

SNOW WHITE

AND
THE SEVEN
DWARFS

A
JUVENILE OPERETTA

Words by
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MUSIC BY
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Alice Myers

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DIRECTIONS.

THE libretto of this operetta is founded upon Grimm's well known fairy story of "SNOW-WHITE."

The characters to be represented are :

PRINCESS SNOW-WHITE	<i>Soprano.</i>
QUEEN	<i>Mezzo Soprano.</i>
ARBUTUS	<i>Speaking Part.</i>
DAFFODIL	<i>Speaking Part.</i>
VIOLET	<i>Speaking part, by a child from the "Little Chorus."</i>
PRINCE	<i>Tenor.</i>
CARL THE HUNTSMAN	<i>Basso.</i>
SEVEN DWARFS	<i>Semi-chorus.</i>
MAX	<i>Speaking Part (dwarf).</i>
HANS	<i>Speaking Part (dwarf).</i>
CHORUS OF FOREST CHILDREN	<i>All the children excepting the dwarfs.</i>
LITTLE CHORUS	<i>The smallest children.</i>
FULL CHORUS	<i>All the children including the dwarfs.</i>

Snow-White's costume should be of white woolen material, and very simple. The skirt straight, with a broad hem; the waist made with an open square neck, the sleeves long and tight-fitting. If convenient, a necklace of gold or pearl beads may be worn close about the throat. Her hair should be light and should be worn flowing, with a slender gilt band about the head. Her wedding dress in the last scene should be white, with train, and she should wear a veil.

The Queen's costume in first and last scenes should be red or some brilliant color, a trailing gown, the more gorgeous the better, and she should wear a small crown. In the third scene, when she first visits the dwarf's

house, she should wear a peasant dress, loose white waist, black bodice, woolen skirt, and white cap. On her second visit she should be covered in a cloak the hood of which is pulled over her head, and should carry a basket of vegetables.

The Prince should wear the picturesque cavalier dress, tights, velvet trunks, and doublet and plumed hat. If convenient, he should have a different dress for the last scene.

Carl should wear a huntsman's dress of dark green.

Dwarfs should have brown trousers and smock frocks, with tall pointed brown hoods. They should wear bushy beards and mustaches.

Chorus of forest children should be dressed in white, and should wear flowers as profusely as convenient.

Scene First is an out-of-door scene, a spot where Snow-White has met the forest children, who gather to celebrate her birthday. Any out-of-door scenery will do.

Scene Second.—An open space in a forest.

Scene Third.—The interior of the dwarf's house. A table at one side of back, and a pile of seven plates, another of seven knives, and another of seven forks upon it. There must be a pan of white sand and a broom in the room. At the extreme right a little bed. A few common wooden chairs should be about the room.

Scene Fourth.—The grounds near the young king's palace. Stage ornamented with plants and small trees.

Where painted scenery can not be obtained, decorations of plants and evergreens will answer the purpose. In that case the programmes should explain the situations.

Let solos and chorus remember that it is to the audience that they are really singing, and not to each other, and keep well in front. Let speakers and singers keep their faces turned as much as possible toward their listeners, and, above all, *touch the consonants with such force that all the words will be distinctly heard.*

❖ Snow-White ❖

SCENE I.

A Festival on the Occasion of Snow-White's Sixteenth Birthday.

[The curtain goes up when the Introduction commences. The children come on during its performance. Snow-white appears at end of Introduction. Let Chorus follow Introduction without Interlude.]

Introduction.

Andantino.

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andantino'. The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The third system concludes the introduction with a final chord in the treble and a sustained bass accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6-measure phrase. The lower staff is in bass clef with the same key signature and a 6-measure phrase. The music is written in a style typical of early 20th-century sheet music.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6-measure phrase. The lower staff is in bass clef with the same key signature and a 6-measure phrase. The music is written in a style typical of early 20th-century sheet music.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6-measure phrase. The lower staff is in bass clef with the same key signature and a 6-measure phrase. The music is written in a style typical of early 20th-century sheet music.

No. 1. Chorus. Forest Children. SNOW-WHITE, BEAUTIFUL ONE.

The chorus section consists of three staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6-measure phrase. The middle staff is in treble clef with a key signature of one sharp (F#) and a 6-measure phrase. The lower staff is in bass clef with a key signature of one sharp (F#) and a 6-measure phrase. The lyrics are: "Snow-White, beau-ti-ful one, We come with joy to greet thee,"

Fond hearts, lov-ing and true, on this thy na-tal day; . . . Choic-est

blessings descend from heaven a - bove to meet thee, Bright skies

o-ver thee bend for - ev - er on thy way. Hail, Snow-White, hail!

Hail, Snow-White, hail!

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Hail, Snow-White, hail!" are written below the notes. The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line with repeat dots.

SEMI-CHORUS. (In proportion to size of Chorus. If a small Chorus, two or three voices on a part may constitute the Semi-chorus.)

Let mel-o-dy rise from each heart to-day In praise of our

The second system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "Let mel-o-dy rise from each heart to-day In praise of our". The middle and bottom staves are piano accompaniment. The music continues with a similar melodic and harmonic style to the first system.

dear Snow-White; What wonder the cloudlets all fly a-way, And

The third system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "dear Snow-White; What wonder the cloudlets all fly a-way, And". The middle and bottom staves are piano accompaniment. The music concludes with a final double bar line and repeat dots.

filled is the world with light. . . The birds in the wood add their

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "filled is the world with light. . . The birds in the wood add their" are written below the notes. The middle and bottom staves are for piano accompaniment, with the bottom staff using a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

joy - ous song, Not one but would trill his lay; . . . They know that the

The second system continues the musical score with three staves. The vocal line (top staff) has the lyrics "joy - ous song, Not one but would trill his lay; . . . They know that the". The piano accompaniment (middle and bottom staves) maintains the same rhythmic and harmonic structure as the first system.

year as it rolls a - long Has bro't us Snow-White's birthday. . .

The third and final system of the page consists of three staves. The vocal line (top staff) concludes with the lyrics "year as it rolls a - long Has bro't us Snow-White's birthday. . .". The piano accompaniment (middle and bottom staves) provides a final harmonic resolution.

CHORUS.

Snow - White, beau - ti - ful one, We come with joy to greet thee,

Fond hearts, lov - ing and true, on this thy na - tal day; . . . Choic - est

blessings descend from heaven a - bove to meet thee, Bright skies

o-ver thee bend for - ev - er on thy way. Hail, Snow-White, hail!

Hail, Snow-White, hail!

SNOW-WHITE. Dear friends, you make me very happy. The most precious thing that comes to me on my birthday is the renewed assurance of your love. Believe me, I am very grateful.

CHORUS.

Hur - rah for Prin - cess Snow-White, Hur - rah! hur - rah! hur - rah!

No. 2. Song. Snow-White. LIKE A BLOSSOM.

Andantino.

1. Like a blos-som in a
2. As the rain falls from the
3. Hearts are hearts the wide world

Rit.

gar - den, small and weak and lit - tle known, So a maid - en grows, no
cloud-banks, and the sun - beams gen - tly shine, So the kind - ly nurture
o - ver, love the sun - shine that they crave, They may blos-som in - to

mat - ter whether poor or near a throne; If her way by love is
guides her, close and safe her tendrils twine; But if cold neg - lect as -
beau - ty or be crushed how - ev - er brave; Sis - ter maids, for love be

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compassed, dear-er, sweet-er, hour by hour, Grows the heart be - side the
sail her, when the blasts sweep from the skies, Slight her strength to show re-
thank-ful, think not wealth can heart-ease give, Love each oth - er, help each

hearthstone, cherished like a tender flower.
sistance, soon she with-ers, fades and dies.
oth - er, then a - lone you tru-ly live.

ARBUTUS. It seems to me the Princess Snow-White's song is sad. Can it be that she is not happy? The pride of the king, her father, the pet of the whole people.

DAFFODIL. I have heard it said that since the king brought his new young wife home he has taken but little notice of the Princess. Ah! there is the queen coming this way now. Her haughty air will not make the people like her. Notice how she carries herself, as though she expected all the world to bow down before her.

[Snow-White advances and bows to the queen as she enters. All the others also bow low.]

SNOW-WHITE. Your majesty, I am glad that it has pleased you to show yourself to my friends who have gathered here, as they do every year on my birthday, to convey to me their loving greetings.

QUEEN (*bowing*). It is well. I accept the respect which they thus show to me through you.

No. 3. Song. Queen. I AM THE SOV'REIGN LADY.

Dignified—not too fast.

I am the sov'reign la - dy of this beauteous land, My subjects humbly

bow the knee at my august command; My fame has spread the country

through, and e'en the king Vowed I should be su - preme, up-

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in a key with one sharp (F#) and a common time signature.

on my marriage ring.

