

TO
The St Cecilia Society of New York
and its Conductor
MR VICTOR HARRIS.

FAIRY DAY

Three Idylls for Female Chorus
AND
Small Orchestra.

*The Poems Written
BY
WILLIAM ALLINGHAM

The Music Composed
by
CHARLES VILLIERS STANFORD

OP. 131

Copyright.

Price 3/- net.

ORCHESTRAL PARTS MAY BE HIRED FROM THE PUBLISHERS.

London.
STAINER & BELL, LTD
58 Berners Street, W.

**The Poems are printed by kind permission of Mr Allingham*

FAIRY DAY.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Closed —+—
M
1544
S7857
I.
FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO. *pp*

p

SOPRANO SOLO. *A* *p* 3

Fai-ries and Elves! Gone is the

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

Copyright, MCMXIII, by Stainer & Bell, Ltd S & B. 1326.

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

mf light, Fai-ries be-gin,-

there goes a bird!

SOPRANO I. **B**

SOPRANO II.

ALTO I. *pllegato*

ALTO II.

For dreams now are fad-ing, Old

B

thoughts in new__ morn - ing; *p*
 Dull spec - tres and gob - lins to

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

low__ stars are set - ting, Its loft - y stars
 low__ stars are set - ting, Its loft - y stars *pp*

C

dwin - dle and hide in the sky.

dwin - dle and hide in the sky.

D

p *3* *3* *cresc.* *3*

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

D

mf

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

dew.

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "Gam-bols the snake, Mer-ry bird shrills," followed by a long note. The second line is a vocal line with the lyric "dew." below it. The bottom two lines are the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

This system contains the next two lines of the musical score. The vocal melody continues with the lyrics "Ho-ney bees pass, Morn - ing is new." The piano accompaniment continues with similar rhythmic patterns and chordal textures.

E

p

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

E **A**

This system contains the final two lines of the musical score. The vocal melody begins with a piano (*p*) dynamic and the lyrics "Pure joy of the cloudlets, All rip-pled in crimson!". The system is marked with a large "E" above the first line and "A" above the last line. The piano accompaniment features more complex, flowing patterns in both hands.

SOPRANO SOLO.

mp
O look how the

- far o - ver worlds_ edge The night - fear is rolled; O

mf
Great_ One Up - lifts him - self king - ly

look_ how the Great_ One Up - lifts him - self_ king - ly At

look_ how the Great_ One Up - lifts him - self_ king - ly At

once the wide_ morn - ing is *cresc.*

once the wide_ morn - ing is *cresc.*

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

flood - - - ed with gold.
flood - - - ed with gold.

F *p*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line starting with a forte (F) dynamic and a mezzo-piano (mp) dynamic, with a triplet of eighth notes. The lyrics are "Fai-ries, a - rouse!". The second system continues the vocal line with lyrics "flood - - - ed with gold." and "flood - - - ed with gold.", featuring a triplet of eighth notes. The piano accompaniment in the bottom system consists of sixteenth-note patterns in the left hand and chords in the right hand, marked with a piano (p) dynamic.

mp 3
Fai - ries, a - rouse!

mp 3 3
Mix with your song Harp-let and

p

Detailed description: This system contains the third and fourth systems of music. The top system shows a vocal line with a mezzo-piano (mp) dynamic and a triplet of eighth notes, with lyrics "Fai - ries, a - rouse!". The second system continues the vocal line with lyrics "Mix with your song Harp-let and", featuring two triplet markings. The piano accompaniment in the bottom system continues with sixteenth-note patterns and chords, marked with a piano (p) dynamic.

mp 3 3
Harp-let and pipe, Thrilling and clear!

mp 3
Fairies, a - rise!

pipe, Fairies, a - rouse!

Detailed description: This system contains the fifth and sixth systems of music. The top system shows a vocal line with a mezzo-piano (mp) dynamic and triplet markings, with lyrics "Harp-let and pipe, Thrilling and clear!". The second system continues the vocal line with lyrics "Fairies, a - rise!". The third system shows a vocal line with lyrics "pipe, Fairies, a - rouse!". The piano accompaniment in the bottom system continues with sixteenth-note patterns and chords.

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

This system contains the first two systems of music. The top system has a vocal line with lyrics "Harp-let and pipe, Thrill-ing and" and a piano accompaniment. The second system continues the vocal line with lyrics "Mix with your song Harp-let and pipe," and the piano accompaniment. The piano part features a prominent triplet figure in the right hand.

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

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics "clear! Chant in a" and a piano accompaniment. The second system continues the vocal line with lyrics "mp Swarm on the bough! Swarm on the bough!" and the piano accompaniment. The piano part features a prominent triplet figure in the right hand.

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

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics "through! Chant in a" and a piano accompaniment. The second system continues the vocal line with lyrics "Swarm on the bough Swarm on the bough!" and the piano accompaniment. The piano part features a prominent triplet figure in the right hand.

throng! Morn-ing is ripe, Wait-ing to
 Morn-ing is ripe, Wait-ing to
 Chant in a throng!
 Chant in a throng!

mf *p*

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

dim. *dim.* **G**

cresc. **G**

The merle and the sky-lark Will
 The merle and the sky-lark Will

p *p* *dim.* *p*

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

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

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

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

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

one.
 one.
 one.
 one.
 one.

