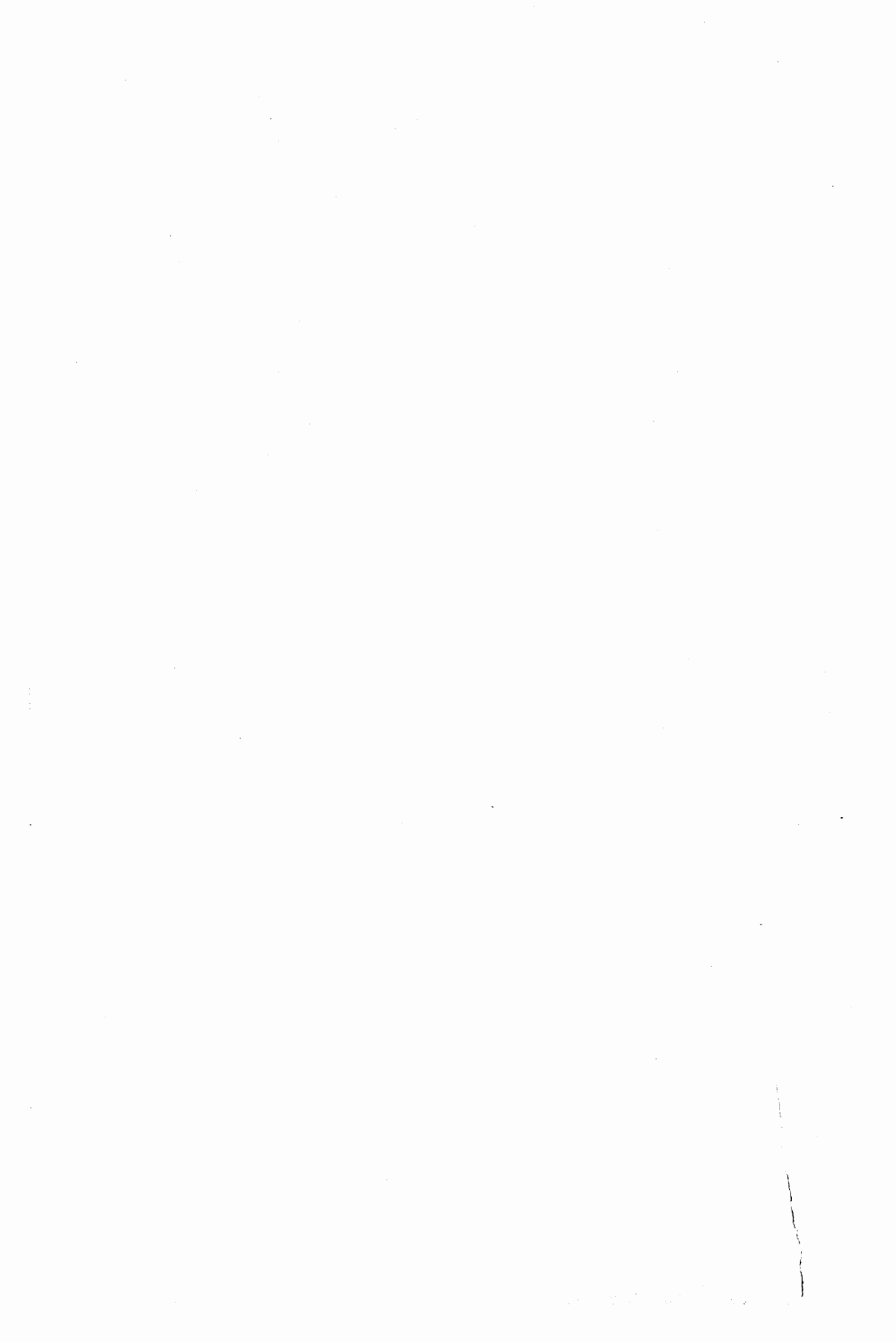
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THE GOLDEN BUTTERFLY,

A FAIRY PAGEANT IN TWO ACTS.

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DAPHNE.....(MEZZO SOPRANO) } The Queen's Favorites.
HYACINTH.....(CONTRALTO)..... }
AMARANTH.....(SOPRANO PRIMO) } The Flower Queen.
FAYS, FAIRIES, HOBGOBLINS, DWARFS &c.

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Curtain drops.



BOOKS OF THE WORDS 6^d EACH.

(H & R, 10, 272.)

THE GOLDEN BUTTERFLY

A FAIRY PAGEANT IN TWO ACTS.

WRITTEN BY EDWARD OXENFORD,

SET TO MUSIC BY J. M. BENTLEY.

Mus: Doc: Cantab:

Nº 1. "MORNING" Solo. Trio & Chorus. (Scene. Sunrise. Gorgeous flower scene.)

