



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

FAIRY DAY

Three Idylls for Female Chorus

POEMS BY

WILLIAM ALLINGHAM

MUSIC BY

CHARLES VILLIERS STANFORD.

OP. 131.

Price 60 cents.

ARTHUR P. SCHMIDT,

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FAIRY DAY.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op. 131.

I. FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO.



SOPRANO SOLO.



Fai-ries and Elves! Gone is the

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

Copyright, 1913, by Stainer & Bell Ltd.

Assigned 1913, to Arthur P. Schmidt.

A. P. S. 10036.

night, Sha-dows grow thin, Bran-ches are stirred; Rouse up yourselves, Sing to the

mf light, Fai-ries be-gin,-

there goes a bird!

SOPRANO I. **B**

SOPRANO II.

ALTO I. *piu legato*

ALTO II.

For dreams now are fad-ing, Old

B

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

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

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 horizontal line indicating a continuation of the melody. The second line is a piano accompaniment consisting of a single treble clef staff with a whole note rest. Below this are two more empty treble clef staves. The bottom part of the system shows the piano accompaniment in grand staff notation (treble and bass clefs), featuring a rhythmic pattern of eighth notes and chords.

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

This system contains the next two lines of the musical score. The vocal line continues with the lyrics "Ho-ney bees pass, Morn - ing is new." followed by another long horizontal line. The piano accompaniment remains a single treble clef staff with a whole note rest, with two more empty staves below it. The grand staff piano accompaniment at the bottom continues with the same rhythmic pattern as the first system.

E

p

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

E **A -**

This system contains the final two lines of the musical score. The vocal line begins with a piano (*p*) dynamic and the lyrics "Pure joy of the cloudlets, All rip-pled in crimson!". The piano accompaniment is a single treble clef staff with a whole note rest, with two more empty staves below it. The grand staff piano accompaniment at the bottom features a more complex melodic line with slurs and ties. The system concludes with the letters "E" and "A -" positioned above the piano accompaniment staves.

SOPRANO SOLO.

mp

O look how the

mf

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

O

Great One Up - lifts him - self king - ly

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

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

once the wide morn - ing is

cresc.

cresc.

once the wide morn - ing is

cresc.

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

flood - - - ed with gold.

flood - - - ed with gold.

F *p*

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

p

mp *3* *3*
 Harplet and pipe, Thrilling and clear! Fairies, a - rise!

pipe, Fairies, a - rouse!

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

This system contains the first two systems of music. The top system features a vocal line with lyrics "Harp-let and pipe, Thrill-ing and" and a piano accompaniment. The second system continues the vocal line with lyrics "Mix with your song Harp-let and pipe," and includes a piano accompaniment. The piano part consists of two staves (treble and bass clef).

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

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics "clear! 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 includes a piano accompaniment. The piano part consists of two staves (treble and bass clef).

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 features 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 includes a piano accompaniment. The piano part consists of two staves (treble and bass clef).

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

mf *p*

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

dim. *dim.*

cresc. *G*

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

p *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 -

H

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

p *cresc.*

H

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

cresc.

one.
 one.
 one.
 one.
 one.

mf

mf

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

Allegro leggiero.

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

Allegro leggiero.

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

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

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

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

K

day!

day!

day!

day!

K

p

p

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

pp *stacc.*

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

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

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

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

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

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

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

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

bo - - soms, Clear blue

bo - soms, Clear blue

bo - soms, Clear blue

bo - - soms, Clear blue

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

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

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

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

sum - mer - day!

sum - mer - day!

sum - mer - day!

sum - mer - day!

p

M

Spring-lets,

brook-lets,

Spring-lets,

brook-lets,

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!

cresc.
 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

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

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

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

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

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

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

p *f* *N*

the live - - long sum - - mer

the live - - long *mf*

the live - - long sum - - mer

the live - - long *mf*

the live - - long *mf*

day! the sum - - mer

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

day! the sum - - mer

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

cresc.

day!
day!
day!
day!

sfz
sfz
dim.
P
p

This musical score is for a voice and piano piece. It consists of five systems of staves. The first system features four vocal staves, each with the lyric "day!". The piano accompaniment begins in the second system. The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. Dynamic markings include *sfz* (sforzando), *dim.* (diminuendo), and **P** (piano). There are also markings for *p* (piano) and *sfz* (sforzando) in the piano part. The piano part features complex textures with arpeggiated chords and melodic lines, often with slurs and accents. A fermata is present over a chord in the second system. The score concludes with a final piano flourish in the fifth system.

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

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

II.

