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Novello's

School

Music



ARTHUR SOMERVELL

THE

ENCHANTED PALACE

TWO SHILLINGS

LONDON

NOVELLO & CO., LTD.

NOVELLO'S SCHOOL MUSIC.

EDITED BY W. G. McNAUGHT.

THE ENCHANTED PALACE

AN OPERETTA FOR SCHOOLS AND CLASSES

IN TWO ACTS

THE LIBRETTO WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

ARTHUR SOMERVELL.

PRICE TWO SHILLINGS, NET.

Tonic Sol-fa Edition, Eightpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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THE ENCHANTED PALACE.

"THE Enchanted Palace" is a new version of a story that has cheered and charmed the childhood of many generations, the evergreen legend of "The Sleeping Beauty."

It is the seventeenth birthday of the beautiful Princess Crystal, and the opening of Act I. discloses her fairy guardians in an apartment of the palace. Their endeavours to fill her life with perfect happiness have been to an extent thwarted by a powerful but malicious fairy, who now appears, and with triumph proclaims that the Princess is to die at noon. The Fairy of Life, unable to wholly undo the mischief of her potent adversary, undertakes to throw a spell over the entire palace by which the Princess and all about her shall fall into a profound slumber for a hundred years. During this long interval the sleepers are to be protected by an enchanted ticket and remain motionless as figures of marble. At the expiration of the century the spell is to be broken by the arrival of a Prince from over the mountains.

The fairies vanish, and without change of scenery the preparations for the royal festivities proceed. Much amusement should be created by the humorous characters; the three pillars of the State, viz., the Wise Man, the Poet, and the Jester; also by the Chancellor, and the impecunious King, who, in acknowledgment of his subjects' loyalty, presents them, through his minister, with a new and beautiful scheme of taxation which shall include them all. At the stroke of noon, while a dance is in progress, the Fairy enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage—the Princess, the King and Queen, the maids of honour and courtiers—become instantly fixed and motionless. This tableau closes the First Act.

Act II. reveals the outside of the thicket a hundred years afterwards, and the arrival of Prince Emerald, who learns the story of the sleeping Princess from the fairies who appear as village maidens.

The removal of the thicket presents the still and silent scene as in the tableau closing Act I. The Prince, who has been maliciously delayed in the woods, enters as the century is on the point of expiring, and just in time to frustrate the evil Fairy, who is waiting the moment to turn palace and people into dust! He takes the hand of Princess Crystal and the spell is broken, the dance being resumed where it had been stopped a hundred years before. Prince Emerald's story, which is received with huge merriment, leads to much complication and bewilderment, and gives scope to the humorous characters; but, being eventually confirmed, all ends in happiness.

There are several parts for non-singers; and any number of persons may be introduced into the enchanted tableau, which also gives opportunity for a great variety of costumes and colours and the exercise of artistic skill.

The Enchanted thicket might be easily represented by a row of tall shrubs placed toward the front of the stage, or by the paper foliage which is readily obtainable.

THE ENCHANTED PALACE.

CHARACTERS.

KING. (*Spoken only.*)

PRINCE EMERALD. (*Soprano.*)

CHANCELLOR. (*Mezzo-Soprano.*)

KING'S WISE MAN. (*Soprano.*)

„ JESTER. (*Mezzo-Soprano.*) } *Concerted in Trios.*

„ POET. (*Mezzo-Soprano.*) }

QUEEN. (*Spoken only.*)

PRINCESS CRYSTAL. (*Mezzo-Soprano.*)

LADIES OF THE QUEEN. }

„ „ PRINCESS. } (*Chorus. S. & A.*)

CHIEF MAIDEN. (*Small singing part. Mezzo-Soprano.*)

COURTIERS.

FAIRIES--

FAIRY OF LIFE. (*Spoken only.*)

„ „ DARKNESS. (*Mostly spoken. Can be spoken throughout.*)

„ „ THE PALACE. (*Mezzo-Soprano.*)

„ GUARDIANS OF THE PRINCESS. (*Chorus. S. & A.*)

There are eight singing parts and three spoken parts. Choruses for S. & A. Two Scenes only are required.

