



To the
Thursday Morning Musical Club
of Boston.

**THE
SEA-FAIRIES.**

Words by
Alfred Lord Tennyson.

A Cantata for
WOMEN'S VOICES
with soli for
Soprano and Contralto
and
accompaniment for
Pianoforte or Orchestra

by

MRS. H. H. A. BEACH.

OP. 59.

Price 50 ¢.

Copyright 1904 by Arthur P. Schmidt.

The **ARTHUR P. SCHMIDT Co.**,
Boston, Leipzig, New York,
120 Boylston Street. 8 West 40th Street.

The copying of either the separate parts or of this entire composition by any process whatsoever is forbidden, and subject to the penalties provided under Section 4965 of the Copyright Law.

To the
Thursday Morning Musical Club
of Boston.

THE SEA-FAIRIES.

Words by
ALFRED, LORD TENNYSON.

Mrs. H. H. A. BEACH.
Op. 59.

Adagio. (♩ = 58.)

PIANOFORTE.

pp

Red. *

Red. *

Red. *

Red. *

poco cresc.

mf dim.

CONTRALTO SOLO
p a tempo

molto rit. Slow sailed the

p *pp* *a tempo*

*

wea - ry ma - ri - ners, and saw, Be - twixt the green brink

p *pp*

Red.

and the run - - ning foam,

mf *f* *mf* *dim.*

Red.

*

pp dolce
Sweet fa - - - ces,

p pp dolce

red. * *red.* *

round - - ed arms, and bo - soms

sempre

red. * *red.* * *red.* * *red.* *

pp semplicemente.
prest To lit - tle harps of

dolcissimo

red. *

gold; and, while they

pp

red. *

mused, Whis - pring to each o - ther half in

pp cresc.

red. *

accelerando

fear, *accelerando* Shrill

p *cresc.*

ritard.

mu - sic reached them

f *dim* *ritard.*

Tempo I *pp* *rit.*

on the mid - dle sea.

Tempo I *pp* *rit.*

TUTTI. f a tempo

Whi - ther a - way, whi - ther a - way,

TUTTI. f a tempo

Whi - ther a - way, whi - ther a - way,

lunga *f a tempo* *p*

(♩ = 63) *a tempo*

ppp *dolciss.* **Animato.**
 whi - ther a - way? fly no more.
ppp *dolciss.*
 whi - ther a - way? fly no more.
ppp *dolciss.* *mf*
 Whi-ther a -

f *dim.* *rall - en - tan*
 Whi - ther a - way from the high green field, and the hap - py blos - soming
f *dim.* *e rall - en - tan*
 Whi - ther a - way from the high green field, and the hap - py blos - soming
 way from the high green field,
f *dim.* *e rall - en - tan*

do *pp* **Adagio.** *molto rit.*
 shore? fly no more, no more.
do *pp* *molto rit.*
 shore? fly no more, no more
do *pp* *molto rit.*
 and the hap - py blos - soming shore? fly no more, no more.
do *pp* *molto rit.*
Adagio.

Allegro ma non troppo. (♩ = 63.)

pp *cresc.*

mf

Più cresc.

f

dim.

Two systems of piano accompaniment. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The bass clef part includes markings for *ped.* (pedal) and asterisks (*). The second system continues the accompaniment, ending with a *rit.* (ritardando) marking.

pp $(\text{♩} = 144.)$
a tempo

Day and night to the bil - low the foun - tain

pp *a tempo*

Day and night to the bil - low the foun - tain

pp

The foun - tain

pp *sempre con grazia*

* *ped.* * *ped.* * *ped.* *

This system contains the first vocal entry. It features three vocal staves (Soprano, Alto, and Tenor) and piano accompaniment. The tempo is marked *a tempo* with a quarter note equal to 144 beats per minute. The lyrics are "Day and night to the bil - low the foun - tain". The piano part includes a section of 8 measures marked with a circled '8' and a *pp* dynamic. The system concludes with a *sempre con grazia* instruction and a series of *ped.* and asterisk markings.

calls; Down show - er the gam - bol - ling wa - ter - falls

calls; Down show - er the gam - bol - ling wa - ter - falls

The wa - ter - falls

* *ped.* * *ped.* * *ped.* *

This system contains the second vocal entry. It features three vocal staves and piano accompaniment. The lyrics are "calls; Down show - er the gam - bol - ling wa - ter - falls" and "The wa - ter - falls". The piano part includes a series of *ped.* and asterisk markings.

cresc.
From wan - der - ing o - - ver the lea,
cresc.
From wan - der - ing o - - ver the lea,
cresc.
wan - der

pp
o - ver the lea:
pp
o - ver the lea:
ver the lea:
pp
con pedale

Out, out of the live - green
p
Out, out of the live green
Out

cresc. poco à poco più animato.

heart of the dells They fresh - en the sil - vry

heart of the dells They fresh - en

of the dells They fresh - en the

cresc. poco à poco più animato.