Moderato.

pp *ped una corda.* * *ped*

* *ped* * *ped* * *ped* * *ped cres* *

(Iris wakens and looks round over the landscape)

* *p* *cres*

Soprano Solo. (IRIS)

O'er the moun...tain and the ri.....ver, See! the

dim pp

rays of morn - ing qui - - - - - ver; Clothing in a garb of

splen - - - - - dour All the for - est trees a - - - - - far Where of

p

ped * *ped* * *

late the som - bre sha - - - - - dows Hid the flow'r - be - - jew - ell'd

mea - - - - - dows Beams of gold - - - en light are danc - ing, Lus - - trous

f

ped * *f* *

as ... the ev'ning star Beams of gold ... en light are

rall

rall *a Tempo.*

danc...ing, Lus...trous, lus...trous as ... the ev'ning

rall

rall

(Daphne & Hyacinth waken and form a group with Iris.)

star

pp *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped*

IRIS. Sop: 1^o Solo.

DAPHNE. Sop: 2^{do} Solo.

HYACINTH. Contralto Solo.

Flowrets, wa - ken from your sleep - - - - ing, Shy - ly

Flowrets, wa - ken from your sleep - - - - ing, Shy - ly

Flowrets, wa - ken from your sleep - - - - ing, Shy - ly

*

from your couches peep - - - - ing Shake from off your scent - ed

from your couches peep - - - - ing Shake from off your scent - ed

from your couches peep - - - - ing Shake from off your scent - ed

pet - - - - als Pearly drops of crys - - tal dew! See, the

pet - - - - als Pearly drops of crys - - tal dew! See, the

pet - - - - als Pearly drops of crys - - tal dew! See, the

(The Flowers begin to rise and shake the dew from their leaves)

li ... lies pale and slen ... der, See, the rose ... buds sweet and
li ... lies pale and slen ... der, See, the rose ... buds sweet and
li ... lies pale and slen ... der, See, the rose ... buds sweet and

ten ... der On the winds that play a ... round them Per ... fumes
ten ... der On the winds that play a ... round them Per ... fumes
ten ... der On the winds that play a ... round them Per ... fumes

ex ... qui ... site ... be ... strew ... On the
ex ... qui ... site ... be ... strew ... On the
ex ... qui ... site ... be ... strew ... On the

winds that play a round them Per-fumes, per-fumes ex-qui-
winds that play a round them Per-fumes, per-fumes ex-quisite
winds that play a round them Per-fumes, per-fumes ex-quisite

gva *loco* *rall*

-site be-strew!
ex-quisite be-strew!
ex-quisite be-strew!

(The Fairy Flowers approach to front)

tr *tr*

(Sunlight growing brighter) Chorus. *f*
Songsters, rous-ing from their
Songsters, rous-ing from their
Songsters rous-ing from their

tr *tr* *rall*

slum_bers Trill their joy_ous ma_tin num_bers Till the

slum_bers Trill their joy_ous ma_tin num_bers Till the

slum_bers Trill their joy_ous ma_tin num_bers Till the

wood_land, verdant wood_land Echoes ca_rols,

wood_land, verdant wood_land Echoes ca_rols,

wood_land, verdant wood_land Echoes ca_rols,

(Movement)

Till the wood_land, verdant wood_land Echoes

Till the wood_land, verdant wood_land Echoes

Till the wood_land, verdant wood_land Echoes

(Movement)

ca...rols, E...choes ca...rols ju...bi...

ca...rols, E...choes ca...rols ju...bi...

ca...rols, E...choes ca...rols ju...bi...

(Suddenly looking upwards and then listening)

-lant and clear. Lo! the lark,

-lant and clear. Lo! the lark,

-lant and clear. Lo! the lark,

Lo! the lark to heaven is soar...ing,

Lo! the lark to heaven is soar...ing,

Lo! the lark to heaven is soar...ing,

Mu sic sweet...ly 'tis out pour.....ing,
 Mu sic sweet...ly 'tis out pour.....ing,
 Mu sic sweet...ly 'tis out pour.....ing,
gva *loco*

To the slum...brer tid...ings bring.....ing Morning,
 To the slum...brer tid...ings bring.....ing Morning,
 To the slum...brer tid...ings bring.....ing Morning,
 To the slum...brer tid...ings bring.....ing Morning,

love...ly morn is here..... To the slum...brer tid...ings
 love...ly morn is here..... To the slum...brer tid...ings
 love...ly morn is here..... To the slum...brer tid...ings
gva

ff

bring ... ing, Lovely morn ... love_ly

bring ... ing, Lovely morn ... love_ly

bring ... ing, Lovely morn ... love_ly

loco

ff

morn ... love_ly morn ...

morn ... love_ly morn ...

morn ... love_ly morn ...

ff

(Full light; joyous movement of Fairies)

... is here ...

... is here ...

... is here ...

8va

lunga pausa. lunga pausa.

N^o 2. RECIT. (Contralto.) "FROM EVERY BUD"

HYACINTH.

From every bud, and every scented flow'r, From every nook within the

PIANO:

leaf-y bow'r, Come forth, my sisters, and do not de-lay, For morn,, for

morn has usher'd in our fes-tal day.

> Pastorale.

(Daphne comes forward)

Nº 3. DUET. "AMID THE SCENTED FLOWERS"

DAPHNE.

1. A - mid the scented flow_ers It is our lot to dwell, And
2. Up on the golden fire - fly We roam the woods at night, And

HYACINTH.

