

BROWN
M.377.36

The Arts

☆☆ M 377.36



THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION



THE
FAIRY BRIDAL.

A
CANTATA

BY
J. H. HEWITT.

Subject founded on Shakspeare's "Mid-summer Night's Dream."

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK: CHICAGO: PHILADELPHIA: BOSTON:
C. H. Ditson & Co. Lyon & Healy J. E. Ditson & Co. John C. Haynes & Co.



STANDARD SYSTEMS FOR VOICE CULTURE.

EMERSON'S VOCAL METHOD. By L. O. EMERSON. (\$1.50).

This method is at once simple, practical and progressive, and deals with theory as little as possible. It discards the constant use of one vowel sound in vocalizing, employs etudes and exercises adapted from the best European authors, and contains all that is needed in a complete course of vocal instruction.

BASSINI'S NEW METHOD FOR SOPRANO AND MEZZO-SOPRANO VOICES..... \$3.00

BASSINI'S METHOD FOR TENOR VOICE..... 4.00

“ “ “ BARITONE..... 4.00

By CHARLES BASSINI.

Excellent methods for the voice, by a teacher and composer, whose reputation is world-wide, and who has been very successful in the construction of previous vocal methods.

BASSINI'S ART OF SINGING. By CHARLES BASSINI. (\$3.00).
Edited by R. STORRS WILLIS.

A system of vocal culture of the highest excellence. It is recommended and greatly used by teachers, and is, without question, the most desirable system extant.

CHORUS CHOIR INSTRUCTION BOOK. By A. N. JOHNSON.
Price, \$1.38.

The "Chorus Choir" teaches everything which need be learned in order to sing well. It can be used as a text book for any class of singers, and is a complete guide for teachers.

SEILER'S EXERCISES FOR TRAINING THE VOICE. By
Mme. E. SEILER. Price. For female voice, \$1.25; for
male voice, \$1.25; for male and female voices, \$2.00.

Original and selected exercises for voice cultivation, which have been submitted to a practical test in Mme. Seiler's vocal classes.

OSGOOD'S GUIDE IN THE ART OF SINGING. By Geo. L. Osgood. Price, \$4.00.

This book for voice cultivation is the result of the author's researches, during a prolonged stay among the European music schools, and is based upon the transmitted writings and traditions of celebrated Italian schools and masters.

SCHOOL FOR THE VOICE. By WM. LUDDEN. Price, \$3.50

The "School for the Voice" is a book of fine appearance and great merit. In its 175 pages there is nothing which could be "cut" without detriment to the work as a whole.

SIEBER'S SCHOOL FOR SINGING. By PROF. FERD. SIEBER.
Translated by A. W. DOHN. Price, 50 cents.

A very practical and common sense book, which, with less than 100 pages covers the ground very thoroughly and concisely.

GARCIA'S SCHOOL FOR SINGING. By MANUEL GARCIA.
New Edition—Cloth, \$5.00.

This "School" is conceded to be one of the best standard works on the art of singing, and is based upon the European system of vocalization.

THE VOICE AS A MUSICAL INSTRUMENT. By CHAS. H. STANLEY DAVIS, M. D. Price, 40 cents.

A medical essay on the proper training of the voice as a musical instrument, by one who has had an extended experience, and is in every way competent to speak with authority.

DEEM'S SOLFEGGI. By JAMES M. DEEMS. Price, 75 cents.

A very fine class book for schools. It has splendid solfeggios, a good vocal course, and recreative duets and trios, for solo and class singing.

CONCONE'S LESSONS IN VOCALIZATION. Price, 40 cents.

A pocket edition of the voice parts of Concione's 50 lessons op. 9; Concione's 25 lessons, op. 19; and the easy and progressive lessons for two female voices, op. 13.

Any of the above books mailed, post free, on receipt of retail price.

Boston: OLIVER DITSON COMPANY.

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Phila: J. E. DITSON & CO. Boston: JOHN C. HAYNES & CO.



Digitized by the Internet Archive
in 2016 with funding from
Boston Public Library

<https://archive.org/details/fairybridalcanta00hewi>









1870

LAURENCE BROWN

CONTRACT

1870

...



THE
FAIRY BRIDAL.

A
CANTATA

BY
J. H. HEWITT.

Subject founded on Shakspeare's "Mid-summer Night's Dream."

BOSTON:
OLIVER DITSON COMPANY.

434

NEW YORK: CHICAGO: PHILADELPHIA: BOSTON:
C. H. Ditson & Co. Lyon & Healy. J. E. Ditson & Co. John C. Haynes & Co.

Entered according to Act of Congress, A. D. 1871, by O. DITSON & CO., in the Office of the Librarian of Congress at Washington.

M 377.36
 Oliver Ditson Co
 Dec 20, 1900

DIRECTIONS.

The Cantata of the "Fairy Bridal" was originally composed for a class of young ladies, and consequently confined to two parts, viz. soprano and alto voices. Even thus cramped, it met with much favor. The author, however, desirous that it should throw off its juvenile character, made an accompaniment of *bass* and *tenor*; simple, it is true, yet presenting a fuller harmony.

Of course the teacher will use his own judgment in the selection of voices to compass the various parts; but it is suggested that, as *Titania's* music ranges, in some instances, full two octaves, a mezzo soprano of a bold and brilliant quality should be selected. Should the cantata be needed for a Female Seminary, where bass or tenor voices cannot be procured, the part of *Oberon* may be taken by a good *alto*, and *Puck* likewise. The *bass* of the pianist or director may be used in all the choruses. It is particularly needed in the solo of the *Storm Spirit*.

The stage should be decorated with evergreens, representing a fairy grove and grotto as nearly as possible. The dresses should be characteristic, particularly those of *Night*, *Aurora*, the *Gnomes*, and the *Water Fairies*, the latter being composed of the most juvenile portion of the class.

The *Chorus* should enter during the introduction preceding the first chorus; the other characters at their proper periods.

CHARACTERS REPRESENTED.

Titania, Soprano. *Oberon*, Tenor or Alto. *Puck*, Bass or Alto. *Gnome King*, Bass or Alto. *Moonshine*, Soprano. *Peachblossom*, Alto. *Sunbeam*, Soprano. *Ripple*, Soprano. *Starlight*, Alto. *Dewdrop*, Soprano. *Zephyr*, Soprano. *Three Fairies of the Mist*, 1st and 2nd Soprano and Alto. *Storm Spirit*, Bass.

Speaking characters, *Night*, *Aurora* and *Water Fairy*.

THE FAIRY BRIDAL.

3

Scene represents a grove and grotto with a flowery bank. Stage dark. Soft organ or melodeon music. NIGHT enters, clothed in a black dress, studded with stars.

NIGHT. Awake, ye sleepers! Lo! the rosy streak
That hangs upon Aurora's youthful cheek.
The cricket's song no longer greets the ear
Of the dull owlet. See, night's dewy tear
Hangs on the cowslip, panting for the sun,
That gives new life to all he shines upon.
Ye winged Fays that dwell in flow'rets' cup,
And, like the bee, drink its heart's nectar up,
Come forth! Ye gnomes, from caverns damp,
Where burns for aye the mystic meteor lamp,
Awake! come forth! while sombre Night retires,
And, one by one, puts out the heavenly fires.

Your Fairy Queen to-day resigns her hand
To Oberon, the proudest of the Fairy-land.

AURORA enters opposite. (Gas turned on.)

AURORA. Back, gloomy Night! put out each twinkling light!
Aurora rises o'er the mountain height,
Decked in her robes of gold and crimson hue,
While the proud sun peers up the dome of blue,
And gladdens nature, giving life to all
That shrank beneath thy cold and sable pall.
Back to thy cave! Aurora bright appears,
And sips from every flower night's dewy tears.

(They retire.)

INTRODUCTION.

Con furia.

The musical score is written for a four-part piano arrangement. It consists of four staves: two for the upper right hand (treble clef) and two for the lower left hand (bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with the instruction 'Con furia.' and includes various performance markings such as 'ped.*', 'presto.', 'f', and 'cres.'. The music features a driving, rhythmic accompaniment with frequent sixteenth-note patterns and dynamic contrasts.

The Fairy Bridal.

No. 1.

