

ORCHESTRAL INTERLUDE

MAIDENHOOD AND DREAMS OF LOVE

FROM

“SLEEPING BEAUTY”

COMPOSED BY

F. H. COWEN.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

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(WITH TENOR SOLO *AD LIB.*)

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SLEEPING BEAUTY.

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N^o. 2. TENOR SOLO and Orchestral Interlude. "BUT SHE, AROUND WHOSE CRADLE" (MAIDENHOOD AND DREAMS OF LOVE.)

Lento. (♩ = 54.)

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni I & II.
in E.

Corni III & IV.

Trombe in E.

Tromboni.

Tuba.

Timpani in E.B.

Violino I. senza sordini *p*

Violino II. senza sordini *p*

Viola. *p*

Solo Tenor. **Recit.**
But she, around whose cradle thus the Fates War-ring with divers aim, de-fi-ant stood, From

Violoncello. *p*

Basso.

Lento.

Ob. *p*

Viol. I.

unis.

unis.

unis.

unis.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Clar.

Fag.

Cor. I. II.

Timp.

f

f

f

f

f

tr
p cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

f

div.

div.

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The top two staves are for Violin I and Violin II. The next two staves are for Violin III and Violin IV. The fifth and sixth staves are for the first and second parts of a cello and double bass. The seventh and eighth staves are for the first and second parts of a piano. The bottom two staves are for the first and second parts of a double bass. The score is in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings. Key markings include *sempre f*, *f*, *a 2.*, *dim.*, *div.*, and *unis.*. The piece concludes with a final *f* dynamic marking.

Ob.
Clar. *p*
Fag. *p*
Cor. I. II. *p*

pizz.
p
pizz.
p
pizz.
p

dimin.
mf
div. arco
mf
arco
pizz.
p
pizz.
p
rit.

Fl. *Molto più lento.* (♩ = 80.)

Clar. *pp*

pp

p poco espress.

arco

pp

SOLO TEN. *p*

Thus the bud - ding rose stands fear - less — of the Au - - - tumn wind that

arco
pp
pizz.
pp

pp

Molto più lento.

Fl.

Clar.

sempre pp

sempre pp

blows, the bud - ding rose stands fear - less of the Au - tumn

sempre pp

Detailed description: This system contains the first five staves of music. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), and the next three are for Piano. The piano part includes a vocal line with lyrics. The music is in a key with two sharps (D major) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *sempre pp* (pianissimo) throughout.

Fl.

Ob.

Clar.

pp

p espress.

sempre pp

dim.

p

poco espress.

sempre pp

sempre pp

dim.

p

wind that blows, And dreams, and dreams of spring,

sempre pp

Detailed description: This system contains the next five staves of music. The top staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Clar.), and the next three are for Piano. The piano part includes a vocal line with lyrics. The music continues in the same key and time signature. The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *pp* (pianissimo), *p* (piano), and *poco espress.* (poco espressivo). There are also markings for *dim.* (diminuendo) and *sempre pp* (pianissimo).

Allegro vivace come prima. (♩ = 152.)

This system contains the following parts and markings:

- Fl. a 2.**: Flute part, starting with a *mf* dynamic.
- Ob. a 2.**: Oboe part, starting with a *mf* dynamic.
- Clar. a 2.**: Clarinet part, marked *mf espress.* and *cresc.*
- Fag.**: Bassoon part, marked *mf* and *cresc.*
- Cor. I. II.**: Horns, marked *mf* and *cresc.*
- Timp.**: Timpani, marked *mf* and *cresc.*
- Violins**: Marked *mf* and *cresc.*
- Violas**: Marked *mf* and *cresc.*
- Celli**: Marked *mf* and *cresc.*
- Bassi**: Marked *mf* and *cresc.*
- Vocal**: A line with the word "love." and a *mf* dynamic.
- Piano**: Marked *mf* and *cresc.*

Allegro vivace come prima.

This system contains the following parts and markings:

- Fl.**: Flute part, starting with a *p* dynamic.
- Clar.**: Clarinet part, marked *p* and *mf*.
- Fag.**: Bassoon part, marked *mf*.
- Cor. I. II.**: Horns, marked *mf*.
- Violins**: Marked *p* and *mf*.
- Violas**: Marked *p* and *mf*.
- Celli**: Marked *p* and *mf*.
- Bassi**: Marked *p* and *mf*.
- Piano**: Marked *p* and *mf*.