1. A - mid the scented flow_ers It is our lot to dwell, And
2. Up on the golden fire - fly We roam the woods at night, And

p

from the spoil_ing can_ker_worm To guard the blos_soms well..... A -
guide be_la .. ted tra_vel_lers Who bless the wel_come light..... Up

from the spoil_ing can_ker_worm To guard the blos_soms well..... A -
guide be_la .. ted tra_vel_lers Who bless the wel_come light..... Up

- mid the scent_ed flow_ers It is our lot to dwell, And
- on the gold_en fire_fly We roam the woods at night, And

- mid the scent_ed flow_ers It is our lot to dwell, And
- on the gold_en fire_fly We roam the woods at night, And

from the spoiling canker-worm To guard the blossoms well To
 guide be-labeled tra-vel-ers Who bless the welcome light Who

from the spoiling canker-worm To guard the blossoms well To
 guide be-labeled tra-vel-ers Who bless the welcome light Who

guard the blossoms well Where ro-ses shed their
 bless the wel-come light Up-on the down of

guard the blossoms well
 bless the wel-come light

crim-son, We
 this-tle, And

Where vio-lets sweet-ly blow.....
 By day we roam the air

fash... ion bowrs of hap... pi... ness
 catch the silk... en gos... sa... mer

cres.....

That fair... ies on... ly
 To make our gar... ments

f

That fair... ies on... ly know
 To make.... our gar... ments fair.....

know.... That fair... ies on... ly know
 fair.... To make.... our gar... ments fair.....

Ved.

rall

..... that fair_ies on..... ly know.....
 to make our gar..... ments fair..... O

rall

..... that fairies on_ ly. know..... O
 to make our garments fair.....

a Tempo.

lovely bows of hap--pi-ness, Of scent-ed pe--tals made,... We
 lovely bows of hap--pi-ness, Of scent-ed pe--tals made ,... We

would that ye could e-ver last, And not untime-ly fade..... And
 would that ye could e-ver last, And not untime-ly fade..... And

not un-time-ly fade..... We would that ye
 not un-time-ly fade..... We would that ye

could e _ _ ver last , And not un _ time _ ly fade And

could e _ _ ver last , And not un _ time _ ly fade And

The first system consists of two vocal staves and a grand staff for piano. The vocal lines are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

not un _ time ly fade

not un _ time ly fade

The second system continues the vocal and piano parts. The vocal lines end with a long note marked *rall*. The piano accompaniment includes a *rall* marking and a *Ped.* (pedal) marking. The piano part features a series of chords and arpeggiated figures.

The third system shows the continuation of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a harmonic foundation with sustained chords and moving lines.

Nº 4. MINUET.

Fairies generally pruning and watering the Plants.

The musical score consists of six systems of piano accompaniment. Each system is written for the piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes a tempo marking 'S.' (Sostenuto) above the treble staff. The second system features a 'trill' (tr) marking above the treble staff. The third system includes a 'trill' (tr) marking above the treble staff. The fourth system includes a 'trill' (tr) marking above the treble staff. The fifth system includes a 'trill' (tr) marking above the treble staff. The sixth system includes a 'trill' (tr) marking above the treble staff and a 'rall' (rallentando) marking above the treble staff.

First system of musical notation, consisting of a treble clef and a bass clef. The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system.

Second system of musical notation. It includes a marking "L.H." (Left Hand) and a dynamic marking "ff" (fortissimo). The notation continues with eighth and sixteenth notes and rests.

TRIO.

Third system of musical notation, marking the beginning of the "TRIO" section. It starts with a dynamic marking "p" (piano) and ends with a "FINE." marking. The notation consists of chords and rests.

Fourth system of musical notation, featuring a dynamic marking "p" (piano). The notation includes eighth and sixteenth notes and rests.

Fifth system of musical notation, consisting of a series of chords and rests in both the treble and bass clefs.

Sixth system of musical notation, featuring a dynamic marking "f" (forte) and a "D.C." (Da Capo) marking. The notation includes eighth and sixteenth notes and rests.

Nº 5. SONG (Contralto) "A FAIRY'S LIFE IS BLITHE AND GAY."

Piano introduction in 2/4 time, featuring a treble and bass staff with a key signature of two flats (B-flat and E-flat).

HYACINTH.

gva *gva*

1 Ah!..... A
2 I

The first system shows the vocal line with a fermata over the first measure. The piano accompaniment continues. A second ending is marked with '1' and '2'.

fai - ry's life is blithe and gay, All free from pain and
oft un - seen a - broad have gone In - to the world so

The second system contains the lyrics for the first line of the song. The piano accompaniment consists of chords in the left hand and a simple melody in the right hand.

care; She owns no griefs, and is al - way A
wide, And watchd the mor - tals one by one In

The third system contains the lyrics for the second line of the song. The piano accompaniment continues with chords and a simple melody.

stran ... ger to des ... pair. A fai ... ry's life is
 woe, in love, in pride. I oft un ... seen a

blithe and gay, All free from pain and care; She
 broad have gone In _ to the world so wide, And

owns no griefs, and is al ... way A stran ... ger to des ...
 watch'd the mor ... tals one by one In woe, in love, in

pair. Ah! While mor ... tals sigh, and weep, and pine Their
 pride. Ah! And I would not a mor ... tal be For

world.....ly friends.... a...mong..... I laugh and dance, and
 all the gold..... on earth..... For pain and care, in

oft in_cline To mirth.....ful.....ness..... and
 con _stan_ cy, En_ wraps them from..... their

song. To mirth.....ful.....ness and
 birth! En_ wraps them from their

Str:

song

birth

A fai - ry's life is blithe and gay, From care and sor - row

free; 'Tis sweet as sweet - est flow'rs of May, A

fai - ry's life for me! Ah!.....