Chorus enters while the introduction is going on.
Allegretto.

Awake, awake, awake, awake! Awake, awake, awake!

8va. *8va.*

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for two measures, followed by a series of eighth notes and quarter notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Allegretto'.

1. Ye fays that love the si-lent dell, And in the cup of flow'ret dwell; Ye spir-its of the moonlight lawn, Who
 2. The light is creeping up the sky, The owl has closed his wea-ry eye; The whippoorwill has hushed its tune, And

The second system continues the vocal line and piano accompaniment. The vocal line includes two verses of lyrics. The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics are: "1. Ye fays that love the si-lent dell, And in the cup of flow'ret dwell; Ye spir-its of the moonlight lawn, Who" and "2. The light is creeping up the sky, The owl has closed his wea-ry eye; The whippoorwill has hushed its tune, And".

dance a - mid the beams of dawn, Come to the glen of but - ter - flies, Where fair Ti - ta - nia sleep - ing lies, And,
 dim - ly shines the cres - cent moon; Come from the dewdrop, come from shell, Come, come from nook and moss - y cell; The

with the aid of mu - sic's pow'r, Al - lure her from her fairy bow'r.
 bee is up and on the wing; Then, mer - ry fays, come forth and sing.

PUCK enters. (Spoken.)

On the first ray that darts up in the east,
 I rode full tilt to join the bridal feast;
 None half so brisk as I. Through morning hazy,
 With light I speed, though some folks call me lazy.
 No telegraphic spark can span the earth
 As quick as I. When once I loose my girth,
 I bound, like thought, o'er sea, through fire and air;
 Just snap your thumb, say "Go!" and I am there.
 Sleeps our fair Queen? I'll sing my favorite song,
 And then, I'll warrant ye, she'll not sleep long.

The Fairy Bridal.

No. 2. Solo. ПУСК.

Allegretto.

The piano introduction consists of two staves in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano), with a *mf* (mezzo-forte) marking appearing later.

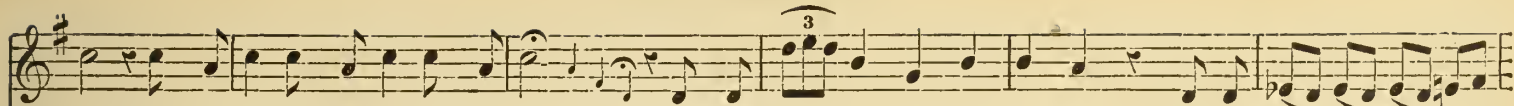
1. Where the pale wood-rose is blowing, Where the voice-less stream is flow-ing, Where the
 2. Where the hon-ey-bee is winging, Where the lark is gai-ly sing-ing, Where the

The piano accompaniment for the first two lines of lyrics features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) and *cres.* (crescendo).

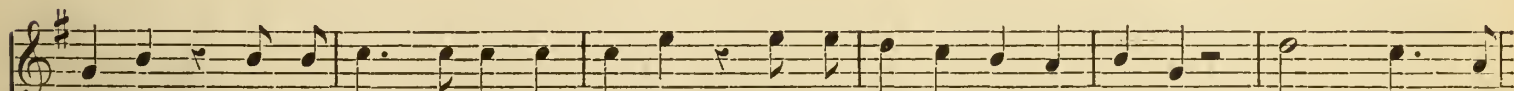
mountain e-cho's sleep-ing, And the moss-y cy-press weep-ing, There am I, there am I, there am
 spi-der builds his pal-ace, Where the hum-bee seeks the cha-lice, There am I, there am I, there am

The piano accompaniment for the last two lines of lyrics continues with the eighth-note bass line and chords. Dynamics include *Sf* (sforzando) and *p* (piano).

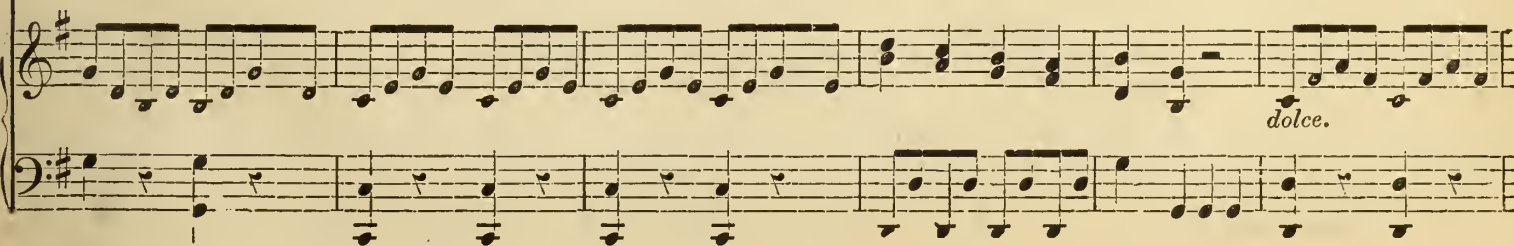
The Fairy Bridal.



I; There am I, there am I, there am I..... Where the riv - er nymph is splashing, Where the o - cean waves are
 I; There am I, there am I, there am I..... Where the toad and ad - der gath - er On the lone and bar - ren



dash - ing, Where the cat - a - ract is roar - ing, Where the mountain ea - gle's soaring, There, there am
 heath - er, Where the hol - low oak is groan - ing, And the win - ter wind is moaning, There, there am



The Fairy Bridal.

I, There, there am I.
I, There, there am I.

The score consists of a vocal line in G major and 4/4 time, and a piano accompaniment in the same key and time. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

No. 3. *Duet.* SUNBEAM and PEACHBLOSSOM.

J. H. H.

Moderato.

SUNBEAM.

Arrayed in robes of mel - low green, The

The score is a duet for Sunbeam and Peachblossom in 4/4 time, marked Moderato. Sunbeam's part is in the upper voice, and Peachblossom's part is in the lower voice. The piano accompaniment is in the bass. The key signature is G major.

for - est mon - arch rears his crest, To catch the flood of gold - en sheen That streams a - long the

Dolce. cloudless east. How soft the mu - sic of the trees, How sweet the per - fume of the breeze! How *lento.*

8va *loco.* *tempo.*

The Fairy Bridal.

soft the mu - sic of the trees, How sweet the per - fume of the breeze

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some triplet figures.

PEACHBLOSSOM.

Our Fai - ry Queen comes with the light, Her voice is in the balm - y air; And all the hosts of

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some triplet figures.

Duett. *accel.*

in-sects bright, Proclaim her fair - est of the fair. The air is still, the bee-tle hums; Arrayed in light, she

f accel.

Chorus. *Enter TITANIA.*

comes, she comes! Hail! all hail! Hail! all hail! Hail, all hail!

f

No. 4. Solo. TITANIA

The first system of the musical score is for the vocal part (soprano) and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The piano part begins with a forte (*f*) dynamic. The lyrics are written below the vocal line.

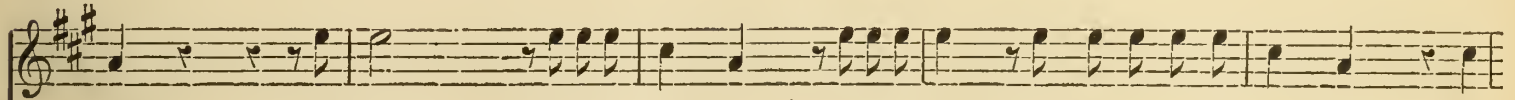
'Tis the morn of our bri - dal, Oh, why comes he not? My sub-jects have gathered In joy round my

The second system of the musical score continues the vocal part and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal line.

