



To
THE ST CECILIA SOCIETY OF NEW YORK
and its Conductor MR. VICTOR HARRIS.

FAIRY DAY

Three Idylls for Female Chorus

POEMS BY

WILLIAM ALLINGHAM

MUSIC BY

CHARLES VILLIERS STANFORD.

OP. 131.

Price 60 cents.

ARTHUR P. SCHMIDT,

BOSTON,
120 Boylston St.

NEW YORK,
11 West 36th St.



FAIRY DAY.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op. 131.

I. FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO.

The first system of music shows the piano accompaniment. The treble clef part begins with a series of eighth notes, while the bass clef part provides a harmonic foundation with chords and moving lines. The dynamic marking is *pp*.

The second system continues the piano accompaniment with similar rhythmic patterns and harmonic textures.

The third system continues the piano accompaniment, featuring a *p* dynamic marking in the treble clef part.

The fourth system continues the piano accompaniment, showing more complex chordal textures and melodic lines.

SOPRANO SOLO.

A

p *s* *s*
Fai-ries and Elves! Gone is the

The fifth system introduces a soprano solo line. The piano accompaniment continues in the bass clef, while the soprano line carries the vocal melody. The lyrics 'Fai-ries and Elves! Gone is the' are written below the notes.

The Soprano Solos in this work can be sung by a few picked voices, if preferred.

Copyright, 1913, by Stainer & Bell Ltd.

Assigned 1913, to Arthur P. Schmidt.

A. P. S. 10036.

night, Shadows grow thin, Branches are stirred; Rouse up yourselves, Sing to the

mf
light, ————— Fai-ries be-gin,—

there goes a bird!

SOPRANO I. **B**

SOPRANO II.

ALTO I. *piu legato*

ALTO II.

For dreams now are fad-ing, Old **B**

thoughts in new morn - ing;

p

Dull spec - tres and gob - lins to

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The lyrics are: "thoughts in new morn - ing;" followed by "Dull spec - tres and gob - lins to". A dynamic marking of *p* (piano) is present.

The star - ry night chang - eth, The

mf

dun - geon must fly. The star - ry night chang - eth, The

mf

This system contains the second system of music. The vocal line continues with lyrics and includes dynamic markings of *mf* (mezzo-forte). The piano accompaniment continues with its characteristic eighth-note pattern. The lyrics are: "The star - ry night chang - eth, The" followed by "dun - geon must fly. The star - ry night chang - eth, The".

low stars are set - ting, Its loft - y stars

low stars are set - ting, Its loft - y stars

pp

This system contains the third system of music. The vocal line continues with lyrics and includes a dynamic marking of *pp* (pianissimo). The piano accompaniment continues with its characteristic eighth-note pattern. The lyrics are: "low stars are set - ting, Its loft - y stars" followed by "low stars are set - ting, Its loft - y stars".

C

dwin - dle and hide in the sky.

dwin - dle and hide in the sky.

D

Fai-ries, a-wake! Light on the hills! Blossom and grass trem-ble with

D

mf

Gam-bols the snake, Mer-ry bird shrills,

dew.

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "Gam-bols the snake, Mer-ry bird shrills," followed by a line of music without lyrics. The second line is a piano accompaniment part, starting with the lyric "dew." below it. The piano part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with two flats and a 4/4 time signature.

Ho-ney bees pass, Morn - ing is new.

This system contains the next two lines of the musical score. The top line is the vocal melody with the lyrics "Ho-ney bees pass, Morn - ing is new." The piano accompaniment continues on two staves (treble and bass clefs). The music maintains the same key signature and time signature as the first system.

E

p

Pure joy of the cloudlets, All rip-pled in crimson!

E **A -**

This system contains the final two lines of the musical score. The top line is the vocal melody with the lyrics "Pure joy of the cloudlets, All rip-pled in crimson!". The piano accompaniment continues on two staves. Above the first staff of the piano part, there is a large letter "E". Above the second staff of the piano part, there is a large letter "E" and a large letter "A -". The music concludes with a final chord in the piano part.