The second system also consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music continues in the same key and time signature.

So born for fame and for - tune here at last I stand With

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music continues in the same key and time signature.

thousands sworn to hon - or my be-hests on ev - 'ry hand; The

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "thousands sworn to hon - or my be-hests on ev - 'ry hand; The". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment, which includes several triplet markings.

ze - nith of my hopes is reached, none now can say me nay, But

The second system continues the musical score with three staves. The vocal line has lyrics "ze - nith of my hopes is reached, none now can say me nay, But". The piano accompaniment continues with similar patterns and triplet markings.

all must yield a meek o - be-dience to my re-gal sway.

The third system concludes the musical score with three staves. The vocal line has lyrics "all must yield a meek o - be-dience to my re-gal sway." and ends with a double bar line. The piano accompaniment also concludes with a double bar line.

No. 4. Chorus. LOYAL AND TRUE.

1. Loy - al and true we come to greet our queen, No - ble her
 2. No fair - er head has ev - er worn a crown, No fair - er

face, and high her loft - y mien; Long may she live to
 hand e'er held a scep - ter down; No fair - er form e'er

rule and guide us well, So will the fut - ure but her
 wore the er - mine train, Raise for our no - ble queen the

glo - ry swell. Long live the queen! Long live the queen!
glad re - frain. Long live the queen! Long live the queen!

Let the wood - land arch - es ech - o, Long live the queen!

QUEEN. Thank you, my loyal subjects. Your just praise is acceptable to me; but I notice that you say no fairer *Queen* has ever lived. Rather should you say, for I am a woman as well as a queen, no fairer *woman* has ever lived. [*Waits for response but all is silent.*] What, you do not speak? What is the meaning of this silence? Why do you not burst out with one acclaim?

[*The smallest children advance and bow before her.*]

VIOLET. We would say so if it were not for Princess Snow-White, but dear queen, she is the most beautiful creature in the world.

QUEEN (*frowning*). What is this I hear?

No. 5. Little Chorus. AS FAIR AS A LILY.

[While seeming to sing to the Queen the children are really singing for the audience. This idea should be kept in mind all through the Cantata and the situations arranged accordingly.]

Moderato.

1. As fair as a lil - y, As red as a
2. As sooth - ing as zephyrs That blow in the

rose, As mod - est as dais-ies, Our dear Snow-White grows. As
morn, As true as the sunshine Our Snow-White was born. No

bright as a sunbeam, As sweet as a pink, As pure as a
beau - ty or vir - tue With hers can compare, So none can ap -

dew-drop, Is Snow - White we think.
proach her, Dear Snow - White so fair.

QUEEN (*aside*). Do children and fools always speak the truth? Snow-White, what is this absurd praise? I did not know your father's daughter was so pitiably vain.

SNOW-WHITE. Your majesty, think nothing of what these children say. They love me and you are as yet an honored stranger among them. That explains all.

QUEEN. But can it be that you all who have better judgment agree with these babies who have spoken?

No. 6. Chorus. THE QUEEN SHE RULES THE KINGDOM.

Moderato.

The queen she rules the king-dom, The princess rules the

heart; The queen commands our homage, The princess lives a - part. She

has a thou-sand king-doms Where she doth reign o'er all, And

pal - ac - es whose por - tals Fly o - pen at her call; The queen commands our

serv - ice, We will - ing - ly o - bey, But of - fer it to Snow - White With

ea - ger - ness each day. The queen rewards us grand - ly, Her maj - es - ty is

great, But for a smile from Snow-White The ver - y hours would wait.

SNOW-WHITE. No more, dear friends. Her majesty will not understand you. Dear lady-mother, they do not know that they speak foolishly. Love makes them blind.

QUEEN. It would please me now to be left alone. I am weary of companionship. (*Exeunt all, bowing.*) I can not brook this suggestion that I have a rival. But I have an infallible counsellor, my magic mirror, which can not flatter nor lie. In my home beyond the mountains I used to question it day after day, and it always told me I was the most beautiful woman in the land. Since I came here I have not thought to use it.

(*She draws from her pocket a hand-mirror and holds it before her, as she sings.*)

No. 7. Queen. MAGIC MIRROR.

Moderato.

Mag - ic mir - ror in my hand, Am I fair - est in the land?

A VOICE OUTSIDE.

La-dy queen, you are fair and tall, Few can your charms out-do, But

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (one flat) and 4/4 time, with lyrics: "La-dy queen, you are fair and tall, Few can your charms out-do, But". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line. The system ends with a double bar line.

prin-cess Snow-White. pure and sweet, Is love-lier far than you.

The second system of the musical score also consists of three staves. The top staff continues the vocal line with lyrics: "prin-cess Snow-White. pure and sweet, Is love-lier far than you." The middle and bottom staves continue the piano accompaniment and bass line. The system ends with a double bar line.

QUEEN. It is true then :—But I will not bear it. I am the queen of the realm. I will also be queen of beauty. Snow-White shall not live to triumph over me. She must die. I will send her to-morrow into the wood with Carl the huntsman, and will instruct him to kill her and to bring me her heart and eyes that I may know he has obeyed me. “Snow-White! (*calling*) Snow-White, my child!”

SNOW-WHITE, (*entering hurriedly.*) Your majesty? Did your majesty call me?

QUEEN. Yes, but do not address me so formally, child. Call me mother.

SNOW-WHITE. Ah, if you are going to let me love you I shall be the happiest girl in the world.

QUEEN. Love me and welcome, my dear. I called you to speak of the request you made me to let you go into the woods.

SNOW-WHITE. Oh, yes; the flowers are already up. I long to go and pick them with my own hands.

QUEEN. Very well, you shall do so to-morrow. I shall send Carl the huntsman with you to see to your safety, and you need take no other attendant.

SNOW-WHITE. How kind you are!

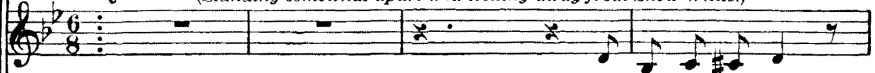
No. 8. Duet. Snow-White and Queen. I'LL GO TO THE WOODS
TO-MORROW.

SNOW-WHITE.

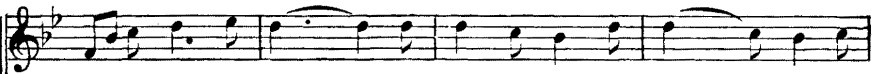


1. I'll go to the woods to - mor - - row, The
2. Good Carl will so kind - ly guide me, Un-

QUEEN. (*Standing somewhat apart and looking away from Snow-White.*)



1. She'll go to the woods,
2. Close watch he will keep,



woods so green and fair.
less my ea - ger pace

Be - neath their syl - van arch - es I'll
Out - runs his slow - er move - ment In



The woods so fair,
Her ea - ger pace,

The arch - es be - neath,
His hand will be sure,



seek the flow-ers there; . . . I know all the for-est se - - crets, No
 hast'ning tow'rd the place; Where blue is the ground with vio - lets, And

She'll seek the flowers, the flowers there. The se-crets so dark
 She'll hasten on to the place of doom, Where blue is the ground.

blossom can hide a - way, . . . And I shall see them once a-gain When
 graceful-ly nods the fern. . . . Oh, hap-py hours, how fast you'll fly, Un-

Will hide her a - way; She'll see them the first and last time
 The tall graceful fern, The hours may fly on one by one,

1st time. 2d time.

dawns an - oth - er day.
 til I home re- (omit) - turn, . . . Un - til I home re-

When dawns the new day.
 She'll nev - er re- (omit) - turn, She'll never re - turn, She'll never re-

turn, . . . Oh, hap - py, hap - py, hap - py hours, Un - til I home re-

turn, The hours may fly, The hours may fly, But she'll not return, She will never re-

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turn, . . Oh, happy hours, how fast you'll fly, Un - til I

turn; The hours may fly, The hours may fly, But she'll not return, but Snow-White will

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (G minor). The lyrics are: "turn, . . Oh, happy hours, how fast you'll fly, Un - til I". The second staff continues the vocal line with the lyrics: "turn; The hours may fly, The hours may fly, But she'll not return, but Snow-White will". The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

home re - - turn.

nev - er, no, nev - er re - turn, will nev - er re-turn.

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing from the first system. The lyrics are: "home re - - turn.". The second staff continues the vocal line with the lyrics: "nev - er, no, nev - er re - turn, will nev - er re-turn.". The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The score ends with a double bar line and a fermata.

SCENE II.

In the Forest.

[*Carl the huntsman and Snow-White entering together.*]

SNOW-WHITE. Let us rest here a moment. It is but a little way further, Carl, the spot where I know I shall find the ground blue with violets. I fear this is but stupid work for you. Do you expect to find game in the woods?

CARL (*grimly*). I do, your Highness.