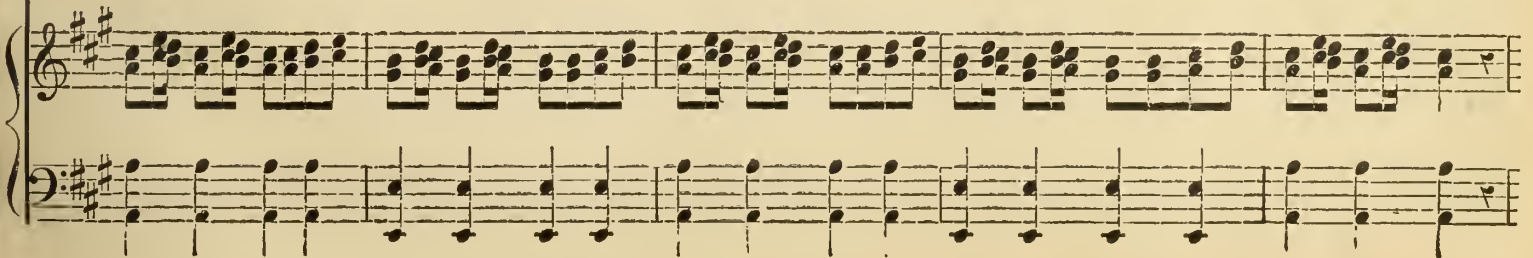
grot. My sub-jects to my call have gath - ered In joy round my grot. Sad shine the beams of



morn - ing— The light is not for me. Newts hum their notes of warn - - - - - ing, Sad - ly moans the



sea. 'Tis dawn, and yet he comes not, The honey-bee still seeks its store, but hums not. What



The Fairy Bridal.

signs are these? they bode me ill; When will my beat - ing heart be still? What signs are these? they bode me ill; When

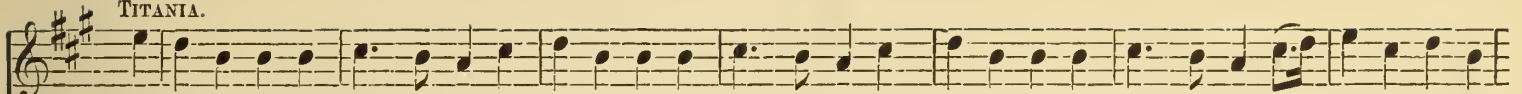
accel.

will my heart be still? The crick - et now be - gins to sing; The woodland breeze is mur - mur - ing.

accel.

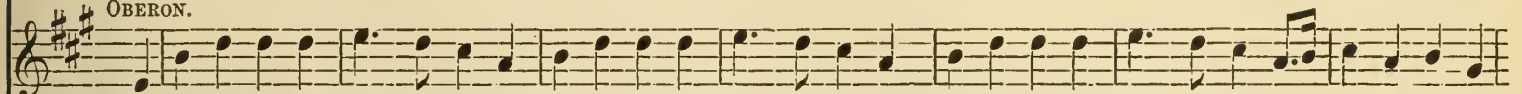
The Fairy Bridal.

TITANIA.

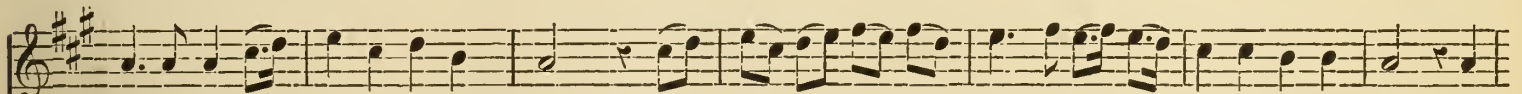
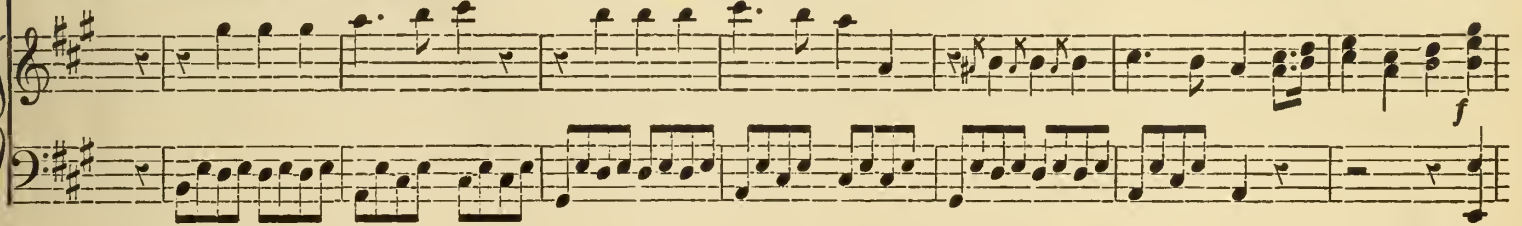


I hear the crushing of the flow'rs, The song of sweet and playful hours, The song of sweet and play-ful hours. These sounds to me are

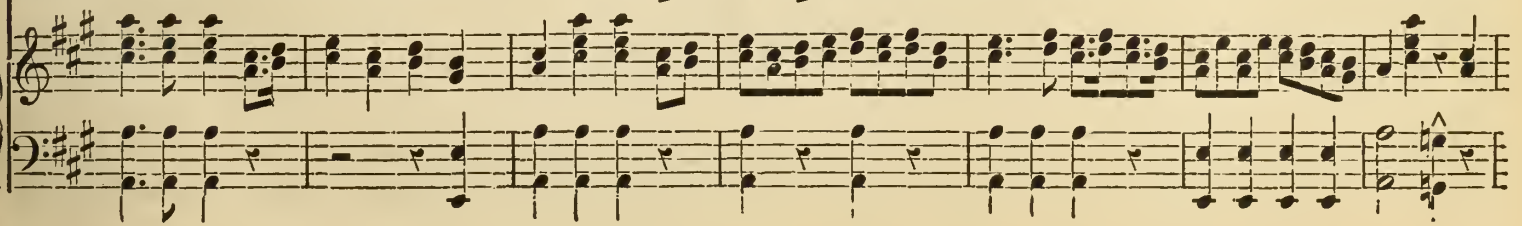
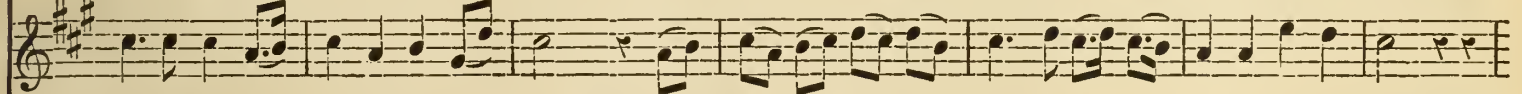
OBERON.



I come, fair Queen, with morning ray, When you command I must obey, When you command I must o - bey. These sounds to me are



notes of bliss, They fall up - on my heart Like dew up - on the drooping flow'r, That beams of noontide kiss. Love



The Fairy Bridal

OBERON. TITANIA. OBERON.

wears a fleeter pinion. A spi - der snar'd me in his nest,— May be some fai - ry minion,—None

f *p*

Calando.

But should I tru - ant prove thee? You

like Ti - tan - ia snar'd me yet. Ah, can I cease to love thee?

Rall.

The Fairy Bridal.

dim.

love me? you love me? you say you love me?

dim. *tempo.*

I love thee, I love thee; Oh! shall I swear by

Tempo.

Yes, I am still thy fai - ry queen, Yes, I am still thy fai - ry queen. These sounds to me are
 dew - drops heen, That you are still my fai - ry queen? That you are still my fai - ry queen. These sounds to me are

The Fairy Bridal.

notes of bliss, They fall up - on my heart Like dew up - on the droop - ing flow'r That beams of noon-tide

f

This system of music features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "notes of bliss, They fall up - on my heart Like dew up - on the droop - ing flow'r That beams of noon-tide". A dynamic marking of *f* (forte) is present in the bass line.

kiss. These sounds to me are notes of bliss, They fall up - on my heart Like dew up - on the

f

This system continues the musical score. The lyrics are: "kiss. These sounds to me are notes of bliss, They fall up - on my heart Like dew up - on the". A dynamic marking of *f* (forte) is present in the bass line.

The Fairy Bridal.

droop - ing flow'r That beams of noon-tide kiss,..... that beams of noon - tide kiss,.....

That beams of, that beams of noon - tide kiss, That

The first system of the musical score for 'The Fairy Bridal'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of a treble and a bass clef. The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The lyrics are: 'droop - ing flow'r That beams of noon-tide kiss,..... that beams of noon - tide kiss,.....' and 'That beams of, that beams of noon - tide kiss, That'.