SOPRANO SOLO.

mp

O look how the

mf

- far o - ver world's edge The night - fear is rolled;

O

Great One Up - lifts him - self king - ly

look how the Great One Up - lifts him - self king - ly At

look how the Great One Up - lifts him - self king - ly At

once the wide morn - ing is

cresc.

cresc.

once the wide morn - ing is

cresc.

F *mp* 3
Fai-ries, a - rouse!

flood - - - ed with gold.

flood - - - ed with gold.

F *p*

mp 3 *mp* 3 3
Fai-ries, a - rouse! Mix with your song Harp-let and

p

mp 3 3
Harp-let and pipe, Thrilling and clear! Fairies, a - rise!

pipe, Fairies, a - rouse!

Harp-let and pipe, Thrill-ing and
 Mix with your song Harp-let and pipe,

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "Harp-let and pipe, Thrill-ing and" and a piano accompaniment. The second system continues the vocal line with lyrics "Mix with your song Harp-let and pipe," and the piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines.

clear! Chant in a
 Swarm on the bough! Swarm on the bough!
 Swarm on the bough!
 Swarm on the bough!

This system contains the third and fourth systems of the musical score. The vocal line continues with lyrics "clear! Chant in a" and "Swarm on the bough! Swarm on the bough!". The piano accompaniment continues with a treble and bass clef, featuring a melodic line in the treble and a more rhythmic line in the bass.

through! Chant in a
 Swarm on the bough Swarm on the bough!
 Swarm on the bough!
 Swarm on the bough!

This system contains the fifth and sixth systems of the musical score. The vocal line continues with lyrics "through! Chant in a" and "Swarm on the bough Swarm on the bough!". The piano accompaniment continues with a treble and bass clef, maintaining the same melodic and rhythmic patterns as the previous systems.

through! Morn-ing is ripe, Wait-ing to

Morn-ing is ripe, Wait-ing to

Chant in a throng!

Chant in a throng!

mf *p*

hear, Wait-ing to hear, Wait-ing to hear.

hear, Wait-ing to hear, Wait-ing to hear.

dim. *dim.*

cresc. **G**

The merle and the sky-lark Will

The merle and the sky-lark Will

p *p* *dim.* *p*

merle and the sky-lark Will hush for our cho - rus, Quick
 merle and the sky-lark Will hush for our cho - rus, Quick
 hush for our cho - rus, Quick wave - lets of mu - sic, Be -
 hush for our cho - rus, Quick wave - lets of mu - sic, Be -

wave - lets of mu - sic, Be - gin them! Good
 wave - lets of mu - sic, Be - gin them! Good
 - gin them a - non! Good luck comes to all things That
 - gin them a - non! Good luck comes to all things That

cresc.
 luck comes to all things That hear us and hear - ken, Our
cresc.
 luck comes to all things That hear us and hear - ken, Our
cresc.
 hear us and hear - ken, Our my - riads of voi - ces Com -
cresc.
 hear us and hear - ken, Our my - riads of voi - ces Com -

my - riads of voi - ces Com - ming - ling in one Com -
 my - riads of voi - ces Com - ming - ling in one Com -
 - ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in

H *p* *cresc.*

- ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in
 one, Com - ming - ling, com - ming - ling in
 one, Com - ming - ling, com - ming - ling in

cresc.

one.
 one.
 one.
 one.
 one.

mf

Gold - en, gold - en,
 Gold - en, gold - en,
 Gold - en, gold - en,
 Gold - en, gold - en,

Allegro leggiero.

gold - - - en, Gold - en, gold - en light un -
 gold - - - en, Gold - en, gold - en light un -
 gold - - - en, Gold - en, gold - en light un -
 gold - - - en, Gold - en, gold - en light un -

Allegro leggiero.

- fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
 - fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
 - fold - ing, Bu-si-ly, Work - and play - In flow - 'ry
 - fold - ing, Bu-si-ly, Work - and play - In flow - 'ry

mea - dows, And for - est sha - dows,
 mea - dows, And for - est sha - dows,
 mea - dows, And for - est sha - dows,
 mea - dows, And for - est sha - dows,

mf.
 All the length of a sum - mer
mf.
 All the length of a sum - mer
mf.
 All the length of a sum - mer
mf.
 All the length of a sum - mer

day! All the length of a sum - mer
 day! All the length of a sum - mer
 day! All the length of a sum - mer
 day! All the length of a sum - mer

K

day!

day!

day!

day!