..... A fai - ry's life, Ah!

A *fai* *rys*

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a dotted line, followed by the lyrics "A fai rys". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

life, A *fai*...*rys*'s life..... for me!

1st

The second system continues the vocal line with the lyrics "life, A fai...rys's life..... for me!". The piano accompaniment includes a first ending bracket labeled "1st" and features some sustained chords in the right hand.

g^{va}.....

The third system shows the vocal line with a first ending bracket labeled "g^{va}.....". The piano accompaniment continues with a consistent eighth-note bass line and chords.

g^{va}.....

2nd

me.

The fourth system features a vocal line with a first ending bracket labeled "2nd" and the lyrics "me.". The piano accompaniment includes a first ending bracket labeled "g^{va}....." and concludes with a final chord marked with an accent (>).

Nº 6. CHORAL RECIT. "BEHOLD THE SUN"

(Fanfare heard from a distance.)

FANFARE: *Corni.* *Allegro.* *Rep! pp*

(MATIN PSALM)

Largo.

Soprani. *Contralti.* *Piu animato.*

(Fairies to front.) Be ... hold the
Be ... hold.....

sun..... now ri..... ses in the sky..... A sign the hour....
..... the sun..... now ri..... ses in the sky, A..... sign.....

..... of fes.....ti_val is nigh.

..... the hour of fes.....ti_val is nigh.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "..... of fes.....ti_val is nigh." and "..... the hour of fes.....ti_val is nigh."

tutti.

HYACINTH.
Solo Recit: Let us quickly wing our way To the

tutti.

So, sisters, let us quickly wing our way, Let us quickly wing our way To the

pp

This system features a solo recitation by Hyacinth and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "Let us quickly wing our way To the" and "So, sisters, let us quickly wing our way, Let us quickly wing our way To the". The dynamic marking *pp* is present in the piano part.

dell where fairies meet to - day

dell where fairies meet to - day

ff

This system continues the vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The lyrics are: "dell where fairies meet to - day" and "dell where fairies meet to - day". The dynamic marking *ff* is present in the piano part.

N^o 7. CHORUS. "O'ER THE MEADOWS"

SOPRANO.

MEZZO SOPRANO.

CONTRALTO.

PIANO.

1. O'er the mead_ows fly....ing, O'er the smil...ing,
 2. Where the stream_let rush...es Down the moun_tain,
 3. See, the goal we're near...ing, 'Tis by yon...der,

1. O'er the mead_ows fly....ing, O'er the smil...ing,
 2. Where the stream_let rush...es Down the moun_tain
 3. See, the goal we're near...ing, 'Tis by yon...der,

1. O'er the mead_ows fly....ing, O'er the
 2. Where the stream_let rush...es Down the
 3. See, the goal we're near...ing, 'Tis by

(Wood wind.)

smil - ing lea, With the wild birds vie - - - - ing,
 moun - tain - side, Glanc - ing 'mid the bush - - - - es,
 yon - - - - der tree, Fai - - - - ry forms ap - - - - pear - - - - ing,

lea With the wild birds vie - - - - ing,
 - side Glanc - ing 'mid the bush - - - - es,
 tree Fai - - - - ry forms ap - - - - pear - - - - ing,

smil - ing lea With the wild birds vie - - - - ing
 moun - tain - side Glanc - ing 'mid the bush - - - - es
 yon - - - - der tree Fai - - - - ry forms ap - - - - pear - - - - ing

There, O there skim we!..... Onward, nev - er stay - ing,
 There, O there we glide!... Onward, nev - er rest - ing,
 Hail, we hail in glee!.... Sisters, hark, they greet us,

There, O there skim we!..... Onward, nev - er stay - ing,
 There, O there we glide!... Onward, nev - er rest - ing,
 Hail, we hail in glee!.... Sisters, hark, they greet us,

- ing, There skim we!..... On - ward, nev - er stay - ing,
 - es, There we glide!... On - ward, nev - er rest - ing,
 - ing, Hail in glee!.... Sis - ters, hark, they greet us,

On-ward, no de-lay-ing, On-ward, while the
 On-ward, full of jest-ing, On-ward, while the
 See, they come to meet us, On-ward, for the

On-ward, no de-lay-ing, On-ward, while the
 On-ward, full of jest-ing, On-ward, while the
 See, they come to meet us, On-ward, for the