..... That beams of noon - tide kiss, that beams of noon - tide kiss, That beams of noon - tide

beams of, That beams of noon - tide kiss, that beams of noon - tide kiss, That beams of noon - tide

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: '..... That beams of noon - tide kiss, that beams of noon - tide kiss, That beams of noon - tide beams of, That beams of noon - tide kiss, that beams of noon - tide kiss, That beams of noon - tide'. The piano part includes a fortissimo (*ff*) dynamic marking.

The musical score consists of four staves. The top two staves are vocal lines in treble clef, with a key signature of two sharps (D major). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the first vocal staff.

kiss, That beams of noon-tide kiss, That beams of noon-tide kiss.

TITANIA. (*Spoken.*)

Why did ye tarry? Love hath active wings;
Thine are the drone's, which to some heath-flower clings,
Sips its stale sweets, — then, passing slow along,
Sings to some other flow'r a whining song.
I'm angry with ye.

OBERON.

Nay, my lovely Queen,
I hurried o'er the fields and meadows green
With lightning speed, and, thinking of thy smiles,
When, lo— a spider caught me in his toils.

In vain I strove to break the silken chain,
One pinion freed, its mate was bound again.
At length, a beetle broke my prison bars,
And I once more rose up toward the stars.

TITANIA.

'Tis well. The world is full of cunning traps,
To which fool-hardy men owe their mishaps;
We all spin webs to catch the foolish fly
That sports its gaudy wings while passing by.
I've spun *my* net—, and, round thee now I draw
The chain that binds thee to me evermore.

Ho! all ye air - y things, Slaves of my will, Spread out your golden wings: The chalice fill.

SOPRANO AND ALTO.

1. Gath - er, gath - er round our lov'd rose, Ere the sun - beam warm - ly glows; Swift - ly,
2. Fleet - ly, fleet - ly from mos - sy bed, By the sound of mu - sic led; Gai - ly,

TENOR.

BASS.

The Fairy Bridal.

swift - ly o - ver the fen, Through the wood and shad - ovy glen. The honey - suc - kle's
 gai - ly in white and green, Bow we to our smil - ing Queen. We've gathered shells from

store is ours, And sweet-ened dew from op - 'ning flow'rs; The pout - ing grape we'll gai - ly
 o - - cean's caves, A thou - sand fa - - thoms 'neath the waves; With pearls and man - y a cost - ly

The musical score is written in G major (one sharp) and 3/4 time. It consists of two systems. The first system includes a vocal line with lyrics, a piano accompaniment for the right hand, and a piano accompaniment for the left hand. The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano accompaniment of the first system.

The Fairy Bridal.

Enter CHORUS OF GNOMES.

squeeze, And pick sweet ber - - ries from the trees.
gem We'll deck Ti - ta - - nia's di - - a - dem.

rall. *D.C.*

rall. *D.C.*

D.C.

GNOME KING. (*Spoken.*)

Where mighty mountains tower above the vales,
In caverns deep, where toads and slimy snails
Crawl amid precious ores, we fairies dwell,
And make wild music for the forest dell.
We stir the fires that melt the golden ore
That makes men rich. Our lusty hammers roar
On the huge anvil, while we fashion things
That crush the poor and prop the power of kings
We come, O Queen, in rough, uncouth array,
At your command. Your slaves,—we must obey!

No. 6. Solo. BASS.

J. H. H.

Moderato.

p *cres - - cen - - do* *f* *f*

1st.—Ten fath - oms
2d.—Here at your

The Fairy Bridal.

deep in rock - y mount, Where bub - bles up the la - va fount; 'Tis there we
bid - - - ding, Fai - ry Queen, We come from nook and cav - ern green, Where sli - my

p

gnomes our re - vels keep, And stir the fires in cav - erns deep. Deep, deep, deep!
toad and ad - der creep, And thro' the cold, cold win - ter sleep. Sleep, sleep, sleep!

Chorus.

We've bars of gold, and sil-ver too, We've precious gems of ev-'ry hue; We sport and laugh in
Such moaning mu - - sic as the cave Gives when the winds and wa-ters rave, Is all the song that

dia - - mond cells, Where meteors burn and ech-o dwells. Dwells, dwells, dwells!
we can sing To make your fai - - - ry bow-er ring. Ring, ring, ring!

Maestoso.

|| SOPRANO AND ALTO.

1st.—See how bright the sparks are flashing, Hear the hammers thund'ring crashing, While the forge its red blaze free - ly yields.
 2d.—Now the plowshare we are moulding, Now the rattling sheet un - fold - ing, Now we fashion swords and spears and shields.

TENOR AND BASS.

The Fairy Bridal.

Blow, bel-lows, blaze, fur-nace, blow, bel-lows, blaze, fur-nace; Sparks flashing, bars crash-ing—All in a glow!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a bass line in bass clef with the same key signature. The third and fourth staves form a piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp. The lyrics are written below the vocal line.

Forge roar-ing, ore pour-ing, forge roar-ing, ore pour-ing, Gold melt-ing, bars smelt-ing, Blow, bel-lows blow!

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the vocal line.

The Fairy Bridal.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

f

Vocal line in G major, 2/4 time. The melody is simple and lyrical, with a final cadence. The dynamic marking is forte (f).

Hail, gentle queen, we elf - ins, From our darksome home, Greet thee with song and chorus, Gladly we have come.

f

Piano accompaniment for the vocal line, in G major, 2/4 time. It consists of a steady bass line with chords, providing harmonic support for the voice. The dynamic marking is forte (f).

Piano accompaniment for the first system, in G major, 2/4 time. It features a series of chords in the right hand and a bass line in the left hand.

f

Piano accompaniment for the second system, in G major, 2/4 time. It continues the chordal accompaniment from the first system. The dynamic marking is forte (f).

Lively

J. H. P.

1st.—O - ver hill and o - ver mountain, Round the bush and round the fountain, Up the hill and down the dale, 'Mid
2d.—When the whip-poor-will is wail - ing, In a hol - low nut - shell sail - ing, O'er the glass - y stream we glide,

ro - ses red and lil - ies pale. Some-times on the bloom - ing heather, In the hon - ey - cup, we gather, When the bush is
With the fire - fly for our guide. In the lute, where mu - sic lin - gers, When untouched by mor - tal fingers, There we sleep, nor

The Fairy Bridal.

full of thorns, And the moon fills up her horns.
break the spell, 'Till the lov - er bids fare-well.

ff Still we soar a - long, List - 'ning to the wild bee's song; Light as
Still, &c.

snow-drops we, When they touch the wave - less sea.

SUNBEAM. (*Spoken.*)

Hail, beauteous Queen! hail, monarch of the woods!
From far and near, o'er wavy fields and floods,
The elfin host have come at your command,
A merry, sparkling, singing, fairy band.
Receive our homage, while the rites proceed,
Queen of the realm! lord of the hill and mead!

Andantino.

1. See her smil - ing as bright as the morn, When,
 2. If to dream of one ob - ject a - lone, To

cloudless, it glows in the sky; No dew-drop e'er slept 'neath a thorn, More pure in the rising sun's eye, More
 treasure one name in the heart, Be loving, then I am thine own, And fond-ly be - lov-ed thou art, And

pure in the rising sun's eye.
fond-ly be-loved thou art.

Be
The

mine, fai-ry beau-ty, be mine!
nee-dle that points to the pole,

The treasures of earth, air, and sea,
'Tho' dark-ness o'er-shadow the sea,

Command, and they all shall be
Was nev-er more true than the

Dolce.

thine, With the heart that is beating for thee; Yes, yes; with the heart that is beating for thee.
 soul That swells in af- fec- tion for thee; Yes, yes; that swells in af- fec- tion for thee.

Rall.

No. 9. BRIDAL CHORUS.

AUBER.

Bold.

Now the bri- dal rites be- ginning, Bring the wreath of spi- der's spinning, Twine it round her,

The Fairy Bridal.

fai - ry brow, And at the fest of beau - ty bow. *Solo.* 1st. Hail, Queen of beau - ty! We bend in
2d. Lord of the val - ley, Round thee we

du - ty To thy charms so daz - zling bright; Be ev - er
ral - ly; Be thou to her ten - der and true; Reign proud - ly

D.C.

smil - ing, Sor - row be - guil - ing, Hap - py, gen - tle in... thy might.
with her Hap - py to - geth - er, May each day thy joys re - new.