K

p. Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

p. Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

pp *stacc.*

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way.

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way.

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way, hur - ry a -

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way, hur - ry a -

Fruit - tree blos - soms, and ro - - ses'

Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

bo - - soms, Clear blue

bo - soms, Clear blue

bo - soms, Clear blue

bo - - soms, Clear blue

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sum - mer - day!

sum - mer - day!

sum - mer - day!

sum - mer - day!

Spring-lets,

brook-lets,

Spring-lets,

brook-lets,

M

Spring-lets, Green-y nook-lets, Hill and val-ley, And

brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And

brook-lets, Green-y nook-lets, Hill and val-ley, And

salt - sea spray! Spring-lets,
salt - sea spray! brook-lets,
salt - sea spray! Spring-lets,
salt - sea spray! brook-lets,

Spring-lets, Green-y nook-lets,
brook-lets, Green-y nook-lets,
Spring-lets, Green-y nook-lets, Hill and
brook-lets, Green-y nook-lets, Hill and

Hill and val - ley, And
val - ley, And salt - sea spray!
val - ley, And salt - sea spray!

salt - sea spray! Hill and
 Hill and val - ley, And salt - sea
 Hill and val - ley, And salt - sea
 Hill and val - ley, And salt - sea

cresc.

cresc.

cresc.

cresc.

p

val - - - ley, Com - - - rade ro - - - vers,
 spray! Com - - - rade ro - - - vers,
 spray! Com - - - rade ro - - - vers,
 spray! Com - - - rade ro - - - vers,

cresc.

Fai - - ry lo - - vers, All the
 Fai - - ry lo - - vers, All the
 Fai - - ry lo - - vers, All the
 Fai - - ry lo - - vers, All the

mf

mf

mf

mf

N

length of a sum - mer - day! All *f*

length of a sum - mer - day! All *f*

length of a sum - mer - day! All *f*

length of a sum - mer - day! All *f*

p **N**

the live - - long sum - - - mer

the live - - long *mf*

the live - - long sum - - - mer

the live - - long *mf*

the live - - long *mf*

day! the sum - - - mer

sum - - - mer day! The live - long sum - - - mer

day! the sum - - - mer

sum - - - mer day! The live - long sum - - - mer

cresc.

day!

day!

day!

day!

sfz

This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). Each vocal line has the word "day!" written below it. The piano accompaniment starts in the fifth measure of this system, with a forte dynamic marking *sfz*.

This system continues the piano accompaniment from the first system. It features a complex texture with multiple voices in both the treble and bass clefs, including arpeggiated figures and sustained chords. The dynamics remain at *sfz*.

sfz

This system continues the piano accompaniment. The texture is dense with overlapping melodic lines and chords. The dynamic marking *sfz* is present at the beginning of the system.

8

dim.

This system continues the piano accompaniment. A first ending bracket labeled "8" spans the first two measures. The dynamic marking *dim.* (diminuendo) is present in the third measure. The system concludes with a fermata over the final chord.

p

This system continues the piano accompaniment. It features a dynamic marking *p* (piano) in the second measure. The texture continues with complex rhythmic patterns and arpeggiated figures.

mf Gol - - - den, *p* gol - -
mf Gol - - - den, *p* gol - -
mf Gol - - - den, *p* gol - -
mf Gol - - - den, *p* gol - -

p den sum - mer day! *dim.*
p den sum - mer day! *dim.*
p den sum - mer day! *dim.*
p den sum - mer day! *dim.*

II.

FAIRY NOON.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I
SOPRANO. Hear the call! — Fays, be

II. Hear the call! Fays, be

I.
ALTO Hear the call! Fays, be

II. Hear the call! Fays, be

PIANO. *p* *più p* *pp* *tr...*

Detailed description: This block contains the first system of the musical score. It features four staves. The top two staves are for Soprano (I and II), and the next two are for Alto (I and II). The piano part is at the bottom. The vocal parts have lyrics: 'Hear the call! — Fays, be'. The piano part includes dynamic markings: *p*, *più p*, and *pp*, along with a trill (*tr...*) in the right hand.