On-ward, no de-lay-ing, On-ward, while the
 On-ward, full of jest-ing, On-ward, while the
 See, they come to meet us, On-ward, for the

air re-sounds With joy-ous mel-o-dy.....
 air re-sounds With mu-sic far and wide.....
 air re-sounds With joy-ous mel-o-dy.....

air re-sounds With joy-ous, joy-ous mel-o-dy,
 air re-sounds With joy-ous, joy-ous mel-o-dy,
 air re-sounds With joy-ous, joy-ous mel-o-dy,

air re-sounds With joy-ous, joy-ous mel-o-dy,
 air re-sounds With joy-ous, joy-ous mel-o-dy,
 air re-sounds With joy-ous, joy-ous mel-o-dy,

f
 On_ward, while the air re_sounds, Re_sounds with joy_ous
 On_ward, while the air re_sounds, Re_sounds with joy_ous
 On_ward, while the air re_sounds, Re_sounds with joy_ous

1^o & 2^o 3^o
 mel...o...dy. mel...o...
 mel...o...dy. joy...ous
 mel...o...dy. joy...ous

accell:

-dy, joy...ous mel...o...
 mel...o...dy, with
 mel...o...

- dy, joy ous mel o
mel o
- dy, with joy ous mel o

- dy, joy ous, joy ous mel
- dy, joy ous, joy ous, joy ous, joy ous
- dy, joy ous, joy ous, joy ous, joy ous
8va > > > 8va 8va

(Curtain falls)
o dy
mel o dy
mel o dy
8va

ACT II. (Scene The Fairy Queens Reception Hall. A Forest Glen with vista.

Nº 8. PAGEANT MUSIC.

Allegro
Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a series of eighth notes in the bass staff, while the treble staff has a whole rest. The melody in the treble staff enters in the second measure.

Fairies enter.

The second system continues the piece. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A dynamic marking of *p* (piano) is placed above the bass staff in the third measure. The notation includes various note values and rests.

The third system shows a more complex texture with sixteenth-note patterns in both staves. The treble staff has a series of sixteenth-note chords, while the bass staff has a steady eighth-note accompaniment.

The fourth system continues with dense sixteenth-note passages in both staves, maintaining the rhythmic intensity of the previous system.

The fifth system features dynamic contrasts, with *ff* (fortissimo) markings in the first and third measures, and *p* (piano) markings in the second and fourth measures. The notation includes slurs and various note values.

The sixth system concludes the piece with a *f* (forte) dynamic marking. The music ends with a final cadence in the treble staff and a fermata over the final note in the bass staff.

Hobgoblin Dance.

(H & R 10272)

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand and a melodic line in the left hand. There are several accents (>) placed above notes in the right hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *cres* (crescendo) in the right hand.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the right hand.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the right hand.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, starting with the instruction *(More Faries.)* above the right hand. It includes a dynamic marking of *p* (piano) in the right hand.

First system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios, while the lower staff provides a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff continues with intricate chordal patterns, and the lower staff features a melodic line with some rests.

(Dwarfs, Gnomes &c:)

Third system of musical notation, consisting of two staves. A dynamic marking of *p* (piano) is present at the beginning. The upper staff has a steady accompaniment of chords, and the lower staff has a simple melodic line.

Fourth system of musical notation, consisting of two staves. The upper staff continues with a consistent accompaniment of chords, and the lower staff has a simple melodic line.

Fifth system of musical notation, consisting of two staves. The upper staff continues with a consistent accompaniment of chords, and the lower staff has a simple melodic line.

Sixth system of musical notation, consisting of two staves. The upper staff continues with a consistent accompaniment of chords, and the lower staff has a simple melodic line. The system concludes with a double bar line.

(Dancing Elves.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet marked with a '6' and a slur. The lower staff is in bass clef with a key signature of two sharps, providing a harmonic accompaniment with quarter and eighth notes. Pedal markings 'Ped.' are present in the first and fourth measures. An asterisk '*' is placed above the third measure.

The second system continues the piece with two staves. The upper staff features a melodic line with a sixteenth-note triplet marked with a '6'. The lower staff provides accompaniment. Pedal markings 'Ped.' are present in the first and fourth measures. An asterisk '*' is placed above the third measure.

The third system continues with two staves. The upper staff has a melodic line with eighth notes. The lower staff has accompaniment. Pedal markings 'Ped.' are present in the first and fourth measures. An asterisk '*' is placed above the third measure.

The fourth system continues with two staves. The upper staff has a melodic line with eighth notes. The lower staff has accompaniment. A dynamic marking 'f' (forte) is present in the fourth measure.

The fifth system continues with two staves. The upper staff features a melodic line with eighth-note triplets marked with a '3'. The lower staff has accompaniment.

3 3

(General stir & Fairlike commotion on the stage)

This system consists of two staves. The upper staff features two triplet markings over the first two measures. The lower staff provides a steady accompaniment. The key signature is one sharp (F#).

This system continues the musical piece with two staves. The upper staff has a long melodic line with various rhythmic patterns, while the lower staff continues the accompaniment.

3

L.H.
(Fairies to the front.)

This system features a triplet in the upper staff. A vertical bar line is present in the lower staff. The instruction "L.H. (Fairies to the front.)" is written in the right-hand margin.