D.C.

No. 10. Solo. TITANIA.
Recit.

J. H. H.

Ye elves and fai - ries of the wood profound, My slaves, in bright ar - ray,

The Fairy Bridal

come, gather 'round. Your Queen commands, her potent call o - bey. Her roy - al hands to love she yields to - day

p *cres.*

Oh, joy - ful sounds of love a - wake, Let pleas - ure thrill thro' ev' - ry

Allegro non troppo.

p

bosom. The laugh and dance in bush and brake, A live-ly pulse in ev'-ry blossom. Shine out, O sun, thy golden

f

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment consists of a treble staff with chords and a bass staff with a rhythmic pattern. A dynamic marking of *f* is placed below the piano staves.

beams Give joy to ev'-ry liv-ing thing; While half the world is wrapp'd in dreams, Be ours the lot to dance and sing. We'll

f

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with lyrics underneath. The piano accompaniment continues with chords and a rhythmic pattern. A dynamic marking of *f* is placed below the piano staves.

The Fairy Bridal.

dance, sing, dance, sing, dance..... and sing, to dance and

Cres. *f*

sing, We'll dance and sing, We'll dance, we'll dance and sing, We'll dance and sing,

CODA. *

Ah! Ah!

pp Swift, with air - y bound, Come, come, gather round; Swift, with air - y bound, Come, come, gather

..... Ah!

round. Swift, swift, swift, come gather round, Swift, Come, come gather round.

* This may be left out; if sung, it has the best effect without instrumental accompaniment.

No. 11. DANCING CHORUS.

Moderato.

1. Round and round the pop-py stock, Where la - zy Puck is sleeping ; ♪ While our ti - ny
 2. Round the mole-hill now we go, ♪ Where the gnome is hid - ing, Then, whisking to the
 3. O'er the glas-sy stream we skim, ♪ Light as hum-bird's feath - er, ♪ Play - ing with the

hands we lock, Our feet the mea - sure keep - ing.
 moun - tain's brow, A - long its bor - ders glid - ing.
 wave - let's brim, Sing - ing loud to - geth - er.

f ECHO. ECHO.

Fol - low! fol - low! to the bee - tle's humming, In

mer - ry chime our feet keep time To the thrasher's drumming.

TITANIA. (*Spoken*).

What spell comes o'er me? all the air is fill'd
 With odor from the poppy's cup distill'd.
 Beneath a moss-rose, guarded by a thorn,
 Let me repose until the beetle's horn
 Arouse to revelry, and calls the fairy throng
 To the glad feast of honey-cup and song.

The Fairy Bridal.

No. 12. *Trio.* OBERON, TITANIA, and PUCK.

OBERON.

Dew from the pop - py cup

Andante.

p

Falls on thine eyes; Sweet sleep comes o'er thee, With soft lul - la - - bies.

TITANIA.—Un - der the rose - leaf,

mf

The first system of music 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 a key signature of two sharps (F# and C#). The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a 3/4 time signature.

There let me lie, Where cool zephyrs wan - der, And sing lul - la - - by.

The second system of music is a piano accompaniment consisting of two staves. It continues the melody from the first system. A dynamic marking of *mf* (mezzo-forte) is placed above the middle of the system.

PUCK.

The third system of music features a vocal line for Puck on a single staff. The line begins with a bass clef and a key signature of two sharps. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues on two staves.

Breathe, softly breathe, ye be - ings of light, Break not her slum - bers, So fill'd with de -

The fourth system of music is a piano accompaniment consisting of two staves. It continues the accompaniment from the previous systems.

The Fairy Bridal.

TITANIA.

OBERON.

TITANIA. Sleep's creep - - ing on, dream of de - light,

OBERON. Sleep gent - - ly on, dream of de - light, } 'Till the young stars gladden the night, Sleep gently

PUCK. - light.

on, dream of de - light, gent - ly sleep, gent - ly, gent - ly sleep. Sleep gently on, dream of de - light, gent - ly

The Fairy Bridal.

Calando. *rall.*

sleep, gent - ly, gent - ly sleep. Sleep gently on, gent - ly, gent - ly on. Sleep gent - ly on.

Sleep gently on, Sleep gent - ly on.

Colla voce *mp*

No. 13. Chorus.

J. H. H.

The morn is glowing in the east, Re - splendent up the cloud-less sky, The gol - den sunbeams

Lively. *8va* *loco.*

The Fairy Bridal.

bright - ly dart, And lin - ger on the mountain high; The Fai - ry Queen, in slum - ber deep, Beneath a rose - leaf

f

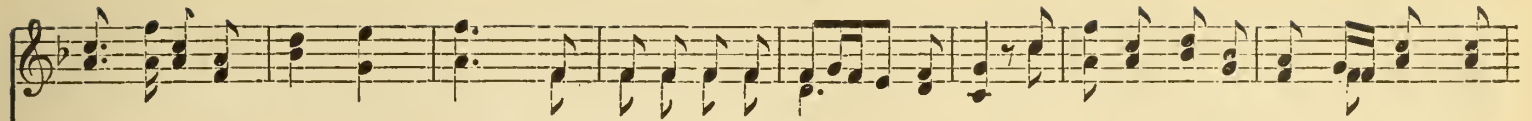
Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 3/4 time and features a key signature of one flat. The piano part includes a dynamic marking of *f* (forte).

Duett. DEW-DROP AND STARLIGHT.

shel - ter'd lies; Be noise - less, then, and let her sleep Be fill'd with dreams of me - lo - dies. Down from the

Lento.

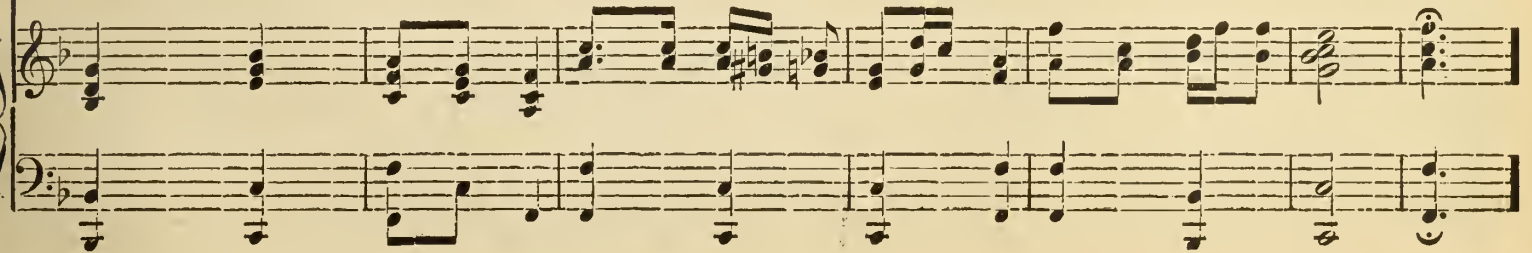
Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music is in 3/4 time and features a key signature of one flat. The piano part includes a dynamic marking of *Lento.* (Lento).



vi - o - let her pil - low forms, An a - corn cup her can - - o - py; The spi - der round her weaves his web, While



gnats join in her lul - la - by. *rall.* Gent - ly slum - ber, fair Queen, Gent - ly slum - ber, fair Queen.



CHORUS *continued.**Allegro.*

Fai-ries bright, dance in light, While our gen-tle Queen is sleep-ing; Round and round, with air-ry bound,

While our vi-gils we are keep-ing. Round and round, Round and round, While our vi-gils we are keep-ing.

f

Round and round, with air - y bound, Round and round, with airy bound, While our vi - gils we are keep-ing.

p *cres.*

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The vocal line has lyrics: "Round and round, with air - y bound, Round and round, with airy bound, While our vi - gils we are keep-ing." The piano accompaniment starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

Rit.

Sleep, O sleep, Sleep, O sleep.

Rit.

Detailed description: This block contains the second system of the musical score. It features three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The vocal line has lyrics: "Sleep, O sleep, Sleep, O sleep." The piano accompaniment includes a ritardando (*Rit.*) marking.