Più cresc.

crim - son shells, And thick with white bells the

the shells, And thick with white bells the

shells, With white bells the

Più cresc.

*f. Led. **

clo - ver-hill swells High o - ver, high

clo - ver-hill swells High

High

o - ver the full - toned sea, High o -

o - ver the full - toned sea, High o -

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

ver the full - toned sea:

ver the full - toned sea:

Red. * *Red.* * *Red.* * *Red.* *

(♩ = 168.) *mf*

mf Come hi - ther, and furl your

O hi - ther, *mf* and furl your

(♩ = 168.) *p* Come hi - ther, and furl your

* *Red.* * *Red.* * *Red.* *

mf Come hi - ther, and to me!
cresc. sails, Come hi - ther to me, to me!
cresc. Come hi - ther to me, to me!

cresc.

f

Comè hi - ther, and fro - lic and
p Come hi - ther, hi - ther, fro - lic and
p Come hi - ther, hi - ther, fro - lic and

p

leggiero

play; and fro - -
mf play; and fro - lic, *mf* and
mf play, and fro - lic, *mf* and fro - -
mf and fro - lic,

lic,
fro - lic and
lic, and
and fro - lic and

* *Red.* * *Red.* * *Red.* *

and fro - lic and play;
play, fro - lic and play;
play, fro - lic and play;
play, fro - lic and play;

f *f* *f* *f*

Red. * *Red.* * *Red.* * *Red.*

Here it is on - - ly the
Here it is on - - ly the
on - -

ff *ff* *ff* *ff*

* *Red.* * *Red.* * *Red.* * *Red.*

dim.
 mew that wails;
dim.
 mew that wails;
dim.
 ly the mew that wails;

p *rall* *en*
 We will sing to you all the day,
p *rall* *en*
 We will sing to you all the day,
p *rall* *en* *pp*

tan *pp* *do*
 all the day:
tan *pp* *do*
 all the day:
tan *do*

piu rit. *lunga* *ppp* *a tempo*

ma - ri - ner, ma - ri - ner,

piu rit. *ppp* *a tempo*

ma - ri - ner, ma - ri - ner,

ppp *a tempo*

piu rit. *ppp* *a tempo*

Red. * *Red.* * *Red.* *

cresc.

furl your sails, For here are the bliss - ful

cresc.

furl your sails, For here are the bliss - ful

cresc.

Red. * *con pedale*

downs and dales, And mer - ri - ly, mer - ri - ly,

downs and dales, Mer - ri - ly, mer - ri - ly,

Mer - ri - ly.

Red. * *Red.* *

ca - rol the gales, *mf* And the
 ca - rol the gales, *f* And the span - gle

mf It dan - ces, it dan - ces,
 span - gle dan - ces, *f* It dan - ces,
 dan - ces, *f* It dan - ces, it

ces, *f* In bight and
 dan ces,

f it dan - ces, bay, in it dan-ces, it dan - ces,

The first system of the musical score consists of five staves. The top three staves are vocal parts: the first two are treble clefs and the third is a bass clef. The bottom two staves are piano accompaniment, with the upper staff in treble clef and the lower in bass clef. The key signature is three sharps (F#, C#, G#). The first vocal line starts with a forte (*f*) dynamic and contains the lyrics 'it dan - ces,'. The second vocal line also starts with *f* and contains 'bay, in'. The third vocal line contains 'it dan-ces, it dan - ces,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some rests and a fermata over the first few notes.

dan - ces, in bight and bight and bay, in bight, in bight and dan - ces,

The second system of the musical score consists of five staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The key signature changes to two sharps (F#, C#). The first vocal line contains the lyrics 'dan - ces, in bight and'. The second vocal line contains 'bight and bay, in bight, in bight and'. The third vocal line contains 'dan - ces,'. The piano accompaniment continues with a similar rhythmic pattern, featuring a fermata and a *Red.* (ritardando) marking. Dynamics include *ff* (fortissimo) and *Red.*.

bay, bay, bay,

The third system of the musical score consists of five staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The key signature changes to one sharp (F#) and then to natural (C). The first vocal line contains the lyrics 'bay,'. The second vocal line contains 'bay,'. The third vocal line contains 'bay,'. The piano accompaniment features a more complex rhythmic pattern with some triplets and a *dim.* (diminuendo) marking. Dynamics include *ff* and *Red.*.