(Hobgoblins to the front.) (Fairies)

This system contains two staves. The upper staff has block chords in the first measure. The lower staff has a melodic line with dotted rhythms. The instruction "(Hobgoblins to the front.)" is above the first measure, and "(Fairies)" is above the last measure.

(Hobgoblins)

This system consists of two staves. The upper staff has block chords, and the lower staff has a melodic line. The instruction "(Hobgoblins)" is written above the last measure.

(Fairies)

The first system of musical notation for the 'Fairies' section. It consists of two staves, treble and bass clef. The music is in a 3/4 time signature. The right hand features a series of eighth-note patterns, often beamed together, with some notes marked with accents (>). The left hand provides a steady accompaniment with eighth notes and some chords.

The second system of musical notation for the 'Fairies' section. It continues the two-staff format. The right hand has more complex rhythmic patterns, including some sixteenth-note runs. The left hand continues with a consistent eighth-note accompaniment.

The third system of musical notation for the 'Fairies' section. The right hand features a prominent melodic line with eighth-note patterns. The left hand maintains the accompaniment with eighth notes and chords.

(Graceful movements of the whole Ballet dancers)

The fourth system of musical notation for the 'Graceful movements' section. It begins with a piano (*p*) dynamic marking. The right hand has a series of chords and eighth-note patterns. The left hand has a steady eighth-note accompaniment.

The fifth system of musical notation for the 'Graceful movements' section. It features a *cres* (crescendo) marking. The right hand has a series of chords and eighth-note patterns. The left hand has a steady eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the left hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) are used.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present. The text "(Fairies)" is written above the right hand staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many beamed notes. The lower staff is in bass clef and contains a more rhythmic accompaniment with fewer notes.

The second system of musical notation consists of two staves. The upper staff continues the complex melody from the first system. The lower staff continues the accompaniment.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff contains a dynamic marking *f* (Hobgoblins.) and a breath mark *>* above the staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff contains a breath mark *>* above the staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff contains a dynamic marking *cres*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, including a forte (*ff*) dynamic marking and an accent (>) over a note in the bass line.

Third system of musical notation, with an accent (>) over a note in the bass line and the instruction "(Fairies)" written above the staff.

Fourth system of musical notation, showing a complex melodic line in the right hand with many beamed notes and a steady accompaniment in the left hand.

Fifth system of musical notation, continuing the complex melodic and accompanimental patterns from the previous system.

First system of piano music, consisting of two staves (treble and bass clef) with various musical notations including notes, rests, and bar lines.

Second system of piano music, consisting of two staves with musical notation.

Third system of piano music, consisting of two staves with musical notation.

Fourth system of piano music, consisting of two staves with musical notation.

(Dancing Elves.)

Fifth system of piano music, consisting of two staves. The right staff has a sixteenth-note triplet marked with a '6' above it. The left staff has a 'Ped.' marking.

Sixth system of piano music, consisting of two staves. The right staff has a sixteenth-note triplet marked with a '6' above it. The left staff has a '*' marking and a 'Ped.' marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A piano (p) dynamic marking is present. A first ending bracket is shown in the treble clef. Pedal markings (Ped) are indicated in the bass clef.

Second system of musical notation, continuing the piece. It includes a piano (p) dynamic marking and a first ending bracket in the treble clef. Pedal markings (Ped) are present in the bass clef.

Third system of musical notation, featuring the instruction "(Enter Queen)" above the staff. The music continues with a piano (p) dynamic marking and a first ending bracket in the treble clef. Pedal markings (Ped) are present in the bass clef.

Fourth system of musical notation, marked with a forte (ff) dynamic. It includes a first ending bracket in the treble clef and a pedal marking (Ped) in the bass clef.

Fifth system of musical notation, continuing the melodic and bass lines.

Sixth system of musical notation, concluding the piece with a double bar line. It includes a first ending bracket in the treble clef.

Nº 9. RECIT. "AUDIENCE FOR THE QUEEN."

(Iris, or one of the Cho^{rs})

Audience for the Queen! Audience for the Queen!

Audience for the Queen!

Detailed description: This musical score is for a recitative piece. It features a vocal line at the top and a piano accompaniment below. The vocal line consists of two phrases, each starting with the text 'Audience for the Queen!'. The piano accompaniment is in a key with one sharp (F#) and common time (C). The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment, ending with a fermata over a final chord.

Nº 10. RECIT. "FAYS AND FAIRIES."

HYACINTH addresses the assembly

Fays and Fai-ries, Sprites of ev'-ry wood-land shade,

Wayward oafs, and frolicsome elves,

Str.

Detailed description: This musical score is for a recitative piece. It features a vocal line at the top and a piano accompaniment below. The vocal line consists of two phrases: 'Fays and Fai-ries, Sprites of ev'-ry wood-land shade,' and 'Wayward oafs, and frolicsome elves,'. The piano accompaniment is in a key with one sharp (F#) and common time (C). The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment, featuring triplets and accents. The piece ends with the instruction 'Str.' (strings).