CONTENTS.



PART I.

No.		Page
1.	INTRODUCTION... ..	1
2.	SOLO AND CHORUS OF FAIRIES, "Borne upon the morning breeze"	1
3.	CHORUS OF FAIRIES, "Spirit! whosoe'er thou art"	5
4.	CHORUS OF FAIRIES, "Lo! the maid of beauty rare"	8
5.	TRIO (<i>Wise Man, Jester, and Poet</i>), "Three servants are we"	11
6.	MARCH AND CHORUS, "Hail to the King!"	16
7.	SONG (<i>the Chancellor</i>), "A beautiful scheme of taxation"	18
8.	CHORUS, "O sweet Princess"	21
9.	DANCE	28
10.	CHORUS OF FAIRIES (<i>behind the Scenes</i>), "Peaceful through the silent years"	30

PART II.

11.	INTRODUCTION AND CHORUS, "We are the spirits of love and joy"	32
12.	SONG (<i>Prince Emerald</i>) AND CHORUS, "I have wandered o'er the mountains"	35
13.	SOLI AND CHORUS, "Ha! I see it now!"... ..	41
14.	SOLO (<i>Princess Crystal</i>), "Upon my couch"	48
15.	FINAL CHORUS, "With beams of love and golden smiles"	50

PART I.

SCENE.—An apartment in the King's Palace. Morning. At the back of the stage there are two thrones, one for the King and the other for the Queen, between the two there is a couch for the Princess. These will be occupied in the Tableau which closes PART I. The whole should be decorated as elaborately as possible. Fairies discovered.

No. 1.

INTRODUCTION.

PIANO.

Andante.

pp

(Curtain).

No. 2. SOLO AND CHORUS OF FAIRIES.—“BORNE UPON THE MORNING BREEZE.”

SOPRANO.

mf

Borne up-on the morn-ing breeze, We have come o'er lands and seas;

Doh is D.

{ m :- f | s :- l | f :- s | m :- : | m :- f | s :- l | f :- s | m :- : - ;

ALTO.

mf

Borne up-on . . the morn-ing breeze, We have come o'er lands and seas;

{ d :- r | m :- r : d e | r :- d : t, | d :- : - | d :- r | m :- r : d e | r :- d : t, | d :- : - ;

mf

O - ver wood - land vale and height, Waft - ed on . our pin - ions light.

{ d' : - : t | l : - : t : d' | t : - : r | s : - : - : | d' : - : t | l : - : t : d' | t : - : l | s : - : - : }

O - ver wood - land vale and height, Waft - ed on . our pin - ions light.

{ m : - : r | d : - : r : m | r : - : m : fe | s : - : - : | m : - : r | d : - : r : m | r : m : fe | s : - : - : }

Tell . us, then, O sis - ter dear, Why you wish our pre - sence here,

{ l : - : t : de' | r' : - : r' | s : - : l : t | d' : - : - : | f : - : s : l | t : - : t | m : - : b : se | l : - : - : }

Tell . us, then, O sis - ter dear, Why you wish our pre - sence here,

{ de : - : r : m | f : r : d | t : - : d : r | d : - : - : | r : - : m : f | f : - : r | m : - : m | m : - : - : }

why you wish our pre - sence here.

{ r' : - : d' : l | s : - : l | f : - : s | d : - : - : | : : | : : | : : | : : ||

why you wish our pre - sence here.

{ f : - : f | f : m : de | r : - : d : t, | d : - : - : | : : | : : | : : | : : ||

FAIRY OF THE PALACE.

Gen - tle Fai-ries, in my care, You have placed a maid-en fair; And I now have

{ | m .,f:s l | f .s :m | m .,f:s l | f .s :m | d' .,t:l,t,d' }

sought your aid, For I see a deep-ning shade. Dark dis-as-ter, and dis-tress,

{ | t .l :s | ta f .,m:r,m,f | m r :d | l, .,l:l .l | t, .d,r:m }

Ga - ther round our sweet Princess!

{ | t, .d,r:m .,l, t, .d,r:m | : | : | D.t. =l' .,t,d' .r' }

CHORUS.