This page of a musical score, numbered 12, contains a complex arrangement of staves. The top section consists of three staves (treble, alto, and bass clefs) with piano accompaniment. The middle section features a vocal line in a soprano clef and a bass line in a bass clef, with a dynamic marking of *f* and an instruction *a 2.* above the vocal line. The bottom section includes a grand staff with piano accompaniment. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The score includes various musical notations such as notes, rests, beams, and articulation marks.

Fl.

Clar.

Fag.

Cor. I. II.

Cor. III. IV.

p *dim.* *pp*

Detailed description: This system contains the first six measures of the score. The Flute part has a melodic line starting in measure 4 with a *p* dynamic and a *dim.* marking. The Clarinet and Bassoon parts have a similar melodic line, also starting in measure 4. The Cor Anglais parts (I, II, III, IV) have a sustained harmonic accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and a *dim.* marking in measure 3. The dynamic *pp* is used in the piano part in measures 5 and 6.

Fl.

Clar.

Fag.

Cor. I. II.

pizz.

arco

pizz.

arco

p *div.* *pizz.* *arco*

Detailed description: This system contains measures 7 through 12. The Flute part has a melodic line starting in measure 11 with a *p* dynamic. The Clarinet and Bassoon parts have a similar melodic line. The Cor Anglais parts have a sustained harmonic accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and a *div.* marking in measure 8. The dynamic *pizz.* is used in the piano part in measures 7, 9, and 11, while *arco* is used in measures 8, 10, and 12.

Fl. *p*

Ob.

Clar. *p*

Fag. *p*

Cor. I. II. *p*

pizz. *p* *div. arco*

pizz. *arco*

pizz.

pizz.

p

Clar. *p*

Fag. *p*

unis. *p* *rit.*

dim. *pizz.* *rit.*

arco *mf* *div.* *pizz.*

p *mf* *arco* *p* *pizz.*

mf *p* *rit.*

Ob. **E** a tempo

Viol. I. *p* *div.* *unis.*

div. arco *p* *arco* *a 2.* *unis.*

p *unis.*

E *p* a tempo

This page of musical score, numbered 17, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems feature melodic lines in the right hand, often marked with *a 2.* (second ending) and dynamic markings such as *f* (forte) and *cresc.* (crescendo). The lower systems are dominated by dense chordal textures and rhythmic patterns in the left hand, with dynamic markings including *ff* (fortissimo) and *f*. The notation includes various note values, rests, and articulation marks, all set against a key signature of three sharps (F#, C#, G#).

This page of musical score, numbered 18, contains a complex arrangement of staves. The top section features a piano part with six staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part is marked with a forte dynamic (*ff*) and includes the instruction *sempre ff* (always forte). The middle section consists of five staves, likely for a string ensemble or woodwinds, also marked with *ff*. The bottom section includes a grand staff with a piano part and a separate bass line, with dynamic markings of *ff* and *sempre ff*. A specific performance instruction, *div.* (divisi), is present in the lower right quadrant of the page. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

trumpet

dim. p

unis. dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

Fl. *rall.*

Clar. *pp*

Fag. *pp*

Cor. I. II. *pp*

Cor. III. IV. *pp*

pp *pp* *rall.*

pp

rall.

Più lento. (♩ = 80.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

pp arco *pp*

arco *pp*

TENOR SOLO. *p*

Thus the budding rose, the rose _____ Stands fear - less - of the

pp pizz. *p*

Più lento.