Gnomes, and sylvan de _ i _ ties,

Ye dwarfs, hobgoblins

wild, and droll buf _ foons, Cease,

*(Signs of disapprobation)

..... cease your minstrelsies, * Your hey-day revels, * grotesque grimaces,

An-tic gestures, Gen-tles all,

(+ Signs of appeasement)

to the Queen of Fai-ry-land your reverent du-ty

tutti, ff

pay. O Queen live for e-...ver! O Queen live for

Animato. ff

e-...ver! O Queen live for ev-...er!

DAPHNE.

Sing, O Queen, to those as sem_bled here The

IRIS.

fare_well ode Ere thou dost change thy sphere; The Legend sung by

Fai_ry Queens of old Ere they as_sumed ha_bi_li_ments of

gold...

gua

INTRODUCTION to N^o 12. (Queen's Song.)

Allegro Moderato.

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*pp*) dynamic marking. The music features a mix of chords and melodic lines, with some passages involving sixteenth-note patterns. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

THE QUEEN'S SONG. "O IT IS SWEET TO WEAR THE CROWN."

(Queen to front Fairies gather round)

1. O
2. Yes,
3. Yet,

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a series of chords and a melodic line in the right hand, while the left hand plays a steady bass line. The vocal line starts with a whole note rest, followed by a half note rest, and then a quarter note. The piano part includes a 'rall' marking and several accents (>) over the final measures.

it is sweet to wear the crown, O'er sub-jects dear to reign; 'Tis
from to-day, no lon-ger Queen, My sta-tion I re-sign; The
why should I like this re-pine? For in my al-tered state A

a Tempo.

The second system continues the musical score. The vocal line has lyrics under it. The piano accompaniment continues with a similar texture. The tempo marking 'a Tempo.' is placed at the beginning of the piano part. The piano part features a mix of chords and moving lines in both hands.

hard to lay the scep-tre down, Yet all re-gret is vain! When
sovereign pomp that erst has been No lon-ger can be mine. A
task of hap-pi-ness is mine, To cheer the de-so-late. To

The third system concludes the musical score. The vocal line has lyrics under it. The piano accompaniment continues with a similar texture. The piano part features a mix of chords and moving lines in both hands.

ten times ten, When ten times ten the years, When
 garb of gold, A garb of gold hence-forth, A
 young or old, To fa--ries young or old, To

f *p*

ten times ten the years have roll'd, And soon those years go
 garb of gold hence-forth I wear, And flit the flow'--rets
 ev-----ry fai-----ry, young or old, My aid will then ex -

tutti. *SOLO.*

by And soon those years go by - The
 o'er..... And flit the flow'--rets o'er - A
 -tend..... My aid will then ex...tend - For

Fai... ry Queen's short sway is told, And pass'd su... pre... ma...
 dain... ty den... i... zen of air, But O a Queen no
 O the But... ter... fly of Gold Is aye a wel... come

p

- cy - And pass'd su... pre... ma... cy, And
 more - But O a Queen no more - But
 friend, Is aye a wel... come friend, Is

loco

pass'd su... pre... ma... cy. Ah!..... But
 O a Queen no more. Ah!..... Yes,
 aye a wel... come friend. Ah!..... Yet,

a tempo.

it is sweet to wear the crown, O'er sub-jects dear to
 from to-day no lon-ger Queen, My sta-tion I re-
 why should I like this re-pine? For in my al-ter'd

reign; 'Tis hard to lay the scap-tre down, Yet
 - sign; The sovereign pomp that erst has been No
 state A task of hap-pi-ness is mine, To

all re-gret is vain!.... Yet all, yet all re-
 lon-ger can be mine!.... No lon-ger can, no
 cheer the des-o-late!.... To cheer, to cheer the

rall

1^o & 2^o

- gret is vain !
 long..... er can be mine !
 des..... so

a Tempo.

N^o 13. RECIT. "VANISHED IS THE SCEPTRE."

3^o (Sudden darkness)

late. *Allegro.*

pp

pp

(Light gradually reappears)

cres. poco a poco.

IRIS. >

Van ... ish'd is the Scep - tre Va - - cant the

DAPHNE.

re ... gal chain Queen of our af - fec - tions Where art Thou

QUEEN.

..... O where? (Voice behind the scenes.) Fare - - well, fare - well

pp

im - mor - tels un - - til we meet a gain In

dell and dale In flow...ry vale and many a sha...dy

lane Fare - well !..... Queen of our af_

DAPHNE.

- fec - tions Where art Thou O where?

pp

Fare - well, fare - well, Fées im...mor - tels un...til we meet a_

g^{va}

QUEEN.

In dell and dale In flow'ry vale And

gr *loco* *hr* *hr* *hr* *hr*

many a sha-dy lane Farewell fare well.....

hr *hr* *hr* *rall*

Fées im-mor-tels, Fare well !.....

Fées im-mor-tels Fare well !....

rall *rall*

Nº 14. CHORUS. "FAREWELL DEAR QUEEN"

"Fare-well dear Queen," That long hast been obeyed but never

feared A sweet fare - well Queen Immor -

-tel Au - - - gust, be - - - lov'd re - vered.....

(This Solo may be omitted.)