SNOW-WHITE. Then I shall be glad, for you will enjoy that more than you would picking flowers.

CARL. I am not so sure, your Highness.

SNOW-WHITE. Why, I am glad to hear you say that. It hurts my very heart to have the animals killed. The little hares leaping so gaily across the fields, the squirrels jumping lightly from tree to tree, and the lovely fawns with their shy pleading eyes. O, Carl, does it not make your heart ache to look at a young innocent creature and know that you will rob it of its life, of its happy bounding life?

CARL (*turning away*). It does seem to, to-day, your Highness.

No. 9. Song. Snow-White. LIFE, THRILLING LIFE.

Andantino.

1. Life, thrill-ing life, you are dear to me to - day, What a
2. Sun, king - ly sun, with your wealth of gold - en rain, Send your
3. Lark, soar - ing lark, as you pierce the e - ther blue, Feel ex-

beau-ti-ful world it is, . . all liv-ing crea-tures say; . .
 rol-lick-ing sun-beams down, . and cov-er hill and plain; .
 ult-ing-ly life is sweet . to creep-ing crea-tures too; . .

Health, bound-ing health, how you fill my veins al-way,
 Warmth, matchless warmth, to the low-est crea-ture deign,
 Heart, hap-py heart, let a song a-rise from you,

Prelude for Interlude.

Best of glo-rious bless-ings thick-ly strewn a-long our way.
 With your mag-ic touch re-new each faint-ing thing a-gain.
 Sing tri-umph-ant hour by hour your rapt-ure ev-er new.

CARL. Your Highness, close beside the prosperous life you speak of, stands Death, waiting to claim his own.

No. 10. Song. Carl. OLD DEATH HE GOES ROVING.

Not too fast.

1. Old Death he goes rov - ing the wide world o'er, For a
2. As out in the sun-shine the lil - y fair Doth up-

Hunts-man bold is he; Re - lent - less he crush - es the
raise its roy - al head, And down from an an - gry cloud

hap - py and gay, Not heeding their mis - er - y. He pass - es the
sweeps a fierce blast, The flow - er lies cold and dead. So may a fair

old who ex - tend long - ing arms To be borne in his grim em -
prin - cess of For - tune the pet, Now be crushed in her bright - est

brace, And seiz - ing the young who would fain pass him by, Leaves his
hours, Old Death like a thun - der - bolt mer - ci - less strikes E'en the

mark on the cold white face.
sweet - est of earth's fair flowers.

SNOW-WHITE. Why, Carl, what a dreadful song. Why do you sing here about death?

CARL (*aside*). Ah, my arm grows weak, but I must obey. 'Tis for you, your fair young Highness, your hour has come.

SNOW-WHITE. What is this you say?

CARL. That you must die.

SNOW-WHITE. That I must die!

CARL. And by my hand. It is the Queen's order.

SNOW-WHITE. Ah, my intuitions were right. The Queen hates me; but dear Carl, do not kill me. Do you not remember that day when I saved your baby from the hoofs of the King's charger, and how often afterward you brought me the wild flowers you knew I loved? Did you think then ever to kill me, Carl?

CARL, (*hesitating*). But if I do not, my own life will pay the forfeit.

SNOW-WHITE. That must not be. Go on and do your duty. Good bye, little flowers. Good bye, golden sunshine. Good bye, little brown birds, who always loved me. Perhaps I may still listen for your songs.

CARL. I can not do it; not if I had to die a thousand deaths!

SNOW-WHITE, (*clasp ing her hands*). But if you then should be killed?

CARL. That shall not be either. I have thought of a way of escape. (*Aside.*) I shall take back to the palace the heart and eyes of a Hind; but it would not do to tell that to the Princess. It's my belief she would as lieve die for a Hind as she would for me. (*Kissing Snow-White's hand.*) Your Highness, you are free; but what fate awaits you here in the forest, I dare not say. To think that the daughter of our King should be a homeless wanderer. (*Turns away*)

SNOW-WHITE. Oh, Carl, it is terrible to be hated, terrible to be cast off, and for no fault that I can remember; but leave me with good courage. Life is dear, and since that is spared to me, I shall not despair. Go, good, kind Carl, and thank you for your sympathy.

No. 11. Duet. Snow-White and Carl. GOOD BYE, MY PRINCESS.

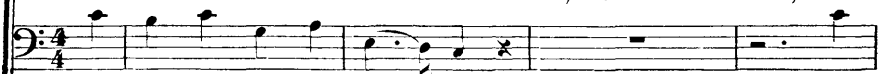
SNOW-WHITE.



Farewell, thou huntsman good, May

CARL.

Farewell, thou faith-ful friend, The



Good bye, my Prin-cess Snow-White,
Good bye, my Prin-cess Snow-White,

May
The



all good fair - ies guard me, Now banished to the wood; The
boughs seem filled with voic - es, As o - ver me they bend, They

all good fair - ies guard thee, Now ban-ished to the wood; The
boughs seem filled with voic - es, As o - ver thee they bend, They

night is slow - ly creep - ing A - down the mountain steep, And
whis - per, Fear not, maid - en, For o'er thy peace-ful sleep The

night is slow - ly creep - ing A - down the mountain steep: And
whis - per, Fear not, maid - en, For o'er thy peace-ful sleep The

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si - lent shades are gath - 'ring To fold me while I sleep, And
fair - ies of the for - est A tire - less watch will keep, The

si - lent shades are gath - 'ring To fold thee while a - sleep, And
fair - ies of the for - est A tire - less watch will keep, The

1st time. 2d time.

si - lent shades are gath'ring To fold me while I sleep.
fair-ies of the for - est A tire-less watch will (*omit*) keep. Farewell,

si - lent shades are gath'ring To told thee while a - sleep.
fair-ies of the for - est A tire - less watch will (*omit*) keep. Fare-

2020

farewell, thou huntsman good, May sylvan guards be
well, farewell, O Prin-cess, So pure, so sweet, so good; May sylvan guards be
round me, Now banished to the wood; May sylvan guards be round me, Now
round thee, Now banished to the wood; May sylvan guards be round thee, Now
banished to the wood. Farewell, fare-well. (Carl goes off and his voice recedes.)
banished to the wood. Farewell, farewell, farewell, farewell.

m *p* **Dim.**

SNOW-WHITE (*looking about her*). And now, now I am alone in the world.

No. 12. Song. Snow-White. ONCE I HAD ONLY.

Once I had on - ly to raise my hand, And servants obeyed my call;

The first system of the musical score consists of three staves. The top staff is the vocal line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves feature chords and some melodic lines.

Yes-ter-day, ev - en, thro'-out the land I was the loved of all, Was the

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same format as the first system, with lyrics written under the vocal staff.

one be - loved of all. Now the Queen moth-er has

The third system concludes the musical score with three staves. The vocal line and piano accompaniment continue, ending with a double bar line. The lyrics are written under the vocal staff.

sent me forth, And ev - er-more I must roam. Which way I turn, be it

Connect immediately with next.

North or South, Nowhere can I find a home, Nowhere can I find a home.

No. 13. Chorus. Forest Children. O WELCOME, WELCOME SNOW-WHITE.

(The children come in from all sides when the accompaniment commences. They may begin to sing before all are in if needful. Do not play prelude before second verse.)

1. Oh, wel-come, wel-come Snow-White, A
2. A charm that safe - ly shields you From

pp *p* **Cres.**

roy - al welcome here; You've loved the forest children, And they all hold you
all wild beasts that stray Among the darksome thickets, They may not cross your

dear; There's not a creeping in - sect, But you'd protect from harm, And so as
way. So live in peace, dear Snow-White, Each blossom is your friend, And tho' we

Sing second verse before going on.

on you wan-der, You'll feel the forest's charm.
now must leave you, We'll guard you to the end.

SNOW-WHITE.