Sis-ters, hear! de-spite our powers,

{ | t .d' :l .t | a.d.f.F. =m .f :r .m | d .r :t, (s) || l, l, .- :l, .,l, | t, .,t:r .d,t, }

Sis-ters, hear! de-spite our powers,

{ | : | : | : || l, l, .- :l, .,l, | t, .,t:r .d,t, }

Dan - ger o'er our dar - ling lowers. . . Summon ev - 'ry spell and charm, To pro -

{ | d .,d :d .d | r .r :f .m ,r | ^{C.t.} m1,l,- :l .l | t .,t :r' .d' ,t } }

Dan - ger o'er our dar - ling lowers. . . Summon ev - 'ry spell and charm, To pro -

{ | d .,d :d .d | r .r :f .m ,r | m1,l,- :l .l | t .,t :r' .d' ,t } }

- tect her from all harm. . . Dark dis - as - ter, and dis - tress, Ga -

{ | m' .l :d',t,l,se | t :l'm | m .,m :l .l, | t, .d,r :m | d .r :m .s } }

- tect her from all harm. . . Dark dis - as - ter, and dis - tress, Ga -

{ | l .l :m,r,r | r :d,s, | d .t, :l, .l, | l, .l, :l, .se, | l, .t, :d ,de } }

- ther round our sweet Prin - cess!

{ | f .l :d' .t | l :se | l : | : | : | : } }

- ther round our sweet Prin - cess!

{ | r .re :m { .f | m :f .m,r d } : | : | : | : } }

Fairy of the Palace.—Seventeen years ago to-day, when the Princess Crystal was born, we all assembled and gave her our choicest gifts. At your desire I became the Fairy of the Palace, and remained to guard her from all evil influences. I have made her pathway bright and beautiful. But alas! of late a spell, stronger than mine own, has cast a shadow over her against which I contend in vain. Let then each one now say with what gift she endowed the Princess, and perchance we may find the cause of the evil we deplore.

1st Fairy.—My gift to the Princess was a gentle heart full of love and tenderness for all.

2nd Fairy.—I decreed that she should win the love of all around her.

3rd Fairy.—I gave her beauty of face and form.

4th Fairy.—My gift was happiness and freedom from all pain.

Fairy of the Palace.—Good gifts all. Whence then comes the ill? Let us by our united power bring its author into our presence.

No. 3. CHORUS OF FAIRIES.—“SPIRIT! WHOSOE’ER THOU ART.”

1st SOPRANO.

Spi-rit! who - so - e'er thou art, That hast played this e - vil
 Doh is F.
 { | l₁ .l₁ :- | l₁ .d :m .l | s :- .f | m :m .r | d .m :l .d' | t :- .l }

2nd SOPRANO.

Spi-rit! who - so - e'er thou art, That hast played this e - vil
 { | l₁ .l₁ :- | l₁ :d .m | r :- .r | d :t₁ .t₁ | l₁ .d :m .l | f :f }

ALTO.

Spi-rit! who - so - e'er thou art, That hast played this e - vil
 { | l₁ .l₁ :- | l₁ :l₁ .d | l₁ :se₁ | l₁ :se₁ .se₁ | l₁ :d .m | r :d }

PIANO.

part, . . Our u - nit - ed sum-mons hear, When we bid thee now ap -
 { | l :se | t :t | r' :- .l | l :t | d' :l | s :f | m :m | m :- .m }

part, Our u - nit - ed sum-mons hear, When we bid thee now ap -
 { | m :- | se :se | l :- .f | f :l | l :m | r :r | d :r | m :- .m }

part, Our u - nit - ed sum-mons hear, When we bid thee now ap -
 { | t₁ :- | m :m | f :- .r | r :r | m :d | l₁ :l₁ | l₁ :t₁ | d :- .m }

(The Fairy of Darkness appears.,

- pear! ap - pear! ap - pear!
 { | l : - | - : .l | t : - | - : .t | d' : - | - : - ||

- pear! ap - pear! ap - pear!
 { | f : - | - : .f | l : - | - : .l | l : - | - : - ||

- pear! ap - pear! ap - pear!
 { | d : - | - : .d | f : - | - : .f | fe : - | - : - ||

ff

FAIRY OF DARKNESS.