Fl. *sempre pp*

Ob. *pp*

Clar. *sempre pp*

dim. *p*

dim. *sempre pp*

sempre pp

p *pp*

au - - - tumn wind, And dreams, and dreams — of spring,

pp



Fl. **H**

Ob. *pp*

Clar. *pp*

pp *pp*

pp

pp *pp*

spring, and love, and red' - ning glows, — and dreams of spring —

pp

H



This musical score is for a multi-instrument ensemble, likely a string quartet or a similar group. It consists of 14 staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two systems. The first system includes staves 1 through 10, and the second system includes staves 11 through 14. The music is characterized by a slow tempo, indicated by the *rall.* (rallentando) markings at the top and bottom of the page. Dynamics are marked with *ppp* (pianissimo) and *pp* (piano), with some passages marked *sempre pp* (always piano) and *dim.* (diminuendo). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score concludes with a final cadence on the 14th staff.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.		Strings.	Wind.	Full Score.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
WILLIAM HENRY BELL.				EDWARD GERMAN—continued.			
"A Song in the Morning"	7 0	—	—	"Romeo and Juliet." Prelude	2 6	5 6	5 0
Mother Carey (Three Sailor pieces)	—	—	—	Do. Pastorale	2 0	5 6	—
GEORGE J. BENNETT.				Do. Pavane	2 0	5 6	3 6
Suite in D minor	10 6	—	—	Do. Nocturne	2 0	5 6	—
"Eventide," Melody from above, for Strings	—	—	—	Do. Dramatic Interlude	2 0	5 6	—
Harp, and Organ	2 3	—	2 6	"Much ado about nothing," Overture ...	4 6	10 6	—
(Harp and Organ parts, 6d. each.)	—	—	—	Do. Bourrée and	—	—	—
FREDERIC H. COWEN.				Gigue	4 0	9 0	7 6
Coronation March	4 0	11 3	5 0	BATTISON HAYNES.			
Symphony No. 4 (The Welsh)	7 0	13 0	15 0	"Westwood" Gavotte (also for Small	—	—	—
Four English Dances in the Olden Style ...	6 0	12 0	10 6	Orchestra)	2 0	4 3	—
Do. (Small Orchestra)	6 0	9 0	—	Idyll (Violin and Orchestra)	2 0	2 9	—
Waltz from "The Sleeping Beauty"	2 0	6 6	5 0	GEORGE HENSCHEL.			
Orchestral Interlude from "Sleeping Beauty"	3 6	5 9	5 0	Incidental Music to Shakespeare's "Hamlet"	7 6	15 0	30 0
Overture, "The Butterfly's Ball"	6 6	14 3	10 6	OLIVER KING.			
S. COLERIDGE-TAYLOR.				Concert Overture (No. 1), "Among the	—	—	—
Four Characteristic Waltzes (also for Small	—	—	—	Pines"	2 6	7 3	4 0
Orchestra)	6 0	12 0	5 0	Concert Overture (No. 2)	4 0	—	—
Ballade in D minor (Violin and Orchestra)...	2 6	—	—	"Night," A Symphony in F... ..	8 6	—	10 6
Overture to "The Song of Hiawatha" ...	5 0	13 6	—	ALEX. C. MACKENZIE.			
Solemn Prelude	2 6	—	—	Benedictus	1 6	2 0	5 0
Ballade in A minor	4 6	10 9	7 6	"Burns," 2nd Scotch Rhapsody	3 6	6 6	5 0
Scenes from An Everyday Romance	9 6	—	—	"Colomba," Prelude	4 0	4 9	4 0
Romance in G (Violin and Orchestra) ...	2 6	—	—	Do. Ballet Music and Rustic March ...	6 6	9 3	10 6
"Toussaint" Overture	5 6	—	—	Concerto for Violin	6 6	10 3	21 0
Idyll	2 6	—	—	Highland Ballad	2 6	4 0	—
Hemo Dance	5 0	—	—	"Jason," Intermezzo	2 0	5 3	7 6
FREDERICK CLIFFE.				"La belle dame sans merci"	5 6	11 9	7 6
Symphony in C minor	11 0	21 0	<i>In the Press.</i>	"The Little Minister," Overture	4 6	10 0	—