Larghetto.

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

PIANO. *pp* *p*

Detailed description: This block contains the second system of the musical score. It features five staves. The top four staves are for vocal parts (Soprano I, Soprano II, Alto I, Alto II) with lyrics: 'still! Fays, be still! —'. The piano part is at the bottom. The piano part includes dynamic markings: *pp* and *p*.

A

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Stir no sound The

Stir no sound The

mp Stir no sound the for - est round!

mp Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

B

Let all things hush That fly or
 Let all things hush, That fly or creep, that fly or
 Let all things hush, That fly or creep.

pp

pp

pp

pp

B

Let all things hush, That fly or

pp

creep.

creep.

creep.

Let all things

C

Let all things hush, That fly or creep,

Let all things hush, That fly or creep, that fly or creep,

Let all things hush, That fly or creep,

hush, That fly or creep,

C

poco accel.

Tree and bush,

poco accel.

This system contains the first vocal entry. The vocal line begins with a whole note rest, followed by the lyrics "Tree and bush,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Tree and bush,

Tree and bush,

This system contains the second vocal entry. The vocal line begins with a whole note rest, followed by the lyrics "Tree and bush,". The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and some chordal textures.

D *rall.*

Air and ground!

Air and ground!

Air and ground!

Air and ground!

rall.

rall.

rall.

rall.

D *rall.*

This system contains the third vocal entry. The vocal line begins with a whole note rest, followed by the lyrics "Air and ground!". The piano accompaniment features a more complex rhythmic pattern with eighth notes and some chordal textures. The system concludes with a double bar line.

Tempo I.

p

cresc.

p

Hear the call! Si - lence

p

Hear the call! Si - lence

p

Hear the call! Si - lence

p

Hear the call! Si - lence

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

One and all

One and all

One and all

One and all

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Più lento.

III. FAIRY NIGHT.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* is present at the beginning.

SOLO SOPRANO. *Ap*

The first system of the vocal piece shows the soprano line with the lyrics "Moon soon" and the piano accompaniment. The piano part continues with a similar accompaniment pattern, marked *pp*.

The second system of the vocal piece shows the soprano line with the lyrics "sets now, Elves cradled on the bough. Day's fays drop a-sleep:" and the piano accompaniment.

The third system of the vocal piece shows the soprano line with the lyrics "Dreams thro' the for - est creep." and the piano accompaniment.

The fourth system of the vocal piece shows the soprano line with the lyrics "Day's fays drop a-sleep:" and the piano accompaniment.

The fifth system of the vocal piece shows the soprano line with the lyrics "Day's fays drop a-sleep: Dreams thro' the" and the piano accompaniment.

The sixth system of the vocal piece shows the soprano line with the lyrics "Day's fays drop a-sleep:" and the piano accompaniment.

The seventh system of the vocal piece shows the soprano line with the lyrics "Day's fays drop a-sleep: Dreams thro' the" and the piano accompaniment.

The eighth system of the vocal piece shows the soprano line with the lyrics "Day's fays drop a-sleep: Dreams thro' the" and the piano accompaniment. The piano part concludes with a final chord.

pp.

Dreams _____

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

This system contains five vocal staves and a piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and dynamics.

thro' the for - - - est creep. _____

Dreams thro' the

Dreams thro' the

Dreams thro' the

Dreams thro' the

This system continues the vocal and piano parts from the first system. It includes five vocal staves and a piano accompaniment. The piano part continues with similar melodic and harmonic patterns, ending with a final cadence.

for - - est creep.

for - - est creep.

for - - est creep.

for - - est creep.

poco sost.

Allegro leggiero. (♩ = ♩)

p

When broad - ens the

pp

C

moon - light

mp

We fro-lic and jest, we fro-lic and jest;

mp

We fro-lic and jest, we fro-lic and jest;

mp

When - dar - kles the

mp

When - dar - kles the

for - est We sink in - to rest, we sink in-to rest.