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

Allegro leggiero.

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

Allegro leggiero.

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

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

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

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

day!

day!

day!

day!

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

stacc.

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

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

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

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

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

bo - - - soms, Clear blue
 bo - - - soms, Clear blue
 bo - - - soms, Clear blue
 bo - - - soms, Clear blue

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

sum - mer - day!

sum - mer - day!

sum - mer - day!

sum - mer - day!

p

Spring-lets, *p*

brook-lets, *p*

Spring-lets, *p*

brook-lets, *p*

M

p

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

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

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

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

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

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

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

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

cresc.

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

cresc.

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

mf

N

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

the live - long sum - mer

the live - long sum - mer

the live - long sum - mer

the live - long sum - mer

day! the sum - mer

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

day! the sum - mer

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

day!
day!
day!
day!

f *sf/z* *dim.* **P** *p*

8

3 7 3 3 3 3

Detailed description: This is a musical score for voice and piano. The top four staves are for the voice, each with the lyric 'day!'. The piano accompaniment consists of two staves. The score is in G major (one sharp) and 4/4 time. It begins with a piano (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. There are several dynamic markings: *sf/z* (sforzando with accent) appears in the second and third systems. A *dim.* (diminuendo) marking is present in the fourth system. A first ending bracket labeled '8' spans the final two measures of the fourth system. The piece concludes with a piano (*p*) dynamic marking and a **P** (Piano) instruction.

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

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

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

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

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

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

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

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

II

FAIRY NOON.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I. SOPRANO. Hear the call! — Fays, be

II. Hear the call! Fays, be

I. ALTO Hear the call! Fays, be

II. Hear the call! Fays, be

PIANO. *p* *piu p* *pp* *tr*

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

PIANO. *pp* *p*

A

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Stir no sound The

Stir no sound The

Stir, no sound the for - est round!

Stir no sound the for - est round!

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

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

B

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

B

Let all things hush, That fly or
 creep.

Let all things hush, That fly or
 creep.

C

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

C

Let all things hush, That fly or creep,

poco accel.

Tree and bush,

poco accel.

Tree and bush,

Air and ground!

D *rall.*

Tempo I.

First system of piano introduction. Treble clef starts with a piano (*p*) dynamic. Bass clef features sixteenth-note patterns with slurs and fingerings (6, 6, 6).

Second system of piano introduction. Treble clef has chords and sixteenth-note patterns. Bass clef continues with sixteenth-note patterns. A *cresc.* marking is present in the bass line.

Third system of piano introduction. Treble clef has chords and sixteenth-note patterns. Bass clef continues with sixteenth-note patterns.

Vocal and piano accompaniment for the chorus. The vocal part consists of four staves, each with the lyrics "Hear the call! Si - lence". The piano accompaniment is on the bottom two staves. Dynamics include *p* and *cresc.*

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

One and all

One and all

One and all

One and all

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Più lento.

III. FAIRY NIGHT.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

Piano introduction in D major, 3/4 time, marked *Allegretto tranquillo*. The score consists of two staves (treble and bass clef) with a piano (*p*) dynamic. The melody is characterized by flowing eighth and sixteenth notes, often beamed together.

SOLO SOPRANO. ***A****p*

SOLO SOPRANO. ***A****p*. The vocal line begins with the lyrics "Moon soon" and is accompanied by the piano. The piano part continues with a similar melodic texture to the introduction, with a *pp* dynamic marking.

sets now, Elves cradled on the bough. Day's fays drop a-sleep:

The vocal line continues with the lyrics "sets now, Elves cradled on the bough. Day's fays drop a-sleep:". The piano accompaniment provides harmonic support with a steady eighth-note accompaniment.

S.S. Dreams thro' the for - est creep.

Soprano Solo (S.S.) line with the lyrics "Dreams thro' the for - est creep.".

S.I. Day's fays drop a-sleep:

Soprano I (S.I.) line with the lyrics "Day's fays drop a-sleep:".

S.I. Day's fays drop a-sleep: Dreams thro' the

Soprano II (S.I.) line with the lyrics "Day's fays drop a-sleep: Dreams thro' the".

A.I. Day's fays drop a-sleep:

Alto I (A.I.) line with the lyrics "Day's fays drop a-sleep:".

A.II. Day's fays drop a-sleep: Dreams thro' the

Alto II (A.II.) line with the lyrics "Day's fays drop a-sleep: Dreams thro' the".

Piano accompaniment for the final section of the page, continuing the melodic and harmonic themes established earlier.

Dreams _____

Dreams, thro' the for - est creep.

for - est creep, _____ they creep.

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

thro' the for - - - est creep. _____

Dreams thro' the

Dreams thro' the

Dreams thro' the

Dreams thro' the

for - - est creep.

for - - est creep.

for - - est creep.

for - - est creep.

poco sost.