Ha! ha! you can compel my presence by your united powers, but you cannot undo what I have wrought!

Listen, and hear how I, whom you despise, have been more than a match for you all.

Allegro.

sf *ff* *ff*

When the Princess was born and you all assembled at the palace, I was not invited,

But I was there nevertheless, and when you had all spoken and departed, I, speaking the last, gave her *my* gift.—

The gift of early death!

ff *ff*

Ha! ha! the shadows are already about her, and when the clock strikes twelve to-day—

*(Exit, with a look of triumph.)**Andante.**She dies!*

ff *ff* *ff* >

SOPRANO.

p

7

1. O cru - el shame! O ruth-less heart! That could such pain . . . de
 2. sink, O gold - en light of noon! Let darkness fill . . . the
 { : | :m' || r' :- .d' | t.r':d'.t | l :- .s | m.s:l.t | d':m' | - :r'.d' }

ALTO.

1. O cru - el shame! O ruth-less heart! That could such pain de

2. sink, O gold - en light of noon! Let darkness fill the

{ : | :l.s || f :- .m | r.f:m.r | d :r | m.m:f.s | s :- | :f.m }

vises; . . . De - spite our care, de - spite our love, } To - day our dar - ling dies, Our
 skies! . . . For nought is left but grief and tears—

vises; . . . De - spite our care, de - spite our love, } To - day our dar - ling dies, . . . Our
 skies! . . . For nought is left but grief and tears—

1st time.

2nd time.

dar - ling dies! 2. Sink, dies!
 { m :d' | - :t | l :- : | : : : : : | :m' | l :- : }

dar - ling dies! 2. Sink, dies!
 { m :- | se :- | l :- : | : : : : : | :m | l :- : }

(Fairy of Life appears.)

Fairy of Life.—Not so! She shall not die! I too was there, and guessing the evil intent of the dark Fairy I hid behind the curtains until she had spoken and gone. Then I spoke last of all, and my gifts were long life and the love of a gallant Prince. I could not wholly undo the work of a Fairy older than myself, but I have decreed that instead of death the Princess shall fall into a profound sleep which shall remain unbroken for a hundred years. At the end of that time she shall be awakened by the Prince of

whom I have spoken. That she may not be distressed upon awakening, all in or about the palace, even her little dog, shall remain during the whole time, unconscious and motionless as statues of stone. And that she may not be disturbed, an enchanted thicket of thorns shall arise around the palace, hiding its walls, and preventing any from entering therein. Thus shall our good wishes triumph over the evil, and our beloved Princess yet enjoy all the gifts with which the loving Fairies have endowed her.

No. 4. CHORUS OF FAIRIES.—“LO! THE MAID OF BEAUTY RARE.”

Andante grazioso.

SOPRANO. *pp*

1. Lo! the maid of beau - ty rare, . . .
 2. Peace - ful through the si - lent years, . . .

Doh is D.
 { : : | : : || m : s : d' | l : - : s | m : s : d' | l : - : s }

ALTO. *pp*

1. Lo! the maid of beau - ty rare, . . .
 2. Peace - ful through the si - lent years, . . .

{ : : | : : || d : r : m | f : r : m.r | d : r : m | f : r : m.r }

PIANO. *pp*

Andante grazioso.

Still . . shall be . . the Fai - ries' care, Night and day our
 Free . . from sor - rows, free . . from fears, Sleep - ing till the

{ m : s : d' | m' : r' : t | l : - : t : d' | r' : - : - | m : s : d' | l : - : s }

Still . . shall be . . the Fai - ries' care, . . . Night and day . . our
 Free . . from sor - rows, free from fears, . . . Sleep - ing till . . the

{ d : m : m | fe : s : s | s : - : f | l . t : s . l : f . s | m : r : m | f : r : m . r }

guard we'll keep, . . . While she rests in slum - ber deep;
 spells shall break, . . . Till we bid our dar - ling wake;