But may I not go with you, Your ranks may I not swell? Oh, leave me

CHILDREN.

not so lone - ly In for - est depths to dwell. We may not take you

with us, A mor-tal fair are you; But do not fear, we'll still be near, Tho'

SNOW-WHITE. 40

Ah, stay,
now we say a-dieu; We may not take you with us, A mor-tal fair are

The first system of the musical score for 'Snow-White' consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note 'A', then a quarter note 'h', a quarter rest, a quarter note 's', a quarter note 't', a quarter note 'a', a quarter note 'y', a quarter rest, a quarter note 'n', a quarter note 'o', a quarter note 'w', a quarter note 'e', a quarter note 's', a quarter note 'a', a quarter note 'y', a quarter note 'a', a quarter note 'd', a quarter note 'i', a quarter note 'e', a quarter note 'u', a quarter rest, a quarter note 'w', a quarter note 'e', a quarter note 'm', a quarter note 'a', a quarter note 'y', a quarter note 'n', a quarter note 'o', a quarter note 't', a quarter note 't', a quarter note 'a', a quarter note 'k', a quarter note 'e', a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 's', a quarter note 'w', a quarter note 'i', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 's', a quarter note 'a', a quarter note 'm', a quarter note 'o', a quarter note 'r', a quarter note 't', a quarter note 'a', a quarter note 'l', a quarter note 'f', a quarter note 'a', a quarter note 'i', a quarter note 'r', a quarter note 'a', a quarter note 'r', a quarter note 'e'. The piano accompaniment is in the lower two staves, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Ah, stay, ah, stay, do not say a - dieu; Ah,
you; But do not fear, we'll still be near. Tho' now we say a - dieu, But

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: 'Ah, stay, ah, stay, do not say a - dieu; Ah, you; But do not fear, we'll still be near. Tho' now we say a - dieu, But'. The piano accompaniment remains consistent with the first system.

stay, ah, stay, do not say a - dieu.
do not fear, we'll still be near, Tho' now we say a - dieu. A-

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: 'stay, ah, stay, do not say a - dieu. do not fear, we'll still be near, Tho' now we say a - dieu. A-'. The piano accompaniment continues with the same rhythmic pattern.

They go, they go, No, I'll not fear, will not
 (The children must start soon enough to be all off at this point.)

dieu, a - dieu, But do not fear, we will be near, Tho' now we say a -
 Acc. subdued and dim.

Snow-White leaves here.

fear; I know they will be true, I know they will be true.
 The voices re-echo and die away.

dieu, Tho' now we say a - dieu.

(As the Forest children depart, singing, Snow-White goes out at the opposite side of stage. After the music ceases, enter the Prince.)

PRINCE. It is strange that far as I have come I can still find none of my companions. I will venture to say there is not another Prince in the world for whom by this time the forest would not have been alive with messengers, searching, and hallooing, and blowing their bugles, all bent upon finding him. Well, so much the better for me. The law of the land will not let me reign until I am married. Meanwhile my uncle so much enjoys reigning in my stead that he lets his orphan nephew have all the liberty he cares for. He is willing even that I should lose myself in the forest if so it pleases me, and my retainers have a fine irresponsible time of it.

No. 14. Song. Prince. THE WINDS THAT ROAM.

The high A-flat here will sound well touched in falsetto, if chest voice does not reach it easily.

Con spirito.

1. The winds that roam the for - ests thro', Are not more free than I, . . . And
 2. I chase the game thro' mountain wilds, I fish the for - est streams, Some
 3. I would not win a prin - cess high, Who seeks the court life gay; . No

as from morn till tran - quil eve, I dwell be - neath the sky. The
 days in green and syl - van nook, I pass in i - dle dreams. For
 my fair la - dy loves the real, And puts all shams a - way. To -

king - dom that a - waits my rule, My playground still may be, . . Un-
 oft I won - der, ques - tion - ing, Where that fair maid may be, . . Who
 geth - er we will charm the truth From Nature's lov - ing heart, . Ah,

til the love - ly maid ap - pears, Whose slave I am to be; . . Un-
 some time on a throne of gold, Will rule this land with me; . . Who
 if I can this true one find, We nev - er more will part; . Ah,

Prelude for Interlude.

til the love - ly maid ap - pears, Whose slave I am to be.
 some time on a throne of gold, Will rule this land with me.
 if I can this true one find, We nev - er more will part.

[Enter Carl, breathless.]

CARL. Good Sir, have you seen a Princess pass this way alone?

PRINCE. A Princess! Here alone! How could that be?

CARL. Do not play with me, I pray. She is young and very beautiful. Have you seen her?

PRINCE. I have not. Who is she?

CARL. The Princess Snow-White! Condemned to death to-day by her step-mother, the queen, brought by me into this forest, and allowed to go free.

PRINCE. At the risk of your life. I see (*takes off his cap to him*).

CARL. But I forgot when I left her that I had some bread still in my pouch. To think that I did not give it to her, the bonny young thing, delicate and alone. O wretch that I am! I thought I might be in time to find her, and so I hurried back.

No. 15. Duet. Prince and Carl. BUT TELL ME, PRAY.

PRINCE.

1. But tell me, pray, what is this crime For which this maiden whom you
2. The sto - ry of your princess fair Has moved my heart to in - dig-

cher - ish, Is sent in - to the for - est deep, And left to wan - der,
na - tion, Could I but find her in the wood, 'Twould fill me with a

CARL.

starve and per - ish? Her crime, kind sir, is sim - ply this, She
glad e - la - tion. You'll search for her? 'twill give me joy, For

lov - liest is of roy - al crea - tures; The good - ness dwell - ing
I must hast - en to the pal - ace, And by de - cep - tion

in her soul Is stamped up - on her beau - teous feat - ures.
check the queen In her in - sane and cru - el mal - ice.

PRINCE AND CARL.

O jeal-ous-y, how pit-i-less The pun-ish-ment thine art de-

vis-es; From out the heart where thou dost dwell, No gen-tle mer-cy

e'er a-ris-es, And now thy might has driv-en forth A

snow-white dove 'mid un-known dan - gers; O, guard her all ye for-est

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "snow-white dove 'mid un-known dan - gers; O, guard her all ye for-est". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sprites, Pro - tect her from all sav - age ran-gers; O, guard her all ye

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "sprites, Pro - tect her from all sav - age ran-gers; O, guard her all ye". The musical notation remains consistent with the first system, with a treble clef for the vocal line and a bass clef for the piano accompaniment.

for - est sprites, Pro - tect and shield her from all dan - gers.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "for - est sprites, Pro - tect and shield her from all dan - gers.". The musical notation remains consistent with the previous systems, with a treble clef for the vocal line and a bass clef for the piano accompaniment.

PRINCE. And I shall now return to the spot where I left my horse. I promise you that I will have my men search the forest, and I, too, will help them, and if I can find your Princess she shall be treated as befits her station.

CARL (*bowing*). Sir, I perceive that you are noble.

PRINCE. I am the Prince of the neighboring country. (*Carl falls on one knee.*) I see that I am in the domains of the murderess of whom you tell me. Rise; you have roused in me a wonderful interest in the Princess Snow-White, and if I succeed in finding her your loyalty shall not be forgotten.

CARL. Your Highness, neither I nor any other of the Princess Snow-White's subjects asks better reward for service than a smile from her lips.

PRINCE. Well said. You love your Princess.

CARL. Love her? The birds love her; the deer, the flowers love her. Yes, your Highness, (*almost whispering*) the fairies love her!—but I must speed away.

(*Makes low bow and hurried exit. As soon as he is gone the forest children are heard outside softly.*)

No. 16. Forest Children (outside.) HA! HA! HA! WE LOVE HER.

(Soft and distinct. Let single voices sing the words in italics.)

Ha! ha! ha: we love her, (*love her*), Ha! ha! ha! we love her, (*love her*), There is

The first system of music consists of a treble and bass staff in 2/4 time. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a simple accompaniment of quarter notes and rests.

none a-bove her (*bove her*), There is none above her (*bove her*). No, not one.

The second system of music continues the melody and accompaniment from the first system. It ends with a double bar line and a final chord in the bass staff.

PRINCE. What sound is that so low and so weird?

FOREST CHILDREN (*skipping in from all sides*).

Danc-ing, tripping, gai - ly skipping, Haste we' to the Princ-es' side;

The third system of music features a more lively melody with eighth notes and sixteenth notes in the treble staff, and a bass staff accompaniment with quarter notes and eighth notes.

Come, poor Prince without do - minions, Tell us where is your fair bride?

Can't you find her? Can't you bind her? Where, O where is your fair bride?

No. 17. Duet. Prince and Children. CHILDREN, WITH YOUR LAUGHING
FACES.

PRINCE.

Chil - dren, with your laughing fac - es, Are you sprites of wood and

hill? If so, show the way to Snow - White, Let me

guard her safe from ill; Do you jest because the Prince - ess

Is the maid that I should find, . . . Then with will-ing steps I'll

fol - low, Hop - ing she'll to me be kind; Yes, with

Rit.

willing steps I'll fol - low, Trust - ing she'll to me be kind.

Rit.

CHILDREN (*sadly*).
Andantino.

Her re-treat we may not tell you, Far a - way from here she'll

dwell, And be - fore your eyes may see her, She must pass the magic

spell. Prince, your love now ar-dent, glow-ing, Soon will re-cog-nize your

bride, Yet be-fore your kiss has touched her, She'll have lain her down and

PRINCE.

Rit. died, She'll have lain her down and died. Tell the meaning of this riddle.

Rit.

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CHILDREN.

PRINCE.

We have said all that we may. What so fills my heart with sadness.