Ballade from do.	3 6	6 6	5 0	Do. Three Dances (also	—	—	—
EDWARD ELGAR.				for Small Orchestra)	4 6	11 0	—
Variations on an Original Theme	10 0	22 0	25 0	"Manfred," "Astarte"	3 0	—	—
Prelude and Angel's Farewell ("Gerontius")	3 6	13 6	6 0	Do. Pastorale	4 0	—	—
Imperial March	2 0	7 0	3 6	Do. "The Flight of the Spirits"	5 0	—	—
Meditation ("The Light of Life")	2 0	5 6	—	Morris Dance	2 6	—	—
Funeral March with Incidental Music	—	—	—	Pibroch Suite (Violin Solo and Orchestra)...	6 6	11 6	—
("Grania and Diarmid")	2 6	6 6	6 0	Processional March	2 6	—	—
Froissart. Concert Overture	4 6	9 0	7 6	"Ravenswood" Music (Prelude and 1st, 2nd,	—	—	—
Triumphal March ("Caractacus")	2 6	10 6	—	and 3rd Entr'actes)	8 6	—	—
Chanson de Nuit	1 3	1 6	2 6	Do. Courante (3rd Entr'acte)	2 0	6 0	—
Chanson de Matin	1 6	1 6	2 6	Rhapsodie Ecosaise (No. 1)	3 6	8 0	5 0
Three Pieces. 1. Mazurka	2 6	5 0	5 0	"Story of Sayid," Solemn March	1 6	3 9	—
2. Sérénade Mauresque	2 6	4 3	5 0	"Twelfth Night," Overture	6 6	12 0	12 0
3. Contrasts	2 6	5 3	5 0	Processional March	2 6	—	—
Intermezzo ("Dorabella") for strings,	—	—	—	HAMISH MACCUNN.			
wood-wind, and drums (from Variations	—	—	—	"The Land of the Mountain and the Flood"	4 0	8 0	10 6
on an Original Theme)	2 3	1 6	3 0	C. H. H. PARRY.			
ERNEST FORD.				Symphonic Variations	6	8 6	10 0
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Symphony in C (The English Symphony).	—	—	—
Scène Bacchanale from the "Faust" Ballet	5 0	—	—	(<i>In the Press</i>)	—	—	—
HENRY GADSBY.				Symphony in F, No. 3 (The Cambridge) ...	12 0	—	—
"The Forest of Arden," Intermezzo and	—	—	—	Suite in F (for Strings)	5 0	—	4 6
Tantarra	4 0	6 0	7 6	PERCY PITT.			
EDWARD GERMAN.				Air de Ballet (for Strings)	2 6	—	2 0
"Henry VIII." Overture	3 0	—	—	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
Do. Prelude, Act II.	2 0	—	—	Coronation March	2 6	15 0	5 0
Do. Prelude, Act III.	2 0	4 3	—	Oriental Rhapsody	3 0	11 0	7 6
Do. Coronation March	2 0	4 3	3 6	E. PROUT.			
Do. Prelude, Act V.	2 0	—	—	Symphony in F (No. 3)	8 0	17 0	25 0
Do. Three Dances	4 0	7 6	7 6	WILLIAM SHAKESPEARE.			
"As you like it," Masque (Three Dances)	4 6	10 6	7 6	Dramatic Overture ("Hamlet")	4 6	—	—
Rhapsody on March Themes	5 6	—	—	ARTHUR SOMERVELL.			
"Gipsy Suite," Four Characteristic Dances	7 0	14 0	10 6	"Helen of Kirkconnell"	2 0	4 6	—
"Hamlet," Symphonic Poem	6 6	13 0	—	C. VILLIERS STANFORD.			
"The Seasons," Spring	5 0	12 3	—	The Irish Symphony	11 0	22 6	30 0
Do. Harvest Dance (Summer)	5 0	12 6	—	Prelude to "Cædipus Rex"	4 0	8 0	6 0
Do. Autumn	2 6	6 0	—	Symphony (No. 4) in F major	11 0	26 0	30 0
Do. Winter	7 0	16 6	—	Suite for Violin and Orchestra	7 0	12 6	21 0
Suite in D minor	13 6	26 6	—	ARTHUR SULLIVAN.			
Do. Valse Gracieuse	4 0	10 0	7 6	Overture, "In Memoriam"	4 6	8 6	15 0
"Richard III." Overture	2 6	7 0	7 6	Overture, "Di Ballo"	5 0	12 0	12 0
				"The Tempest," Incidental Music... ..	11 6	19 0	30 0
				Symphony in E (The Irish Symphony). (<i>In</i>	—	—	—
				<i>the Press</i>)	—	—	—

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