We sink in-to rest.

for - est We sink in - to rest, we sink in-to rest.

for - est We sink in-to rest,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "for - est We sink in - to rest, we sink in-to rest." and "We sink in-to rest." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

Allegretto. (Tempo I.) (♩ = ♩) SOLO SOP. *p*

Shine

rest.

The second system begins with a tempo marking "Allegretto. (Tempo I.) (♩ = ♩)" and a dynamic marking "SOLO SOP. p". It features a vocal line with the lyrics "Shine" and "rest." and a piano accompaniment. The piano part includes a section with triplets in the right hand.

Allegretto. (Tempo I.) (♩ = ♩)

fair star a - bove!

The third system continues with the tempo marking "Allegretto. (Tempo I.) (♩ = ♩)". It features a vocal line with the lyrics "fair star a - bove!" and a piano accompaniment. The piano part includes a section with triplets in the right hand and a dynamic marking "pp" (pianissimo) at the end.

Love's come, hap - py love!

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

8-----

Haste, hap - py wed - ding night,

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

Full

Full

8-----

Full moon, round and
Full moon, round and
Full moon, round and
moon, round and
moon, round and

f

E
bright!
bright!
bright!
bright!
bright!

E
dim.
pp

Allegro leggiero (♩ = ♩)

But not till her

cir - cle is lost in the west, But not till her cir - cle is

lost in the west, lost in the west, lost in the west, lost in the west,

We'll cease from our danc - ing, and crouch us to rest!

We'll cease from our danc - ing, and crouch us to rest!

p
We'll
p
We'll

p **G**
And crouch us to rest!_____

cease from our danc - ing, and crouch us to rest!_____

cease from our danc - ing, and crouch us to rest!_____ **G**

Tempo I. ma più tranquillo (♩=♩)

Lute, mute fall thy strings! Hush, ev' - ry voice that

pp

H

sings! *pp* Fade!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, H Fade, for-est aisles a long!

(♩ = ♩) p

Of all thy sweet mu-sic a love - song is best: _____

Of all thy sweet mu-sic a love - song is best: _____

Of all thy sweet mu-sic a love - song is best: _____

(♩ = ♩) Of all thy sweet mu-sic a love - song is best: _____

(♩ = ♩)

Thou hush - est, thou hush - est - we're si - lent - *dim.*

Thou hush - est, thou hush - est - we're si - lent - *dim.*

Thou hush - est, thou hush - est - we're si - lent - *dim.*

Thou hush - est, thou hush - est - we're si - lent - *dim.*

(♩ = ♩) *pp*

We sink in-to rest

pp

We sink in-to rest

pp

We sink

pp

We sink

Più tranquillo. (♩ = ♩)

in-to rest, sink, sink, in-to rest.

in-to rest, sink, sink, in-to rest.

Più tranquillo. (♩ = ♩)

CANTATAS

for

== WOMEN'S VOICES. ==



The Rose of Avontown	<i>Mrs. H. H. A. Beach</i>	.35
Hesperus	<i>John Hyatt Brewer</i>	.35
The Herald of Spring	<i>John Hyatt Brewer</i>	.50
The Sea and the Moon	<i>John Hyatt Brewer</i>	.35
The Water Sprite	<i>Th. Podbertsky</i>	.25
Song of the Summer Winds	<i>John Hyatt Brewer</i>	.25
The Dawning of the Day	<i>John Hyatt Brewer</i>	.25
The Sea Fairies	<i>Mrs. H. H. A. Beach</i>	.50
Twilight Pictures	<i>John Hyatt Brewer</i>	.50
Across the Fields to Annel	<i>H. Clough-Leigher</i>	.40
Flower Songs (A Cycle of Songs)	<i>Arthur Foote</i>	.50
The Princess of Ys	<i>Henry K. Hadley</i>	.40
Song of the Virgins	<i>Reinhold L. Herman</i>	.60
Eileen's Spinning Song	<i>John Hyatt Brewer</i>	.35
Lygeia	<i>Arthur Foote</i>	.50
The Lonely Rose (Ballad)	<i>M. R. Lang</i>	.25
The Fairies' Revel	<i>W. Berwald</i>	.35

ARTHUR P. SCHMIDT

BOSTON:
120 Boylston St.

LEIPZIG.

NEW YORK:
136 Fifth Ave.