The first system of music consists of three staves. The top staff is the vocal line for the Children, starting with a treble clef and a key signature of one flat. The second staff is the vocal line for the Prince, also in treble clef. The bottom staff is the piano accompaniment, in bass clef. The lyrics are written below the vocal staves.

CHILDREN.

We shall meet a hap-pier day, When you bid us to your wed-ding.

The second system of music consists of three staves. The top staff is the vocal line for the Children, in treble clef. The bottom staff is the piano accompaniment, in bass clef. The lyrics are written below the vocal staff.

PRINCE.

CHILDREN.

None but Snow-White will I wed. Then a - way, your bride dis - cov - er.

The third system of music consists of three staves. The top staff is the vocal line for the Prince, starting with a treble clef and a key signature of one flat. The second staff is the vocal line for the Children, also in treble clef. The bottom staff is the piano accompaniment, in bass clef. The lyrics are written below the vocal staves.

PRINCE.

CHILDREN.

Find her, but to find her dead? No, we do not,
PRINCE.
No, I do not,

will not think it. Snow-White, live for him, my sweet,
will not think it. Snow-White, live for me, my sweet,

Live un-til he lays his feal-ty, King-dom, for-tune, at your feet.
Live un-til I lay my feal-ty, King-dom, for-tune, at your feet.

Then the wed - ding bells' sweet clan - gor Will re - sound through -

Then the wed - ding bells' sweet clan - gor Will re - sound through -

out the air, And the fair - ies shall be wel - comed

out the air, And the fair - ies shall be wel - comed

By the Prince and Snow-White fair. Yes, the wedding bells' sweet clangor

By the Prince and Snow-White fair. Yes, the wedding bells' sweet clangor

Will re-sound throughout the air, And the fair - ies

Will re-sound throughout the air, And the fair - ies

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, featuring chords and a bass line.

shall be wel-comed By the Prince and Snow-White fair, By the

shall be wel-comed By the Prince and Snow-White fair, By the

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, featuring chords and a bass line.

Prince and Snow-White fair, By the Prince and Snow-White fair.

Prince and Snow-White fair, By the Prince and Snow-White fair.

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, featuring chords and a bass line.

SCENE III.

[A room in the house of the seven dwarfs. A cot bed at the extreme right of the stage. Snow-White appears at the entrance.]

SNOW-WHITE. A house at last. Dare I enter! But there seems no one at home. How far I have wandered searching for the friendly children whom I long to see again. I am not hungry, for I have found wonderful clusters of the sweetest berries, and have drank at streams cool and clear, but I am very tired. How inviting these beds look, seven of them in a row. What harm could it do if I only lay down on one for a minute? [*Lies down.*] Was ever, I wonder, so comfortable a bed?

No. 18. Chorus of Forest Children outside. LULLABY.

(Adult voices may join in the humming.)
Let the breath be taken by some at one place
and by some at another, so that the humming
may be continuous like an organ—very soft.

SNOW-WHITE. What a wonderful sound
the breeze makes among the trees.

It is like the music of an Eolian harp. How it lulls me. [*Falls asleep*]

CHILDREN enter softly, singing.

1. Lul - la - by, lul - la - by, fair - ies sing thy cra - dle song,
 2 Fair - est maid, fair - est maid, we thy wand'ring steps have led,
 3. Soft - ly sleep, soft - ly sleep, thou art 'neath the fair - ies' spell,

Swing - ing low, swing - ing high, thou canst not re - sist them long;
 Thro' the dell, thro' the glade, to the dwarf's in - vit - ing bed;
 Safe - ly past pit - falls deep we have brought thee to this dell;

Fring - ed eye - lids soft - ly close, Snow - White sinks in
 Trust - ing heart now you have come, Here you'll find a
 Gen - tle breez - es fan thy brow, In thy dreams dost

Interlude.

sweet re - pose. m, . . .
 hap - py home.
 hear us now?

[*Exeunt forest children. Soon after the last one leaves, enter from the other side the seven dwarfs, passing directly to the front of the stage without seeing the Princess.*]

No. 19. Dwarfs. O WE ARE THE SEVEN DWARFS.

Play Prelude before each verse.

1. O we are the seven dwarfs,
 2. Sure no - bod - y works any
 3. And when we are weary with

crust - y and old, Who're feared by the coun - try round; We've
 hard - er than we, With shov - el and ax and pick, Way
 la - bor and toil, We turn to our lit - tle cot, Where

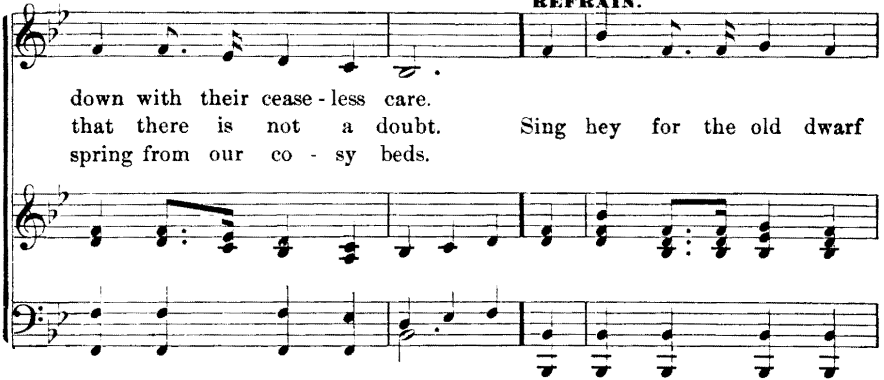
rich - es and treasures of sil - ver and gold Down fath - oms beneath the
 down in the se - cret re - cess - es of earth, By light of a lan - tern's
 soon we can set on the ket - tle to boil, For sup - per all smok - ing

ground. Yet here we live sim - ply, nor care for the state Of
 wick. For we know the veins that are rich - est in ore, And
 hot. Then when all is clean and put nice - ly a - way, We

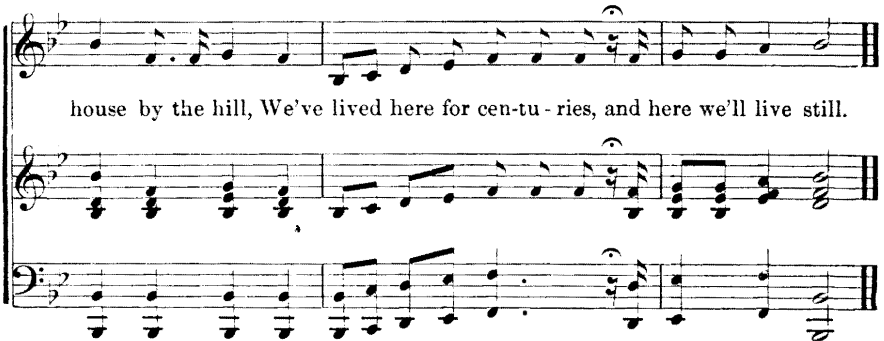
pal - a - ces rich and rare; A fig for the life of the
 know how to get it out; And where we've found plen - ty there's
 pil - low our tir - ed heads; And soon as 'tis dawn of an -

wealth - y and great, Weighed down with their cease - less care, Weighed
 still plen - ty more, Of that there is not a doubt, Of
 oth - er fair day, We spring from our co - sy beds, We

REFRAIN.



down with their cease-less care.
that there is not a doubt. Spring hey for the old dwarf
spring from our co-sy beds.



house by the hill, We've lived here for cen-tu-ries, and here we'll live still.

MAX. Well, brothers, another day's work is before us. Our breakfast over, our beds made, nothing remains to keep us. Let us be off.

HANS. What is this? A maiden, a mortal, lying on my bed. [*Dwarfs cluster around.*]

MAX. She is not an ugly creature.

HANS. She is an impudent one. [*He shakes Snow-White, who wakes and springs off the bed, rubbing her eyes.*] What do you mean by this conduct, you minx?

SNOW-WHITE. What have I done?

MAX. You have crept in here like a thief and taken liberties with our house.

SNOW-WHITE. I am not a thief, Sirs. I am a Princess.

DWARFS. A Princess. A likely story.

SNOW-WHITE. I am indeed, the Princess Snow-White. My father brought home a new wife and she was young and beautiful, but she could not love me and she sent me into the forest with Carl the Huntsman, whom she told to kill me. He spared my life, but I could not go home, and so I wandered through the wood all night and finally came here. I was so very tired that I lay down. I did not mean to go to sleep and I ask your pardon for rumpling your bed. May I make it up again?

HANS. Humph! what does a princess know about making a bed!

SNOW-WHITE. But I will show you that I can. The maids at the palace taught me. [*She spreads up the bed freshly while the dwarfs watch her.*]

MAX. Not so bad. What else can you do that is worth doing?

No. 20. Snow-White and Dwarfs (alternately). I CAN BREW.

In 2d verse the Dwarfs begin.