SOLO SOP. II.

poco tranquillo (♩ = 152.)

And the rain - - - bow forms

poco tranquillo

pp *dolce espressivo*

and flies on the land

8

O - ver the is - - - lands free;

8

sopra *mf* *p*

ALTO I. SOLO.

And the rain - - - bow lives in the

mf *pp*

8

curve of the sand; Hi-ther, O hi - -

8

cresc. *cresc.*

ther, come hi - - - ther and see;

f
mf
Red. * Red. *

SOP. I. SOLO.

(♩ = 184.)

And the rain - bow

mf
accel. *pp*
Red. *

hangs on the pois - ing wave, And

cresc. *f*
cresc.
Red. *

sweet is the co - lor of' cove and cave,

cresc. *f*
pp *cresc.*
Red. *

And

mf
dim.
Red. *

poco rit.

sweet

p

* *Red.* * *Red.* * *Red.* *

SOP. I. SOLO. *pp* *piu rit.* **Molto vivace. (♩ = 88.)**

shall your wel - come be;

SOP. II. SOLO. *p* *piu rit.*

O hi-ther, come hi - -

ALTO I. SOLO. *p* **Molto vivace. (♩ = 88.)**

colla voce *pp* *piu rit.* *craso.*

Red.

f

Come hi - - - ther,

f

ther Come hi - - - ther,

f

8.

f

*

Come hi - - - -

Come hi-ther, come hi -

Come hi-ther,

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'Come hi-ther, come hi-ther,'. The piano accompaniment features a dynamic marking of *sfz* and includes first and second endings marked with '8' and a repeat sign.

ther, and be our lords,

ther, and be our lords,

ther, and be our lords,

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The vocal parts continue with the lyrics 'ther, and be our lords,'. The piano accompaniment features a dynamic marking of *ff* and includes first and second endings marked with '8' and a repeat sign. There are also asterisks and 'Ped.' markings in the piano part.

For mer - - - ry brides

For mer - - - ry brides

Detailed description: This system contains the final three vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'For mer - - - ry brides'. The piano accompaniment features a dynamic marking of *ff* and includes first and second endings marked with '8' and a repeat sign. There are also asterisks and 'Ped.' markings in the piano part.

are we, For mer - -

are we, For mer - -

8

dim.

Red. * *Red.* * *Red.* * *Red.* *

- - ry brides

- - ry brides

dim.

mf

Red. * *Red.*

are wel

are wel

pp

* *Red.* * *Red.* * *Red.* * *Red.* *

p

Come! _____

p

Come! _____

p

rit. *

pp

Come! _____

pp

rit.

ritard.

con due pedale. *

SOPRANO SOLO.

Andante. *pp* (♩ = 52.)

We will kiss — sweet kiss - es, sweet kiss - -

CHORUS.

Andante. (♩ = 52.)

8

- - es, and speak — sweet words: —

pp We will kiss sweet kiss - es, and speak sweet *pp*

pp We will kiss sweet kiss - es, and speak sweet *pp*

sweet kiss - - es,

8

mf O lis - ten, your

poco cresc. words: O lis - ten, lis - ten, your

poco cresc. words: O lis - ten, lis - ten, your

8

poco cresc.

mf

mf

eyes ————— shall glis - ten With

eyes ————— shall glis - ten With pleasure and love

eyes ————— shall glis - ten With love

With pleasure and love

8

mf

mf

love and ju - bi lee!

and ju - bi lee!

and ju - bi lee!

and ju - bi lee!

and ju - bi lee!

and ju - bi lee!

and ju - bi lee!

sempre f (♩ = 60)
Lis - ten, O lis - ten, your eyes shall

mf
Your eyes shall

mf
Your eyes shall

mf
Your eyes shall

(♩ = 60)
Your eyes shall

f
Your eyes shall

f
Your eyes shall

glis - ten When the twang of the chords

glis - ten When the sharp, clear twang of the gol-denchords

glis - ten When the sharp, clear twang of the gol-denchords

mf

sempre con pedale

8

accelerando

Runs up the ridg - ed sea!

mf

Runs up the ridg - ed

mf

Runs up the ridg - ed

accelerando

con pedale

8

Più accel.

f

sea! _____

f

sea! _____

ff

8 *Più accel.*

* * *

Più mosso (♩. = 92.)