Allegro leggiero. (♩ = ♩)

p

When broad - ens the

pp

moon - light

mp

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

mp

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

mp

When - dar - kles the

mp

When - dar - kles the

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

We sink in-to rest.

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

for - est We sink in-to rest,

Allegretto. (Tempo I.) (♩ = d) SOLO SOP. *mf*

Shine

rest.

Allegretto. (Tempo I.) (♩ = d)

p 3 3 3 3

fair star a - bove!

pp

Love's come, hap - py love!

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

8-----

The first system of the musical score features a vocal line and four instrumental staves. The vocal line begins with the lyrics "Love's come, hap - py love!". The instrumental staves are arranged in two pairs. The first pair of staves has the lyrics "Haste, hap - py" and is marked with a piano (*pp*) dynamic. The second pair of staves also has the lyrics "Haste, hap - py" and is marked with a piano (*pp*) dynamic. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fermata is placed over the eighth measure of the piano accompaniment, indicated by "8-----".

Haste, hap - py wed - ding night,

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____ Full

wed ding night, _____ Full

8-----

The second system of the musical score continues the vocal and instrumental parts. The vocal line starts with "Haste, hap - py wed - ding night,". The four instrumental staves follow, each with the lyrics "wed - ding night, _____". The first two staves are followed by the word "Full" on the third and fourth staves. The piano accompaniment continues in the grand staff, with a fermata over the eighth measure, indicated by "8-----".

f Full moon, round _____ and

Full moon, round _____ and

Full moon, round _____ and

moon, _____ round _____ and

moon, _____ round _____ and

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Full moon, round _____ and". The first vocal line starts with a dynamic marking of *f*. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

E bright! _____

bright! _____

bright! _____

bright! _____

bright! _____

E 8-----
dim. *pp*

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "bright! _____". The piano accompaniment is in the right and left hands. The first vocal line starts with a dynamic marking of *f*. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The system ends with a dynamic marking of *pp* and a fermata over the final note.

Allegro leggiero (♩ = ♩)

But not till her

cir - cle is lost in the west,

But not till her cir - cle is

But not till her cir - cle is

But not till her cir - cle is

But not till her cir - cle is

lost in the west,

lost in the west,

lost in the west,

lost in the west,

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

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

p

We'll

We'll

p **G**

And crouch us to rest!_____

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

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

G

Tempo I. ma più tranquillo (♩=♩)

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

pp

H

sings! Fade!

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

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

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

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

ppp

p Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

pp

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

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

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

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

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

(♩ = ♩) *pp*

We sink in-to rest

pp

We sink in-to rest

pp

We sink

pp

We sink

Più tranquillo. (♩ = ♩)

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

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

Più tranquillo. (♩ = ♩)

40 Selected Songs of the Elizabethan and Jacobean Composers

Edited and Arranged
with the original accompaniments by
EDMUND H. FELLOWES

Book I

- 1 What then is love, sings Corydon . . . *Ford*
- 2 Flow, my tears *Dowland*
- 3 When Laura smiles *Rosseter*
- 4 Say, Love, if ever thou didst find . . . *Dowland*
- 5 My sweetest Lesbia *Campian*
- 6 There is a garden in her face „
- 7 In Sherwood lived stout Robin Hood . . *Jones*
- 8 Rest, sweet nymphs *Pilkington*
- 9 Down, down, proud mind *Corkine*
- 10 Of all the birds that I do know *Bartlet*

Book II

- 1 Come again, sweet love doth now invite *Dowland*
- 2 Follow your saint *Campian*
- 3 When to her lute Corinna sings „
- 4 Fair sweet cruel *Ford*
- 5 Willow song *Anonymous*
- 6 Now what is love? *Jones*
- 7 Sleep, wayward thoughts *Dowland*
- 8 Sorrow, stay „
- 9 If she forsake me *Rosseter*
- 10 Diaphenia, like the daffdowndilly . *Pilkington*

Book III

- 1 Love is a bable *Jones*
- 2 Fain would I change that note *Hume*
- 3 Down a down, thus Phyllis sung . . . *Pilkington*
- 4 Weep you no more, sad fountains . . . *Dowland*
- 5 What then is love but mourning? . . . *Rosseter*
- 6 The cypress curtain of the night . . . *Campian*
- 7 Jack and Joan „
- 8 If my complaints could passions move *Dowland*
- 9 Awake, sweet love „
- 10 Now I see thy looks were feigned . . . *Ford*

Book IV

- 1 On a time the amorous silvy *Atley*
- 2 Finetta, fair and feat *Cavendish*
- 3 Not full twelve years twice told *Ford*
- 4 Come, Phyllis, come into these bowers . . „
- 5 I saw my lady weep *Dowland*
- 6 Fine knacks for ladies „
- 7 Love's god is a boy *Jones*
- 8 Now peep, bo-peep *Pilkington*
- 9 Fair, if you expect admiring *Campian*
- 10 Follow thy fair sun „

Published for High and Low Voice

Price, Each Book, 2/6 net

R 32 90

STAINER & BELL, Ltd., 58, BERNERS STREET, LONDON, W.1.