1. I can brew, She can brew, I can bake, She can bake, I can
2. Brothers dear, Brothers dear, You all hear, You all hear, What a

knit, She can knit, And can spin a lit - tle bit, She can
chance, What a chance, All our com - forts to en - hance, All your

spin a lit - tle bit. I can sweep, She can sweep, Fires
com-forts to en - hance. For a home, For a home Will you

keep, Fires keep, Make all clean, Make all clean, Al - ways
come, I will come, With - out fear, With - out fear, And we'll

read - y to be seen, Al - ways read - y to be seen.
fill our house with cheer, I will fill your house with cheer.

MAX. Well, brothers, she stays then?

ALL. Yes.

SNOW-WHITE. I thank you, good Dwarfs. I will do everything I can to make you comfortable.

HANS. But first of all, as soon as we are gone, lie down and sleep until you are thoroughly rested. We must take care of you now that you belong to us.

MAX. And be very careful, Snow-White, how you admit strangers. The Queen will be certain to discover that you are still alive and she will use every art against you. You can not be too careful. Remember to admit no one, and now good bye for a few hours. Brothers, I think we had better work near home to-day. Supposing we go into the woods and gather sticks for the winter; then, if any trouble befalls Snow-White, the Forest Children will warn us.

HANS. That is what we will do. Good bye, Snow-White. Be prudent. (*Exeunt dwarfs after nodding kindly to Snow-White.*)

SNOW-WHITE. Now I am no longer homeless. How far different this is from the palace; yet here I can be useful. Here I am wanted, and here I shall be happy. Ah, how very, very sleepy I am still. I believe I will follow Hans' suggestion and first of all take a few hours rest. (*Lies down again upon the bed and falls asleep. Enter the "Little Chorus."*)

No. 21. Little Chorus. SOME LITTLE BIRDS.

Speak the words very distinctly.

1. Some lit - tle birds have brought the news Of
 2. And then from out the mir - ror came A
 3. Ah, then the Queen was an - gry, And her

what their eyes have seen, They looked right in the
 most en - chant - ing voice, It said, Proud Queen, your
 face grew dark - ly red; I thought, she said, that

win-dows of The handsome, haughty Queen; They saw her take a
love - li - ness Must make your court re - joice, But far be - yond the
faith-ful Carl Had left the Prin-cess dead. But now I see that

mir - ror out And hang it on the wall, And
hills with sev - en Dwarfs, re - nowned and old, Is
I must go And brave the for - est wild, And

heard her ask it if she was The love - li - est of all.
Snow-White fair-er still than you A hun - dred thou-sand fold.
see if I can not de - stroy That vain and wick-ed child.

VIOLET. And now, since the dwarfs are not here, let us go quickly and find them, for they must be warned that danger threatens Snow-White. (*Exit.*)

(*Enter Queen, disguised as a peasant, and Snow-White awakes.*)

SNOW-WHITE (*rubbing her eyes.*) O where am I! Ah, yes. And you, my good woman, what do you wish here?

QUEEN. Only to sell some pretty wares to you, lady fair.

SNOW-WHITE. But I need nothing. I am housekeeper now for the seven dwarfs and need no finery.

QUEEN. Surely there is no harm in your looking as well as you can even if you are their housekeeper.

No. 22. Duet. Queen and Snow-White. I HAVE LACES.

I have lac - es fair and film - y for your gown, I have

The first system of the musical score is in 4/4 time. It 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 one flat (B-flat). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines. The bass line provides a steady accompaniment.

rib - bons for your tress - es fall - ing down, I have kerchiefs red and

The second system continues the musical score. The vocal line has lyrics and rests. The piano accompaniment and bass line continue with their respective parts. The notation includes various musical symbols such as notes, rests, and accidentals.

gold - en, all of silk. For your nee - dle I have cambric white as

The third system concludes the musical score. It follows the same format as the previous systems, with a vocal line, piano accompaniment, and bass line. The lyrics are completed in this system. The score ends with a final chord in the piano part.

milk; I have gir-dles, too, that make a maid-en trim, When

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are: "milk; I have gir-dles, too, that make a maid-en trim, When". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature.

laced with care a-round her waist so slim. So la-dy, if you'll

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing from the first system. The lyrics are: "laced with care a-round her waist so slim. So la-dy, if you'll". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature.

trust yourself to me, Right soon yourself in bright array you'll see.

The third system of the musical score consists of three staves. The top staff is the vocal line, continuing from the second system. The lyrics are: "trust yourself to me, Right soon yourself in bright array you'll see.". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature. The number "3920" is printed at the bottom center of the page.

SNOW-WHITE.

I fear I should not list-en to your voice, And yet those pretty
QUEEN.
You fear you should not listen to my voice, to my voice, And yet those pretty

things my eyes re-joice ; Your wares are ve - ry tempting, I must
things your eyes re-joice, your eyes rejoice ; My wares are ve-ry tempting, you must

own, And yet I must let all, yes, all a - lone.
own, yes, you must own, And must you, then, let all, let all a - lone?

SNOW-WHITE. No, I must not let you linger here. It would not be honest. I have no money.

QUEEN. Who talks of money? I will trust you, pretty one. Only let me lace this girdle on you. See what a fine and pretty shape it has. I have taken a fancy to you, child, and would like to see you more richly dressed.

SNOW-WHITE (*hesitatingly*). The girdle is very pretty. [*She allows the Queen to lace it up on her.*] O, not—not so tight! Ah! [*Snow-White falls to the floor.*]

QUEEN (*triumphantly*). The deed is done. No longer your hateful beauty will pursue me. But I hear footsteps. Away! Away! [*Exit.*]

[*Enter dwarfs hurriedly.*]

DWARFS. Snow-White! [*They kneel in semi-circle around her.*]

MAX. Brothers, she does not answer. What is to be done?

HANS. Rub her hands, fan her. Perhaps she has only fainted.

MAX. No, I fear it is as the forest babies said. The queen-mother has been here. What is this about her waist?

HANS. A cruelly tight girdle. Cut the string. Now we will loosen it. Rub her hands well, brothers. There, do you see? Her eyelids quiver. They open. Snow-White, you have come back to us!

[*Dwarfs dance and sing around her while she raises herself slowly on one elbow and finally stands up.*]

No. 23. Dwarfs and Snow-White. SKIP, DANCE.

Not too fast.

Skip, dance, skip, dance, Snow-White has waked from her

trance! Dance, skip, dance, skip, Col - or re - turns to her lip!

Dear lit - tle maid - en - ly house - keep - er ours, Pure as a

dew - drop and sweet as the flowers, Tell us who here in the

still morn - ing hours, Laced you with hor - ri - ble grip.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and single notes.

SNOW-WHITE.

Brothers, listen, I lay a-sleep on the bed, Something woke me,

The second system also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and single notes.

Up then I lift - ed my head; There stood a wom - an I

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and single notes.

ne'er saw be - fore, Showed me of pret - ti - est things such a store,

Laced on this gir - dle— I knew noth - ing more Till you a - woke me.

DWARFS. It was the Queen.

SNOW-WHITE. The Queen!

MAX. Snow-White, you must be more careful. She is evidently a witch.

SNOW-WHITE. Her eyes shone very brightly.

HANS. I'll warrant you. Come, brothers, let us get back to our work. Time presses on and waits for no man. Be prudent, Snow-White.

MAX. Yes, be careful, my child.

[Exit Dwarfs, kissing their hands to Snow-White, who returns the salute.]

SNOW-WHITE. I will be careful, kind brothers. And now I must be busy too as they work so hard. I think I must see if there is not work to be done in the little garden. Ah, what a fortunate escape I had! I can not believe it was the Queen in that humble garb, yet how rich her wares were. [Exit.]

(Enter Queen enveloped in a cloak and with a basket on her arm. She looks cautiously around.)

QUEEN. Where has that wretched girl disappeared? I stopped at the little hut in the forest and consulted my mirror, and I found that I had not done the work completely. Snow-White still lives. I hear a step. I hope it is none of the dwarfs!

PRINCE (enters). Good day, Dame. I only looked in to thank you for a drink of water I just took from your spring.

QUEEN. That was not all you looked in for.

PRINCE. What more then?

QUEEN. You search up and down the land for a maiden. You thought she might even be here.

PRINCE (eagerly). I perceive you have the art of magic. Ah, help me to find her and name your own reward.

QUEEN. Begone. I do not even know what she is like.

PRINCE. I can tell you that.

No. 24. Song. Prince. SHE'S LIKE A RADIANT LILY.

The musical score is written in 3/4 time and consists of two systems. Each system includes a vocal line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one flat (B-flat).