Who can light _____ on as

f

Who can light on as hap - py, hap - py a

f

Who can light on as hap - py a shore _____

f

Who can light _____ on as

Più mosso (♩. = 92.)

f

f

Who can light on as hap - py a shore

hap - - py a shore All the world

shore

All the world o'er,

hap - py a shore All the world

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The system concludes with a double bar line and a fermata over the final notes.

o'er, All the world o'er?

All the world o'er?

o'er,

The second system of the musical score continues the vocal and piano parts from the first system. It consists of five staves. The vocal parts continue their melodic lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. The system ends with a double bar line and a fermata over the final notes.

ff
all the world

ff
all the world o'er,

ff
all the world o'er,

ff

ff 8

ff *Red.* *

fff *Più accel.*

fff o'er?

fff o'er?

fff o'er?

fff o'er?

fff 8 *Più accel.*

fff

8
sfz
lunga.

Adagio come prima.

p
rit.
a tempo
ppp

CONTRALTO SOLO. *pp*

rit. molto.
lunga.
pp
lunga.

Slow sailed the wea - ry

ma - ri - ners, and saw, Be - twixt the green brink

and the run - ning foam,

pp
Sweet fa - ces,

dim. *pp*

* *red.* * *red.* *

round - ed arms, and bo - soms

con pedale

prest *dolcissimo*
To lit - tle harps of

8

red. *

gold; And, while they

pp *

red. *mf*

mused, Shrill mu - sic reached them

molto espressivo.

colla voce

red. *

on the mid - dle sea.

pp

Whi - ther a - way, whi - ther a -

pp

Whi - ther a - way, whi - ther a -

pp

a - way

dolciss.

way? fly no more.

mf

Whi - ther a - way?

dolciss.

way? fly no more.

mf

Whi - ther a - way?

mf

Whi ther a - way a -

mf

lis - ten, O lis - - - ten and stay: way? O lis - ten, lis - ten and

SOPRANO SOLO.

Largo. (♩=50)

fly no fly no more, no more, fly no more, no more, stay: fly no more, no more,

more, _____ fly no more, _____

pp 0 ma - ri-ner, fly no more, _____ 0 ma - ri-ner,

pp 0 ma - ri-ner, fly no more, _____ 0 ma - ri-ner,

* *red.* *

no more, no more, *dotatissimo* no more!

pp fly no more, no more, *rall.* no more!

pp fly no more, no more, *rall.* no more!

pp fly no more, no more, *rall.*

ppp *rall.*

* *red.* *

ARTHUR P. SCHMIDT'S

OCTAVO EDITION

MRS. H. H. A. BEACH

LITTLE BROWN BEE	(Women's Voices No. 68)	.08
THREE FLOWER SONGS	(Women's Voices No. 123)	.15
OVER HILL, OVER DALE	(Women's Voices No. 164)	.08
COME UNTO THESE YELLOW SANDS	(Women's Voices No. 165)	.08
THROUGH THE HOUSE GIVE GLIMMERING LIGHT	(Women's Voices No. 166)	.12
ECSTASY (Humming accomp.)	(Men's Voices No. 220)	.10
A SONG OF WELCOME	(Mixed Voices Secular No. 80)	.15
A SONG OF LIBERTY	(Mixed Voices Secular No. 108)	.12
NUNC DIMITTIS	(Mixed Voices Sacred No. 111)	.08
PEACE I LEAVE WITH YOU	(Mixed Voices Sacred No. 112)	.08
WITH PRAYER AND SUPPLICATION	(Mixed Voices Sacred No. 113)	.08
PRAISE THE LORD, ALL YE NATIONS	(Mixed Voices Sacred No. 114)	.12
BETHLEHEM (Christmas)	(Mixed Voices Sacred No. 200)	.12
ALLELUIA! CHRIST IS RISEN (Easter)	(Mixed Voices Sacred No. 245)	.16
PEACE ON EARTH (Christmas)	(Mixed Voices Sacred No. 397)	.15
A HYMN OF FREEDOM	(Mixed Voices Secular No. 107)	.10
ONLY A SONG	(Women's Voices No. 278)	.12
ONE SUMMER DAY	(Women's Voices No. 279)	.12
FAIRY LULLABY	(Women's Voices No. 381)	.12
THE YEAR'S AT THE SPRING	(Women's Voices No. 460)	.10

The ARTHUR P. SCHMIDT Co.
Boston, Leipzig, New York,
120 Boylston Street. 8 West 40th Street.

SCHMIDT'S COLLECTION

of

Four-Part Songs for Women's Voices.