PUCK. (*Spoken.*)

Let her sleep on; as I'm a merry elf,
 I'd rather she should slumber than myself,
 For, yonder in the west hangs a huge cloud
 Well fill'd with wrath and thunder, deep and loud.
 Beneath a mushroom I'll esconce myself,
 And play at bo-peep with some other elf.
 Take heed, my friends, the storm comes rushing on,
 And, if it catches you, you're surely gone.

No. 14. *Song of the STORM FIEND.*

J. H. H.

Bold.

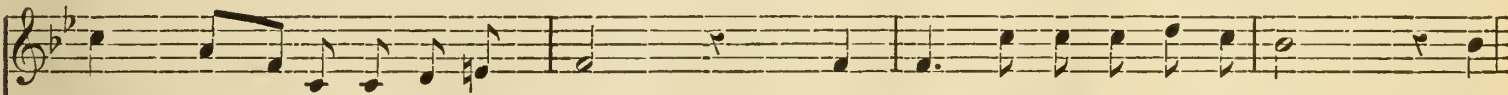
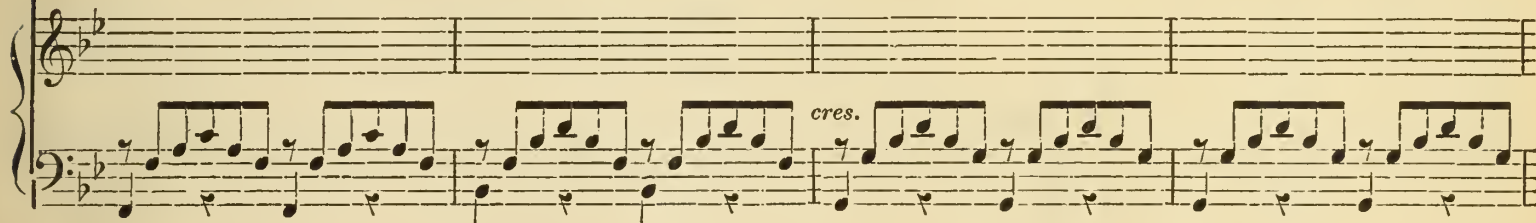
f *ff*

mf *Dim.*

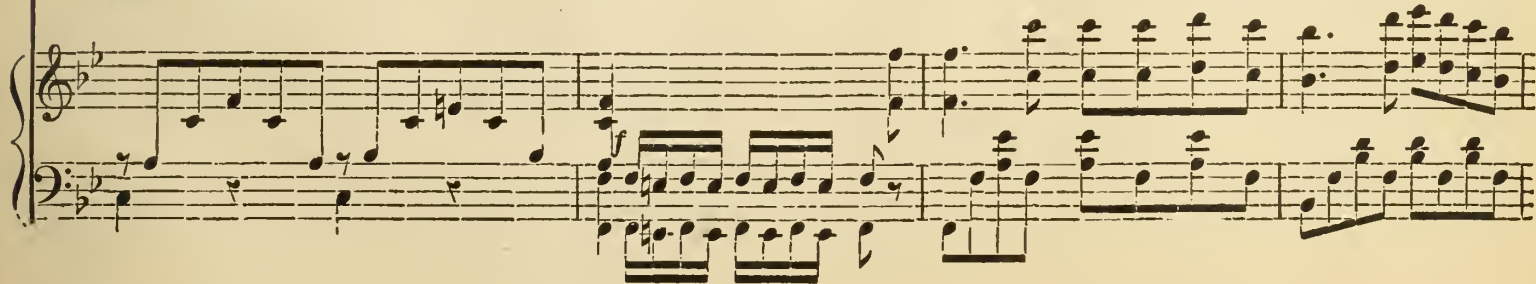
1. I come up-on the wings of night, While
2. I rush across the heaving deep, I



thun - - ders roll a - long my path, A - - round my brow are wreaths of light, That
 rend the good ship's bending sails; I lull the mar - i - ner to sleep, And



shake their fie - ry shafts of wrath. The nois - y winds are pip - ing loud, The
 laugh when - - e'er the bil - low wails; The gnarl - ed oak falls 'neath my pow'r, I



The Fairy Bridal.

cho - rus of the frothy wave; While I, up-on a roll - ing cloud, Join proudly in the mer - ry
drench the earth. I swell the stream; Then trem - ble while I howl - ing low'r, And break your fai - ry monarch's

stave. Hurrah! I'm on my thund'ring car! With fie - ry shafts and din of war; My mu - sic is the doubling
dream. Hurrah! &c.

drum, Fly, while ye can, I come, I come!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f'.

No. 15. CHORUS.

J. H. H.

1 Hark! to the Storm Fiend's shout, List to the wild wind's cry, While roar - - ing an
 2. See ye the flow'r-et's cup? There we'll a shel - ter find; From dan - - ger re -

The musical score for No. 15, Chorus, is in 2/4 time and features a vocal line with two verses of lyrics and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f'.

The Fairy Bridal.

ech - o, The riv - - er runs mad - ly by. There's a cloud in the som - bre west, The
 pos - ing, We'll laugh at the nois - y wind. Many an eye in the fear - will close,

oak - s of the for - est roar, While from the mountain crest, The nois - y tor - rents pour.
 Man - y a vi - sion rise, Till li - - ly and nod - ding rose Look bright in the clear blue sky.

D.C.

D.C.

No. 16.

Andante.

pp

3 3 3 3

4/4

Detailed description: This block contains the piano introduction for the piece. It consists of two staves, treble and bass clef, in 4/4 time with a key signature of one flat (B-flat). The music begins with a series of triplets of chords in the right hand, followed by a melodic line in the left hand. The dynamics are marked 'pp' (pianissimo). The piece concludes with a few chords in the right hand and a final note in the left hand.

TITANIA.

Oh, sweet the dream stole o'er me Of end - - less joys with

p

Detailed description: This block shows the first line of the vocal melody for Titania. The vocal line is on a treble clef staff in 4/4 time with a key signature of one flat. The lyrics are 'Oh, sweet the dream stole o'er me Of end - - less joys with'. The piano accompaniment is on a grand staff (treble and bass clefs) with a dynamic marking of 'p' (piano). The melody features a triplet of eighth notes and a half note.

you,..... Love danc'd in smiles be-fore me, And ev' - - ry bliss was new.

p *cres.* p *f*

3

Detailed description: This block shows the second line of the vocal melody for Titania. The vocal line continues on the treble clef staff with the lyrics 'you,..... Love danc'd in smiles be-fore me, And ev' - - ry bliss was new.'. The piano accompaniment continues on the grand staff, with dynamic markings of 'p' (piano), 'cres.' (crescendo), 'p' (piano), and 'f' (forte). The melody includes a triplet of eighth notes.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest. The middle staff is the right-hand piano part, featuring a complex texture with sixteenth-note runs and chords. The bottom staff is the left-hand piano part, playing a steady eighth-note accompaniment. The key signature has one flat (F major), and the time signature is 4/4.

The second system of the musical score continues the piece. The top staff shows the vocal line with the lyrics: "But, soon the daz - - - zling vi sion, Was". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature remains one flat (F major), and the time signature is 4/4.

But, soon the daz - - - zling vi sion, Was

bro - - ken—with - out form, The bow'rs and fields e - ly - - sian Were

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "bro - - ken—with - out form, The bow'rs and fields e - ly - - sian Were". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

rav - - aged by the storm.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a "3" above them, corresponding to the lyrics "rav - - aged by the storm." The piano accompaniment includes a *cres.* (crescendo) marking and features more complex rhythmic patterns, including sixteenth-note runs in the right hand.

OBERON. (*Repeat in Chorus.*)

Then sleep no more, sweet trembler, The storm has pass'd a - - way, And, through the sky ca -

- reer - ing, Be - - hold the orb of day.

MOONSHINE. (*Spoken.*)

The sun hath set beneath a golden cloud,
 And twilight throws o'er earth its purple
 shroud;
 The birds have ceased to sing—the cricket's
 lay
 Is heard amid the heath-grass far away.
 And now dark night again broods o'er the
 scene,
 Turning to black the woodland's hue of
 green;
 And, lo! the moon, in all her majesty,
 Rises above the mirror of the sea.
 So pale, and yet so beautiful she looks
 While looking down upon a thousand
 brooks.
 Fairies, come forth and frolic in her light—
 The earth's cold bride, the Princess of the
 night.