Ped * *Ped.*

First system of piano accompaniment. The right hand features a melodic line with a trill (*tr*) and a crescendo leading to a *Ped.* (pedal) marking. The left hand has a simple bass line with two asterisks (*) indicating specific notes.

Second system of piano accompaniment. The right hand continues the melodic line with trills (*tr*) and a *Ped.* marking. The left hand has a simple bass line with an asterisk (*) indicating a specific note.

Third system of piano accompaniment. The right hand features a melodic line with trills (*tr*) and a *Ped.* marking. The left hand has a simple bass line with a *Ped.* marking and a double bar line at the end.

**N^o 15. { SOLO, TRIO
& CHORUS } "LO! THE SUN NOW FAST IS SINKING."**

IRIS.

Vocal and piano accompaniment for the Iris section. The vocal line is in G major and 12/8 time, with the lyrics: "Lo the sun..... now fast is sink...ing gild_ing". The piano accompaniment is in G major and 12/8 time, starting with a piano (*p*) dynamic. The right hand has a simple bass line, and the left hand has a simple bass line with a *p* marking.

all.... the west -- ern sky,..... Stars a bove are faint..ly

blink ..ing Signs that som _bre night is nigh.....

DAPHNE.
The sombre night.....

HYACINTH.
The sombre night.....

..... The sombre night is nigh..... The sombre night.....

..... The sombre night is nigh..... The sombre night.....

The som- - - - bre night is nigh- - - - - Fare -
 is nigh The som- - - - bre night is nigh- - - - - Fare -
 is nigh The som- - - - bre night is nigh- - - - - Fare -

- well *tutti.*
 To our
 - well To our
 - well To our

g^{va}

homes o'er plain and moun- - - - tain Sisters let us swift ... ly
 homes o'er plain and moun- - - - tain Sisters let us swift ... ly
 homes o'er plain and moun- - - - tain Sisters let us swift ... ly

fly To our homes o'er stream and foun--tain, We with-

fly To our homes o'er stream and foun--tain, We with-

fly To our homes o'er stream and foun--tain, We with-

-out de - lay must hie! List! the night --- winds

-out de - lay must hie! List! the night --- winds

-out de - lay must hie! List! the night --- winds

sigh..... Let us home..ward swift --- ly hie..... From the

sigh..... Let us home..ward swift --- ly hie..... From the

sigh..... Let us home..ward swift --- ly hie..... From the

dire...ful sha...dows dire...ful sha...dows
 dire...ful sha...dows dire...ful sha...dows
 dire...ful sha...dows dire...ful sha...dows

f *ff*

fly... Fare...well... Féés im...mortels Féés im...mortels Fare
 fly... Fare...well... Féés im...mortels Féés im...mortels Fare
 fly... Fare...well... Féés im...mortels Féés im...mortels Fare

-well... List! the night...winds sigh... Let us
 -well... List! the night...winds sigh... Let us
 -well... List! the night...winds sigh... Let us

p

home ... ward swift ... ly hie, From the dire ful

home ... ward swift ... ly hie, From the dire ful

home ... ward swift ... ly hie, From the dire ful

cres

sha dows, dire ... ful sha dows fly Fare

sha dows, dire ... ful sha dows fly Fare

sha dows, dire ... ful sha dows fly Fare

f *ff*

-well Fare well! Fées im mor tels, Fare

-well Fare well! Fées im mor tels, Fare

-well Fare well! Fées im mor tels, Fare

L.H

IRIS.

-well..... Fare well..... Fare well..... Fées

DAPHNE.

-well..... Fare well..... Fare well..... Fees

HYACINTH

-well..... Fare well..... Fare well..... Fées

(solo) Fare well..... Fare

im mor - tels fare well..... (tutti) Fare well Fare

(solo) Fare well.....

im mor - tels fare well..... (tutti) Fare well Fare

(solo) Fare well.....

im mor - tels fare well..... (tutti) Fare well

-well..... Fare well

-well Fare well Fare well Fées im mor - tels..... *dim*

tutti Fare *dim*

-well Fare well Fare well Fées im mor - tels..... *tutti* Fare *dim*

-well Fare well Fare well Fées im mor - tels..... *tutti* Fare

Fare well Fées im mor - tels..... Fare

(Scene darkens and the moonlight gradually spreads)

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The vocal parts have the lyrics: *-well fare ... well !*. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a minor key and common time. A double bar line is present after the first two measures.

(Bright moonlight scene)

A single grand staff for piano accompaniment, showing the continuation of the piano part from the previous system. It features a melodic line in the right hand and a supporting bass line in the left hand.

A single grand staff for piano accompaniment. The marking *Str: pizz* is present in the left hand. The music continues with a more active accompaniment pattern.

A single grand staff for piano accompaniment. The marking *rall* is present in the right hand. The music concludes with a final cadence.

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17	Jaillet.	41	
18	E. Simonnot.	42	
19	J.L. Battmann.	43	
20	E. Simonnot.	44	
21	L. Mourlan.	45	
22	J.L. Battmann.	46	
23	F. Auger.	47	
24	J.L. Battmann.	48	

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