CONTENTS.

Volume I.

<p>Ambrose, Paul. Ambrose, Paul. Beach, Mrs. H. H. A. Brown, O. B. Chadwick, G. W. Foote, Arthur. Ganz, W. Hadley, Henry K. Houseley, Henry K. Krug, A. Lazarus, G. Lynes, Frank. Lynes, Frank. Lynes, Frank. Mozart, W. A. Nevin, G. B. Nevin, G. B. Platte, A. W. Podbertsky, Th. Ritter, G. P. Schubert, F. Smith, Gerrit.</p>	<p>The Shoogy Shoo. Sweetheart, sigh no more. Over hill, over dale. A model college girl. Lullaby. An Irish Folk-Song. Song Bird of Night. How it happened. Twilight dreams. Evening Song. Good Night. The criss-cross baby. Forget-me-not. The Night has a Thousand Eyes. Lullaby. Two Nursery Rhymes. The Rose. Comin' thro' the rye. The Mill-Wheel. Katydid. Hedge-Roses. Alpine Rose.</p>
--	---

Volume II.

<p>Beach, Mrs. H. H. A. Bisehoff, J. W. Bornschein, F. C. Chadwick, G. W. Chadwick, G. W. Dennée, Charles. Gretscher, P. Hadley, H. K. Houseley, H. Lang, Margaret Ruthven. Lynes, Frank. Oehme, R. Roeckel, J. L. Schubert-Lynes. Stanford, C. Villiers. Strong, Templeton. Warner, H. Waldo.</p>	<p>Fairy Lullaby. Five little white heads. Daisyland. Miss Nancy's Gown (Minuet). Inconstancy. Sleep, little baby of mine. The Brook. Dreamy Lake. Spring Song. The old Lady of Franca. Loch Lomond (Old Scotch Song). Summer Night. The Autumn Wind Hark! hark! the Lark. Valentine's Day. Now is the month of Maying. With moonlight beaming.</p>
--	---

Price, 50 cents each.

The ARTHUR P. SCHMIDT Co.,
 Boston, Leipzig, New York,
 120 Boylston Street. 8 West 40th Street.

SCHMIDT'S COLLECTION

of

Three-part Songs for Women's Voices.

CONTENTS.

Volume I.

<p>Ambrose, R. S. Burnham, C. S. Förster, Alban. Herman, R. L. Hesse, F. Hosmer, E. S. Jewell, Lucind. Lynes, Frank. Lynes, Frank. Maase, W. Purcell, H. Rheinberger, J. Roeckel, J. L. Roeckel, J. L. Rubinstein, A. Speiser, W. Sullivan, Arthur. Weweler, A. Zerlett, J. B.</p>	<p>The Burial of the Rose. Twilight. A Summer Day. The Silver Bell. At dawn. Over the Water (Waltz). Ol' Mammy Coon. Pretty Polly Oliver. Shadowtown. The Earth is decked with beauty. Nymphs and Shepherds. The Lonely Shrine. Marching Song. Sleigh Bells. The Wanderer's Night Song. Ye Happy Birds. The Chorister. Invitation (Polka). Swan Song.</p>
--	---

Volume II.

<p>Arne, Thomas. Czibulka, A. Ferraris, P. Foote, Arthur. Gounod, Ch. Gretseher, P. Hadley, Henry K. Lynes, Frank. Parlow, Edmund. Richardson, A. Madaley. Roeckel, Joseph. Rubinstein, A. Smith, Gerrit. Speiser, W. Warner, H. Waldo. Warner, H. Waldo.</p>	<p>Under the Greenwood Tree. Once in Awhile (Gavotte). A Twilight Revel (Waltz). I'm wearing awa' to the Land o' the Leal. Ring on, sweet Angelus! A June Song. A Hong-Kong Romance. My Honey (W'en de weather rainin'). The Gypsies. Philomel (The Nightingale has been away). Vesper Song. The Angel. Cobweb. Slumber Song. The sweet little girl and the quaint squeegee. Flowers, Awake!</p>
--	---

Price, 50 cents each.

The ARTHUR P. SCHMIDT Co.,
 Boston, Leipzig, New York,
 120 Boylston Street. 8 West 40th Street.

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. Poddertsky</i>	.25
Song of the Summer Winds	<i>John Hyatt Brewer</i>	.20
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
Fairy Day. Three Idylls	<i>Charles F. Stanford</i>	.60

The **ARTHUR P. SCHMIDT Co.**,
BOSTON, LEIPZIG, NEW YORK,
120 Boylston St. 8 West 40th St.