FAIRY NOON.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I. SOPRANO. Hear the call! Fays, be

II. SOPRANO. Hear the call! Fays, be

I. ALTO. Hear the call! Fays, be

II. ALTO. Hear the call! Fays, be

PIANO. *p* *più 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

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.

pp

pp

pp

pp

B

Let all things hush, That fly or

pp

creep.

creep.

creep.

Let all things

C

Let all things hush, That fly or creep,

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

Let all things hush, That fly or creep,

hush, That fly or creep,

C

poco accel.

Tree and bush,

poco accel.

Tree and bush,

Tree and bush,

D *rall.*

Air and ground!

Air and ground!

Air and ground!

Air and ground!

D *rall.*

Tempo I.

First system of piano introduction. Treble clef starts with a whole note chord. Bass clef has a whole rest followed by a sixteenth-note triplet starting in the second measure. The triplet continues across the first and second measures of the next system. A piano (*p*) dynamic marking is present in the first measure.

Second system of piano introduction. The sixteenth-note triplet continues from the previous system. A *cresc.* (crescendo) marking appears in the second measure.

Third system of piano introduction. The sixteenth-note triplet continues. The piano part concludes with a final chord in the first measure of this system.

Vocal and piano accompaniment for the first system. The vocal line consists of four staves, each with a *p* dynamic marking. The lyrics are: "Hear the call! Si - lence". The piano accompaniment is on the bottom two staves, featuring chords and some melodic fragments.

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

One and all

One and all

One and all

One and all

One and all

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Più lento.

III. FAIRY NIGHT.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic.

SOLO SOPRANO. *Ap*

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

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

The third system features the lyrics "Dreams thro' the for - est creep." The vocal line and piano accompaniment continue through this system.

The fourth system contains the lyrics "Day's fays drop a-sleep:". The piano accompaniment continues with a consistent rhythmic accompaniment.

The fifth system contains the lyrics "Day's fays drop a-sleep: Dreams thro' the". The piano accompaniment continues.

The sixth system contains the lyrics "Day's fays drop a-sleep:". The piano accompaniment continues.

The seventh system contains the lyrics "Day's fays drop a-sleep: Dreams thro' the". The piano accompaniment continues.

The final system shows the piano accompaniment concluding the piece. The right hand has a more active melodic line, while the left hand provides a steady bass line. The piece ends with a final chord in G major.

pp.

Dreams _____

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

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

thro' the for - - - est creep. _____

Dreams thro' the

Dreams thro' the

Dreams thro' the

Dreams thro' the

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

for - - est creep.

for - - est creep.

for - - est creep.

for - - est creep.

poco sost.

Allegro leggiero. (♩ = ♩)

p

When broad - ens the

pp

C

moon - light

mp

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

mp

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

mp

When - dar - kles the

mp

When - dar - kles the

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

We sink in-to rest.

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

for - est We sink in-to rest,

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

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

Shine

rest.

The second system begins with a tempo and dynamic marking: 'Allegretto. (Tempo I.) (♩ = ♩) SOLO SOP. p'. The vocal line starts with the word 'Shine' and then has a 'rest.' The piano accompaniment continues with a similar rhythmic pattern.

Allegretto. (Tempo I.) (♩ = ♩)

fair star a - bove!

The third system starts with the tempo marking 'Allegretto. (Tempo I.) (♩ = ♩)'. The vocal line begins with the lyrics 'fair star a - bove!' and includes a dynamic marking 'pp' (pianissimo) at the end. The piano accompaniment features a more active bass line with triplets and a melodic line in the right hand.

Loves 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 consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Loves come, hap - py love!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The system concludes with a fermata over the final measure, marked with an "8" and a dashed line.

Haste, hap - py wed - ding night,

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

Full

Full

8-----

The second system of the musical score continues with the vocal parts singing "Haste, hap - py wed - ding night,". The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a fermata over the final measure, marked with an "8" and a dashed line.

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

f

E
bright!
bright!
bright!
bright!
bright!

E
dim.
pp

Allegro leggiero (♩ = ♩)

But not till her

cir - cle is lost in the west,

But not till her cir - cle is

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,

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

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

We'll

We'll

And crouch us to rest!_____

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

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

G

Tempo I. ma più tranquillo (♩=♩)

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

pp

H

sings! *pp* Fade!

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

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

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

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

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

ppp

(♩ = ♩) p

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

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

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

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

pp

(♩ = ♩)

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

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

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

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

(♩ = ♩)

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

dim.

dim.

dim.

dim.

(♩ = ♩) *pp*

We sink in-to rest

pp

We sink in-to rest

pp

We sink

pp

We sink

Più tranquillo. (♩ = ♩)

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

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

Più tranquillo. (♩ = ♩)

CANTATAS

for

== WOMEN'S VOICES. ==



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

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