1. She is like a ra-diant li - ly, Pure and high, all maids a-
 2. Soft and staid is her de-mean-or, Graceful is her air - y

bove; Truth to tell, I nev-er saw her, But I know this from my
 tread; White her skin, as rose leaves snowy, Bright her lips, as rose leaves

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love. In her eyes twin-stars of good-ness Cast their light a-long the
red. High and no - ble is her bear-ing, For of roy - al blood is

way, And her ab - sence is as dark-ness, While her presence brings the
she, And my hon - ored queen I'll make her, If she'll stoop to mar-ry

day; Yes, her ab - sence is as dark - ness, While her
me; And my hon - ored queen I'll make her, If she'll

pres-ence brings the day.
stoop to mar-ry me.

QUEEN (*aside*). I must get him away from here at any cost. (*Aloud*). I have a sudden insight that your maiden lies a prisoner in the gnome's retreat. Would you deliver her?

PRINCE. At the price of my life.

QUEEN. Then come this way. I will show you the direction in which you should ride.

PRINCE. Lead on. You shall be rewarded. (*Exeunt.*) (*Enter Snow White.*)

SNOW-WHITE. I have weeded quite a space in the garden, and now for the indoor work. I am not so ignorant as the dwarfs believe me, as I will show them. (*Takes a broom and sings.*)

No. 25. Song. Snow-White. CAN A PRINCESS SWEEP A ROOM.

(Let the sweeping commence with Prelude and be in time with music. Other movements as in song.)

Moderato.

1. Can a princess sweep a
2. Can she draw the ta-ble

room? Yes, she can. Well and neatly with a broom? Yes, she can.
 out? Yes, she can. Set the plates and cups a-bout? Yes, she can.

Can she sprinkle shining sand? Strew the floor with careful
 Can she clean the forks and knives, Like the best of young house-

hand? Yes, she can, yes, she can.
 wives? Yes, she can, yes, she can.

[A knock at the door, and the queen speaks.]

QUEEN. Vegetables to-day?

SNOW-WHITE. No. [*Sings.*] "Can she clean the forks and knives?" [*Suiting action.*]

QUEEN (*pushing the door open*). Of course you want to buy vegetables of me.

SNOW-WHITE. I must not talk to you. I must not even look at you. [*Sings.*] "Like the best of young housewives. Yes, she can." [*Continuing to rub the knives.*]

QUEEN. The dwarfs always buy vegetables of me. They will be displeased with you if you send me away.

SNOW-WHITE (*stopping and looking at her*). O, I wonder if they will?

QUEEN. Why, of course. Do you suppose they want nothing fresh for their supper?

SNOW-WHITE. O, dear. I wish I had asked them.

QUEEN. Well, you are an odd sort of a girl, I declare. However, since you are so suspicious, I will just leave my basket there that the dwarfs may not be disappointed, and they will pay me to-morrow. Come, now, you are going to be a good customer of mine. I hope you won't refuse to eat this fine apple?

SNOW-WHITE. Thank you, but I must refuse.

QUEEN. Why?

SNOW-WHITE. There might be something wrong with it.

QUEEN (*laughing*). Well, hear the child. Supposing I eat one half and you the other. What then?

SNOW-WHITE. Ah, then, of course it must be safe. It looks very nice.

QUEEN (*cutting apple in two*). It is nice. You shall eat the red half and I the yellow.

[*Bites her half and passes the other to Snow-White, who by this time should be standing near the bed. As soon as Snow-White swallows the first bit of apple she falls upon the bed. The Queen makes pretense of helping her, and lifts her wholly upon the bed, where she lies as if dead.*]

QUEEN. Is she quite gone? [*Puts hand on Snow-White's heart.*] Quite, quite still. All is over, and I am without a rival in the world. [*Takes mirror from her pocket.*]

No. 26. Queen. FAITHFUL FRIEND.

The musical score is for the song "Faithful Friend" by the Queen. It is written in 4/4 time with a key signature of one flat (B-flat). The score consists of three staves: a vocal line for the Queen, a piano accompaniment line, and a bass line. The lyrics are: "Faith-ful friend, my tri-umph speak, Tell me, mir - ror, fine and small,". The piano accompaniment features a simple harmonic structure with chords and single notes. The bass line provides a steady accompaniment.

Am I not in all the land The fair-est one of all?

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is G minor (two flats) and the time signature is 4/4. The lyrics are: "Am I not in all the land The fair-est one of all?"

VOICE (*outside*).

La - dy queen, you stand a - lone, Fair-est you, tho' all be fair;

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is G minor (two flats) and the time signature is 4/4. The lyrics are: "La - dy queen, you stand a - lone, Fair-est you, tho' all be fair;"

With your beau-ty and your grace No one can now com-pare.

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is G minor (two flats) and the time signature is 4/4. The lyrics are: "With your beau-ty and your grace No one can now com-pare."

QUEEN (*kissing the mirror*). At last! At last! [*Exit running.*]

[*Enter Little Chorus.*]

VIOLET. We met the wicked Queen and we are afraid! Why does Snow-White lie so still on the bed? [*The children surround her, then run off the stage crying out.*]
 Max, Hans, come quickly!

[*Enter dwarfs, followed by all the forest children. The dwarfs kneel about the bed and chase Snow-White's hands and listen for her breathing.*]

MAX. All is vain, brothers, and children all. Snow-White is gone from us.

[*Enter Prince hastily.*]

PRINCE. Where is the old witch who so cruelly deceived me? What is this? Who is this sleeping maiden?

HANS. She is dead. It is the Princess Snow-White.

PRINCE (*kneeling by the bed*). My princess found too late. [*Kisses her hand.*]
 She is as beautiful as though in full life and health. O, give her to me, good dwarfs.

MAX. No, she is ours.

PRINCE. But I am the prince of your country. I will guard her in the most sumptuous state. Let me, I beg of you, have her carried to my palace. I have searched for her far and near. I would have made her my Queen. Do not deny me so much consolation in my great disappointment. [*The dwarfs nod at each other.*]

MAX. It shall be as you desire.

No. 27. Requiem. SLEEP WELL, THOU GOOD AND SWEET ONE.

FOREST CHILDREN AND DWARFS.

Slow and soft.

The musical score is set in 4/4 time with a key signature of one flat (B-flat). It features four staves: a vocal line for the Forest Children and Dwarfs, a vocal line for the Prince, and two piano accompaniment staves (treble and bass clef). The vocal lines begin with a rest for the first measure, followed by a series of notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

1. Sleep well, thou good and
 2. Sigh all ye winds of

sweet one, Sleep well, thy woes are o'er; A hush is o - ver nat - ure, For
even - ing, Sing low, ye murm'ring breeze, A re - qui - em for Snow-White, A-

Snow-White is no more. There's not a bird or - flow - er That did not hold thee
mong the for - est trees. And all ye tim-id creatures That dwell within the

Prelude for Interlude.

dear, And will not mourn thy go - ing, From paths that knew thee here.
 wood, Come gaze up - on the maid - en, So pure, so sweet, so good.

[At the close of the Requiem the Prince carefully raises Snow-White, the Dwarfs standing somewhat between her and the audience.]

MAX. What is this? Her eyelids quivered! She breathes!

[Snow-White's eyes unclose. She looks at the Prince and rises. The falling of the apple from her mouth spoken of in the next scene need not be represented. It can be supposed to take place, she being somewhat concealed from the audience.]

PRINCE. She lives!

[Any grouping to make an effective tableau will here be in order.]

No. 28. Full Chorus (excepting Prince, who should remain with his head bowed). SHE LIVES, LET JOYFUL PRAISES RING!

She lives! she lives! Let joy - ful prais - es ring! Let joy - ful
 prais - es ring! she lives! she lives! Let joy - ful prais - es ring!

[Let curtain fall just before last line.]

SCENE IV.

[*The grounds near the young King's palace. Forest children on the stage.*]

ARBUTUS. This is a strange place for the Forest Children.

DAFFODIL. Yet where would we not follow our dear Snow-White?

ARBUTUS. How wonderful it was that so soon as they lifted her from the couch the poisoned apple dropped from her throat and she arose as well as ever.

DAFFODIL. And to-day she weds the Prince. Of course we had to come to Snow-White's wedding. But who is this that advances with such a stately tread.

[*Enter Queen and Carl.*]

QUEEN. This is the place. And now, Carl, I will tell you why we have taken this long and secret journey. I learned long since that you disobeyed me and spared the Princess Snow-White's life.

CARL. Yes, your Majesty; but heaven only knows if she is alive still.

QUEEN. She is not. She perished, and with her perished my only rival. But this morning when I awoke and consulted my mirror I learned that here at this palace dwelt a young Queen who surpassed me. I determined not to eat or drink until I had seen her face, and as I chose to journey in haste and without formality, I selected you as my escort. But look, she comes, the young Queen, and with her the King.