No. 17. Solo. MOONSHINE.

J. H. H.

1 Twi-light sheds its glim'ring ray On mountain peak a - far,
 2. Woods and dells are glooming fast, And birds have hush'd their song;

Affetuoso.

p

p

This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a whole rest for two measures followed by a melodic phrase. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The tempo marking 'Affetuoso' is written above the piano staff, and dynamic markings 'p' are placed at the beginning of both piano staves.

In the mist of dy-ing day, Be - hold the vesper star. Si - lent up the east-ern sky, Array'd in beams of
 Far the mountain shadow's cast, So gloomy and so long. 'Tis the hour when fai - ries play; They love the pale and

This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom two staves continue the piano accompaniment. The lyrics are: 'In the mist of dy-ing day, Be - hold the vesper star. Si - lent up the east-ern sky, Array'd in beams of Far the mountain shadow's cast, So gloomy and so long. 'Tis the hour when fai - ries play; They love the pale and'.

sil- v'ry white; Oh, gen- tle moon, we wel- come thee, Fair Princess of the night.
mel- low light. Oh, gen- tle moon, we wel- come thee, Fair Princess of the night.

sf

(SPOKEN.)

PEACH The pale moon shines; the stars are twinkling bright,
BLOS'OM. Like diamonds in the coronet of night;
The dancing waves, on ocean's breast afar,
Sing merry songs,—for each hath caught a star.
Come forth, sweet Queen, and gambol in the beams

That wanton with the gurgling mountain streams.

TITANIA. The night is lovely! Let us spread our wings,
And circle 'round the night-bird as it sings;
Let's dance upon the moonbeams, while we twine
A wreath of light around the eglantine.

No. 18. Chorus.

J. H. H.

1. Hark! to the song of the whip-poor-will, (whip-poor-will) Over the val- ley o - ver the hill; Ech - o awakes to the
2. Moonlight was made for our fai - ry games, (whip-poor-will) Fire- fly lamps and me - te - or flames. Wavelets that dance and

Allegro.

f *p*

The Fairy Bridal

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

doleful tune, (whip-poor-will) But we'll re-joice in the ris-ing moon. Trembling the glow-worm crawls a-long, And sparkle bright, (whip-poor-will) And mock the gems of star-ry night. Un-der the leaf and prick-ly thorn, We'll

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata, followed by a quarter note and then eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

The third system shows the vocal line with a quarter note, a half note, and then eighth notes. The piano accompaniment continues with chords and moving lines.

The fourth system features the vocal line with a quarter note, a half note, and then eighth notes. The piano accompaniment continues with chords and moving lines.

The fifth system shows the vocal line with a quarter note, a half note, and then eighth notes. The piano accompaniment continues with chords and moving lines.

won-ders at our mer-ry song; Stern-ly the owl-et looks around, While hoot-ing at the jo-vial sound. frolic a-way 'till ro-sy morn; And when the dew its sweets gives up, We'll slum-ber in the hon-ey cup.

The sixth system continues the vocal and piano parts. The vocal line has a quarter note, a half note, and then eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

The seventh system shows the vocal line with a quarter note, a half note, and then eighth notes. The piano accompaniment continues with chords and moving lines.

The eighth system features the vocal line with a quarter note, a half note, and then eighth notes. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a fermata over the final note.

DC

D.C.

No. 19. Solo, ZEPHYR, and CHORUS.

J. H. H.

Solo.

1. Sound, sound the
2. See, where the

tam - bourine, Let us seek the moonlight plain, Where smiles our fai - ry queen, With her light and air - y train.
me - teor spark Glim - mers o'er the gloomy swamp; Shun, shun those re - gions dark, And the light of the el - fin lamp.

The Fairy Bridal.

CHORUS.

Come, come, come, come, come, come, come, come, Where the sil - ver moonbeams play, Dance, dance, dance, dance, dance, dance, dance, dance,

f

SOLO.

CHORUS.

SOLO.

CHORUS.

Dance the merry hours a - way. Mer - ri - ly we'll gambol, Cheeri - ly we'll ramble Where the streamlet's flowing, And the lily's growing,
Where the faggot's blazing, Where the kine are grazing, Where the grass is growing, Where the cowslip's blowing,

cres.

SOLO. CHORUS. SOLO. CHORUS.

In the moonlight glancing, Ev - 'ry fai - ry dancing, Music so entrancing, Come with me.
Where the moonlight's whitest, Where the dew is brightest, And the heart is lightest, Come with me.

No. 20. *Trio*, FAIRIES OF THE MIST.

J. H. H.

Allegretto.

The Fairy Bridal.

Trio. FAIRIES OF THE MIST.

J. H. H.

1. Gent - ly, gent - ly o - ver the stream, In an a - corn's cup we'll calm - ly glide, Guid - ed a - long by the
 2. Light - ly, light - ly seuds our frail bark, With its ti - ny sails by spi - der wove : Thro' the dim mist glows the

p

fire - fly's gleam, We'll skim the face of the si - lent tide. *p* Silence, silence,—the moon goes to sleep, And the
 me - teor spark, And lures us on as we gai - ly rove. Soft - ly, soft - ly, the day will soon break, And the

p

The Fairy Bridal.

pale ray is lost in the val - ley deep ; The bee - tle is sing - ing a murmur - ing tune, A
 sunbeams shine o - ver the glas - sy lake ; Then sly - ly we'll stow our light ves - sel a - way, And

part - ing song to the drow - sy moon.....
 gent - ly sleep thro' the sun - ny day.....

WATER FAIRY. (*Spoken.*)

Down on the ripples of the mountain stream,
 Guided by the fox-fire's pallid gleam,
 We little water-fairies laughing come,
 Like meteors flashing in the starry dome.
 Accept our homage, Titania, fairy queen,
 'We are the misty spirits of the green ;
 Wing'd dew-drops, floating in the purple air ;
 Where wavelets dance and laugh—our home is there.

The Fairy Bridal.

No. 21. CHORUS OF WATER-FAIRIES. *Sung by little girls.*

J. H. H.

SOPRANO AND ALTO.

1. Where the gush - ing wa - ters flow, Kiss - ing flow'rets as they go, Gent - ly, sly - ly stealing on,
 2. Where the spray is dashing high, To the cat-ract's melo - dy, And the bil - lows wild - ly roar

Allegro.

Hid - den from the noonday's sun. There you'll find us merri - merri - ly, Pret - ty wa - ter - fai - ries we,
 On the dark and rock - y shore,

There you'll find us, merri - merri - ly, Pret - ty wa - ter - fairies we.

TITANIA. (*Spoken.*) (*To the audience.*)

And now the veil upon the scene must fall;
 Fairies no more, we bid farewell to all.
 'Twas but a dream—a glimpse at fairy-land,
 Where dancing elves sport gaily, hand in hand.
 The vision's past, and hushed the magic strain
 That fill'd the air—we've come to earth again.
 If sounds discordant reach'd your tutor'd ear.
 Do not condemn with judgment too severe;
 We're not proficients, but we thought our song,
 Though juvenile, might please the list'ning throng.

No. 22. TITANIA, OBERON, AND CHORUS.
TITANIA.

J. H. H.

Moderato. Farewell, friends, to all, Midnight's sa - ble pall Drops be - fore the mag - ic scene; May thy sleep to-night

OBERON.
Teem with vis - ions bright, Is the prayer of thy young Queen. May the pleas - ant hours

Pass o'er beds of flowers While our fai - ry dream Fades with morning's beam, Like night's dew - y showers.

dolce. *ad lib.* *colla voce.*

DUET. TITANIA AND OBERON.

Farewell, friends to all, Midnight's sa-ble pall Drops be-fore the mag-ic scene; May thy dreams to-night Teem with visions bright,

Is the prayer of thy young queen. Good night to all, good night to all, Good night to all, good night to all, Good night, good night.

Is the prayer of our lov'd queen. Good night, good night, good night to all, Good night to all, good night to all, Good night, good night.