{ m : s : d' | l : - : s | m : s : d' | m' : r' : t | d' : - . t : l | s : - : - }

guard we'll keep, . . . While she rests in slum - ber deep;
 spells shall break, . . . Till we bid our dar - ling wake;

{ d : r : m | f : r : m . r | d : m : m | f e : s : s | m : - : f e | s : - : - }

Dark dis - as - ter, dire dis - tress, Shall . . . not shade our
 Wake o'er lov - ing hearts to reign, Wake . . . to life and

{ s : - : s | d' : - : d | r : m : f | s : - : t a - : l : l | l : s : m }

Dark dis - as - ter, dire dis - tress, Shall . . . not shade our
 Wake o'er lov - ing hearts to reign, Wake . . . to life and

{ r : m : r | d : - : d | d : - : d | d : - : s | - : f : f | f : m : d }

p Più mosso.

sweet . . . Prin-cess!
 joy . . . a - gain. } Tra la la la la, tra la la la la,

{ f : - : m : r | d : - : - : | d' . t : l : d' | l : - : - : | d' . t : l : d' | r' : - : - : }

sweet Prin-cess!
 joy a - gain. } Tra la la la la, . . . tra la la la la

{ d : - : t, | d : - : - : | : : | f . m : r : f | m : - : l | t . l : s . l : s . f }

Più mosso.

p

tra la la la la la la la, tra la la la la la la la, tra la la la la la la la la
 { m' r' : d' r' : m' d' | r' : t : r' | d' t : l t : d' l | t : s : - | l s : f s : l f | s : d' : s }

la la la, tra la la la la la la la la la la, tra la la la la,
 { m : s : d' | t l : s l : t s | l s : f e s : l f e | s : m : - | : : | d r : m f : s }

la la la la la.
 { m f : s : s | s : - : - | : : | : : | : : | : : }

tra la la la la.
 { d r : m : r | d : - : - | : : | : : | : : | : : }

mf

Tempo 1mo.

1st time. 2nd time.

pp *pp*

(While singing the last Refrain the Fairies disperse, and exeunt. Enter, the King's Wise Man, the King's Jester, and the King's Poet.)

No. 5.

TRIO.—“THREE SERVANTS ARE WE.”

WISE MAN.

Allegretto.

Allegretto.

mf

WISE MAN. Three

JESTER. Three

POET. Three

PIANO.

Doh is Ed.

ser-vants are we of the throne and state, We ev-er up-on his Ma-jes-ty wait, We

ser-vants are we of the throne and state, We ev-er up-on his Ma-jes-ty wait, We

ser-vants are we of the throne and state, We ev-er up-on his Ma-jes-ty wait, We

f

make the laws with-out de-bate, We ser-vants of the crown, . .

make the laws with-out de-bate, We ser-vants of the crown,

make the laws with-out de-bate, We ser-vants of the crown, . .

ser - vants of the crown! O I am the Wise Man all se - vere, I

f. E?
 { | d : - : t, : l, | t, : - : d | ¹m : - : | : : m | l : - : l : l | s : m : d | r : - : m | l, : - : l, | }

ser - vants of the crown!

{ | l, : - : l, | l, : - : se, | ¹m : - : | : : | : : | : : | : : | : : | }

ser - vants of the crown!

{ | m, : - : m, | m, : - : m, | ¹m : - : | : : | : : | : : | : : | : : | }

wis - dom pour in the roy - al ear; With se - crets of state my brain is fraught, The

B? t.
 { | d : - : r | m : - : r : d | m : - : f | s : - : s | l : l : t | d' : s : m | f : - : s | m : - : m' l, | }

JESTER.

lines on my brow are the lines of thought. I'm ser - vant of . . the crown! And

G. t. m. l.
 { | t, : - : d : r | m : - : r : d | t, : - : d | l, : - : m, | l, : - : l, | d : l, : d | m' s : - : - | : : s, | }

mf

I am the Jest - er light of heart, Who ev - er must play a cheer - ful part; I

{ | d : - : d : d | m : d : m | s : - : s | s : - : s, | d : d : d | m : d : m | s : - : s | s : - : s, | }

rall.

ga-ther up stores of mirth to use, When the King is as-sailed by dumps or blues. I'm

B.P.t.