[*Enter Snow-White and the Prince, preceded by the seven Dwarfs. They should enter from back, and the instant the Queen's last words are spoken the chorus "All Hail" should begin. Snow-White's veil should conceal her face. They should come well to the front of the stage, the Queen and Carl being a little back and at one side.*]

No. 29. Chorus. Forest Children. ALL HAIL.

1. All hail to the
2. All hail to the

2020

Queen! All hail to the King! Let bells, sweet and clear, thro' the
Queen! All hail to the King! We pledge ev - 'ry heart to be

whole king-dom ring; With hearts light and gay this bright wed-ding
loy - al and true. A la - bor of love our serv - ice shall

Prelude for Interlude.

day, Our joy - ful voic - es raise, and our hom - age pay.
prove, And time will show how glad - ly we bow to you.

No. 30. Solo Voices and Quartet. THAT LIGHT AND STATELY TREAD.

QUEEN.

That light and state-ly tread I'm

(Keep accomp. subdued, so that the Queen's voice shall be prominent.)

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes (G4, A4, B4, G4) and the left hand plays a steady bass line of quarter notes (G3, B2, D3, G2).

al - most sure I know; I fear my ri - val is not dead, I

The second system continues the vocal line with the lyrics "al - most sure I know; I fear my ri - val is not dead, I". The piano accompaniment continues with the same rhythmic pattern as the first system.

fear my ri - val is not dead, Although my mir - ror told me

The third system continues the vocal line with the lyrics "fear my ri - val is not dead, Although my mir - ror told me". The piano accompaniment continues with the same rhythmic pattern as the first system.

so, Although my mirror told me so. What wondrous turn of

For-tune's wheel Has bro't the dead to life, No oth - er than my

PRINCE.

Prin - cess fair Can be the young King's wife. You're welcome Carl, the

hunts-man bold, A faith - ful friend and true, My Queen will greet no

SNOW-WHITE.

guest to - day More joy-ful - ly than you. Not e'en the sight of

that dark face Shall chill my joy to-day, The sun - shine

dwelling in my heart, The sun-shine dwelling in my heart Can

ne'er be driven a - way, Can ne'er be driven a - way.

SNOW-WHITE.

No, no, not e'en that dreaded face Shall chill my joy to-day, The
QUEEN.
That light and stately tread, And now that face, that face I know! My
PRINCE.
You're wel - come, huntsman bold, A faith-ful friend and true, My
CARL.
What wondrous turn of Fortune's wheel Has bro't the dead to life, No

sun-shine dwell-ing in my heart Can ne'er be driven a - way; The
 ha - ted ri - val is not dead, Although my mir - ror told me so; My
 Queen will greet no com - er here More joy - ful - ly than you; My
 oth - er than the Prin-cess fair Can be the young King's wife; No

sunshine dwelling in my heart Can ne'er be driven away.
 ha - ted ri - val is not dead, Al-tho' it told me so.
 Queen will greet no comer here More joy - ful - ly than you.
 oth - er than the Princess fair Can be the young King's wife.

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QUEEN. Yes. It is Snow-White.

PRINCE. And you are her would be murderess. What punishment can be invented severe enough for you?

MAX. I suggest, your Majesty, that she be made to dance at the festivities to-day in red-hot slippers until she falls down dead.

SNOW-WHITE. And I, your Majesty, plead for forgiveness for all on this happy day.

PRINCE (*to Queen*). Then leave this place. If you are found within this kingdom under any pretext or in any guise at any time your life pays the forfeit.

QUEEN. Come, Carl, I would not deign to stay longer here.

CARL. Your Majesty, I remain with my rightful sovereign. [*Kneels to Snow-White. Exit Queen.*]

SNOW-WHITE. It is well, Carl. Remain with us, faithful friend.

No. 31. Finale. HAIL, ONCE AGAIN.

FOREST CHILDREN AND DWARFS.

Hail, once a-gain, to the love-ly Queen,

Hail, once a-gain to the King; Re - ech - o the song thro' the

for - est wide, Let mountain and wood-land ring. Ye birds, sing your

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). The lyrics are: "for - est wide, Let mountain and wood-land ring. Ye birds, sing your". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time.

sweet-est notes this hap - py day, Ye bells send a-broad a wel - come

The second system of music consists of three staves. The top staff is a vocal line in G major, continuing from the first system. The lyrics are: "sweet-est notes this hap - py day, Ye bells send a-broad a wel - come". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time.

call; May long life and hap - pi - ness at - tend our no - ble King,

The third system of music consists of three staves. The top staff is a vocal line in G major, continuing from the second system. The lyrics are: "call; May long life and hap - pi - ness at - tend our no - ble King,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time.

And his bride, the fair - est Queen of all.

The first system consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics "And his bride, the fair - est Queen of all." The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and eighth notes.

SNOW-WHITE.

Faith - ful friends of for - est green, Sweet the praise you

The second system consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics "Faith - ful friends of for - est green, Sweet the praise you". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and eighth notes.

bring; Your love . . . is the joy and pride Of

The third system consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics "bring; Your love . . . is the joy and pride Of". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and eighth notes.

Sing B-flat here, not B.

Snow - White and your King. May peace and joy at-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "Snow - White and your King. May peace and joy at-". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a simple harmonic accompaniment.

tend your way, May fears no more ap - pal, . . . While

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "tend your way, May fears no more ap - pal, . . . While". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues with a similar harmonic accompaniment.

now with grate-ful hearts we sing, O wel-come, wel-come all.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "now with grate-ful hearts we sing, O wel-come, wel-come all.". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music concludes with a final chord.

PRINCE.

Yes, wel - come, wel - come all, Thrice wel - come, wel - come all, True,
 CARL (*coming near the Prince and Snow-White.*)

Long live the Queen, Long live the King, Yes,

SNOW-WHITE.

Faith - ful friends of for - est green, Sweet the praise you
 PRINCE.

Faith - ful friends of for - est green, 'Tis sweet the praise you
 CARL.

Hail a - gain the love - ly Queen, All hail, all hail to
 FULL CHORUS.

Hail, once again, to the love - ly Queen, Hail, once again to the

bring; Your love is the joy and pride Of
 bring; Your love is the joy and pride Of
 King, to the King; Re - ech - o the song thro' the for - est wide, Let
 King; Re - ech - o the song thro' the for - est wide, Let

Snow-White and your King. May peace and joy . . at-
 Snow-White and your King. May peace and joy at-
 mountain and woodland ring, woodland ring, Ye sweet birds, sing this
 mountain and woodland ring. Ye birds, sing your sweetest notes this

tend your way, May fears no more ap - pal, . . . While
 tend your way, May fears no more ap - pal, . . . While
 hap - py day, Ye bells, send out your call, your call; May
 hap - py day, Ye bells, send abroad a wel - come call; May

now with grate - ful hearts we sing, O,
 now with grate - ful hearts we sing, O,
 hap - pi - ness at - tend our King, And the
 long life and hap - pi - ness at - tend our no - ble King, And the

wel - come, wel - come all.

wel - come, wel - come all. O loy - al sub - jects, wel - come

fair - est Queen of all. Long live the Queen, long live the

bride, the fair - est Queen of all. Yes,

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in treble clef with lyrics. The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef.

here. All mag - ic arts are vain,

King. Long life at - tend your reign,

Long . life and hap - pi - ness at - tend your glo - rious reign,

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in treble clef with lyrics. The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef.

To pre - vent her glo - rious reign. Long live the Queen,
 Long life and hap - pi - ness your glo - rious reign. Long live the Queen,
 Long life and hap - pi - ness at - tend your glorious reign! Long live the Queen!

Bless - ing the King, Let all the aisles of the for - est ring.
 Long live the King! Let all the aisles of the for - est ring.
 Long live the King! Let all the aisles of the for - est ring.

Long live the Queen, Bless - ing the King, Let all the aisles of the

Long live the Queen! Long live the King! Let all the aisles of the

Long live the Queen! Long live the King! Let all the aisles of the

O happy, hap - - py day, May peace and

fo - rest ring. O happy day, O hap - py day,

fo - rest ring. O happy day, O hap - py day,

fo - rest ring. O happy day, O hap - py day, May peace and

joy . . . at - tend your way; . . . O hap-py
 May peace and joy at - tend your way, attend your way; O hap-py
 May peace and joy at - tend your way, at-tend your way.
 joy at - tend your way, at - tend your way.
 hap - - - py day, . . . O
 hap - - - py day, . . . O
 O hap - py day, O hap - py day, May peace and
 O hap - py day O hap - py day, May peace and
 O hap - py day, May peace and

hap - - - - py day.

hap - - - - py day.

joy at-tend your way, at-tend your way. O hap - py day, O hap - py

joy at-tend your way, at-tend your way. O hap - py day, O hap - py

day, O hap - py day, O hap - py day.

day, O hap - py day, O hap - py day.

2920