No. 23. FINALE

Now we've sung..... our youthful

Maestoso.

f

3

3

This system of the musical score is for the first system. It consists of four staves. The top two staves are vocal parts in 4/4 time, with a key signature of two flats. The bottom two staves are piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes several triplet markings (indicated by '3' over the notes). The lyrics 'Now we've sung..... our youthful' are written below the vocal staves.

song, We must bid..... you all fare - well: Those who 'round..... our tem - ple throng, Know how

3

3

3

3

3

This system of the musical score is for the second system. It continues the vocal and piano parts from the first system. The lyrics 'song, We must bid..... you all fare - well: Those who 'round..... our tem - ple throng, Know how' are written below the vocal staves. The piano accompaniment continues with triplet markings.

The Fairy Bridal.

free..... our bosoms swell. If a - mid this crowd Who will laugh to scorn
there lin - gers one our

Detailed description: This system contains the first two staves of the vocal line. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are printed below the notes.

p

Detailed description: This system contains the first two staves of the piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures. There are two triplet markings (indicated by a '3' over the notes) in the first two measures. A piano dynamic marking (*p*) is present in the third measure.

Let him find..... a loft - ier tone: We've done our best to drive dull care a - way.
youth - ful lay,

Detailed description: This system contains the second two staves of the vocal line. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes. The lyrics are printed below the notes.

f

Detailed description: This system contains the second two staves of the piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with chords and arpeggiated figures. There are two triplet markings (indicated by a '3' over the notes) in the second and fourth measures. A forte dynamic marking (*f*) is present in the second measure.

The Fairy Bridal.

CODA.

Good night, good night, dear friends to all; Good night, dear friends, good night to all; Good night, good

night, Good night, good night, good night, good night, good night, good night, good night.....

accel.

accel.

cres.

CHORUS AND GLEE BOOKS FOR CHORUS CHOIRS AND SINGING SCHOOLS.

PERKINS' GLEE AND CHORUS BOOK. By H. S. PERKINS.

This is a thoroughly good collection of Choruses, Anthems, Glee and Part-Songs, gathered from the latest and best books of the best composers. Price.....\$1.25.

THE CHORUS CHOIR. By E. TOURJÉE.

A collection of Anthems, Metets, Chants, etc., highly commended, and selected from the works of the ablest composers. Price.....\$1.50.

FESTIVAL CHORUS BOOK. By J. P. COBB.

A collection of Anthems, Choruses and Part-Songs, which have been tried and proved successful, and gives an abundance of good music in every way adapted for festivals, conventions, singing schools, or, indeed, for any chorus. Price.....\$1.25.

PERKINS' ANTHEM BOOK. By W. O. PERKINS.

A fine collection of Anthems for Sunday service, as well as for general use by societies. All the selections are fresh and interesting, with easy music. Price, \$1.50.

AMERICAN GLEE BOOK. By W. O. PERKINS.

A true glee book of recent publication, and containing all the newest and best Glee, adapted to the wants of glee clubs and choruses. Price.....\$1.50.

GERMAN FOUR-PART SONGS. Compiled by N. H. ALLEN.

These Glee or Songs are from the best works of the more modern German writers, are very bright and lively, have the English words, and are for mixed voices. Price.....\$1.50.

THE ANTHEM HARP. By W. O. PERKINS.

This book contains about eighty Anthems and twenty Chants and Responses, suitable for all occasions where the singing of Anthems and set pieces is required. Price.....\$1.25.

AMERICAN ANTHEM BOOK. By JOHNSON, TENNEY and ABBEY.

This book has Anthems for general service, for special occasions, for practice, and for public singing, especially arranged for chorus choirs. The compilers have been most fortunate in their selections and compositions, most of which are by the authors. Price.....\$1.25.

EMERSON'S CHORUS BOOK. By L. O. EMERSON.

The Choruses and Glee in this book have been chosen with the author's usual good taste, and are excellently adapted for use by musical societies and singing schools generally. Price.....\$1.25.

EMERSON'S ANTHEM BOOK. By L. O. EMERSON.

A new anthem book with a great variety of new music for opening and closing of service. There are over one hundred Anthems, Chants and Responses. \$1.25.

THE PEOPLE'S CHORUS BOOK.

Secular Choruses and four-part Songs for mixed voices. It is of medium size and contains about thirty selections of the best quality. Price.....\$1.00.

THE GEM GLEANER. By J. M. CHADWICK.

A collection of Anthems with easy music, which has been tested, and will prove very serviceable for general society practice. Price.....\$1.00.

THE CHORUS WREATH.

Sacred and secular Choruses, selected from the best oratorios, operas and glee books, most of which have been used in the great Jubilee, and sung at all the popular musical conventions and festivals. Price.....\$1.50.

Very choice collections of Glee, Part-Songs and Choruses will be found in the newer Church Music books and books for Singing Schools.

✉ Any of the above books mailed, post-paid, for the price named.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK:
C. H. DITSON & CO.

CHICAGO:
LYON & HEALY.

PHILADELPHIA:
I. E. DITSON & CO.

BOSTON:
JOHN C. HAYNES & CO.

Music Books for Colleges, High and Normal Schools, Academies and Seminaries.

- ARMED COLLEGENSIA.** By H. R. Waite, \$3.00.
Comprehensive collection of the songs of all the Colleges;—with historical sketches.
- UNIVERSITY SONGS.** By H. R. Waite. \$2.50.
A compilation on the same plan as the "Carmida," but restricted to the songs of the older and larger colleges.
- STUDENTS' LIFE IN SONG.** By H. R. Waite. \$1.50.
A collection still more condensed than the others, but very choice.
- COLLEGE SONGS.** By H. R. Waite. 50 cts.
A popular edition, enriched with many new and favorite songs. A great favorite.
- AMERICAN COLLEGE SONG BOOK.** \$2.00.
200 good and merry songs, contributed by 50 colleges.
One or the other of these exceptionally bright collections should be in every household. The music is generally easy. The words have usually a kind of refined cadence, and, when sung by a social company, constitute a very good entertainment.
- AMERICAN MALE CHOIR.** By J. H. Tenney. \$1.00.
A large collection of very musical Gospel Songs, of Hymns and of Anthems. So, there are many good Glees, and Temperance, Memorial and Part-Songs of various kinds. For male voices.
- MALE VOICE GLEE BOOK.** By W. O. Perkins. \$1.00.
Contains a large number of short 4-part songs by good composers; also an elementary course.

- SONG GREETING.** By L. O. Emerson. 60 cts.
An unusually tasteful and attractive collection of the best kind of harmonized songs. May be sung in one, two, three or four parts at will.
- THE WELCOME CHORUS.** By W. S. Tilden. \$1.00.
A thoroughly good High School song-book. The music includes about half sacred, half secular tunes.
- HIGH SCHOOL CHOIR.** By Emerson and Tilden. \$1.00.
- LAUREL WREATH.** By W. O. Perkins. \$1.00.
Two well approved and successful collections for the higher schools.
- HIGH SCHOOL BOOK OF SONG.** E. Leslie. 75 cts.
These songs and choruses are of a high character.
- VOCAL ECHOES.** For Female Voices W. O. Perkins. \$1.00.
- CHOICE TRIOS.** " " " W. S. Tilden. \$1.00.
- WELLESLEY COLLEGE COLLECTION.** For Female Voices. Morse. \$1.50.
Three well-made collections of music arranged in three parts. Especially adapted for ladies' schools.
- SCHOOL SONG BOOK.** (Everest). 60 cts.
Was compiled for the use of Girls' Normal Schools.
- PUBLIC SCHOOL HYMNAL.** By Irving Emerson. 40 cts.
A grand assembly of hymns and sterling good tunes. For the religious exercises of the higher schools, as is the
- NATIONAL HYMN AND TUNE BOOK.** 40 cts.
The tunes of which are of the very best, and the hymns wholly undenominational.

Any Book mailed, post-free, for the Retail Price.

Boston: OLIVER DITSON COMPANY.

New York: C. H. DITSON & CO.

Chicago: LYON & HEALY.

Phila: J. E. DITSON & CO.

Boston: JOHN C. HAYNES & CO.

BOSTON PUBLIC LIBRARY



3 9999 08582 215 1