{ | d : m : s | f : r : t, | d : - : m | s, m, m, | b, | - : b, : se, | l, | - : t, | d : - : t, | t, | - : t, | }

rall.

a tempo.

ser- vant of . . the crown!

{ | m : - : r | d : - : t, | l, | r : - : d | t, | - : l, | s, | d : - : t, | l, | - : s, | f, | m, | - : : | : : | }

POET.

mf

That

{ | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : | }

a tempo.

WISE MAN (*aside*).

mf

Is clear - ly seen!

{ | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : | }

JESTER (*aside*).

mf

Is clear - ly seen!

{ | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : | }

I'm the King's Po - et is clear - ly seen, By my length of hair and my

{ | l, | - : l, | l, | d : l, | d | m : - : m | m : - : m, m, | l, | - : l, | d : l, | d | }

His length of hair!

His length of hair!

care - less mien ; I weave his re-nown in-to cheer - ful lays, That peo - ple un-born may

rall. *ff a tempo.*

(Aside.) (Poor people!) Three servants are we of the

rall. *ff a tempo.*

(Aside.) (Poor people!) Three servants are we of the

sing his praise. Three servants are we of the

rall. *a tempo.* *ff*

throne and state, We ev - er up - on his Ma - jes - ty wait, The Jes - ter, the Po - et, the

throne and state, We ev - er up - on his Ma - jes - ty wait, The Jes - ter, the Po - et, the

throne and state, We ev - er up - on his Ma - jes - ty wait, The Jes - ter, the Po - et, the

Sage se - date, Three ser - vants of the crown !
 { | d' : - : r' | m' : - : r' | d' : - : t : l | m : - : se | l : - : | : : | : : | : : }

Sage se - date, Three ser - vants of the crown !
 { | l : - : t | t : - : t | l : - : m | m : - : m | m : - : | : : | : : | : : }

Sage se - date, Three ser - vants of the crown !
 { | m : - : l | se : - : m | m : - : r : d | m : - : r | d : - : | : : | : : | : : }

Wise Man.—Yes. But hasn't it ever struck you that while it is pleasant to feel that we are thus important, there *are* times when our duties are just a little bit trying? For instance, at dinner yesterday when my thoughts were otherwise occupied, the King suddenly demanded wisdom. I gave him the choicest sample I could command, but, from his reply, I have my doubts as to whether he *quite* appreciated it. His precise words were "Wise Man, you are an ass."

Jester.—O that's nothing! Last evening I was suffering from toothache, and had just got my poultice nicely adjusted, when I was summoned by the King who had returned disappointed from the chase and required mirth. I entered with a cheerful, albeit a swollen countenance, and said, "Whence, your Highness, comes this lowness?" His reply was touching.

Both.—What said he?

Jester.—Nought in words. He merely raised his foot. He had not removed his royal hunting boots, and I was quite put out.

Poet.—But what are your troubles compared to mine? I have to celebrate in verse the prowess of a monarch who has never been in battle in his life, and who is terrified at the sight of a sword. Last night, after I had gone to bed, he sent for me; "Well, Poet," said he, "tomorrow is the birthday of the Princess. Hast thou prepared appropriate verses for so august an occasion?" "Nay, your Majesty," I replied, "in

obedience to your royal command, I am preparing further songs to commemorate your Majesty's peerless valour in the field." "Good," said he, "but put that aside for the nonce, and have ready by tomorrow morning a few score of verses in honour of our daughter's birthday." I have toiled all night, and here are the rhymes. I will read them to you.

Both.—*Don't, pray don't!* we will not so far trouble you.

Poet.—Nay, I count not the trouble in the cause of friendship. (*Reads*—)

"None more fair was e'er beheld
 Than the maid with tresses golden."—

Both.—*Don't, pray don't!*

Jester.—We have always been good friends, hav'n't we?

Wise Man.—We never did aught to harm you, did we?

Poet.—What mean you?

Wise Man.—What we mean is this, in a few minutes you will perchance read it to the Court, let us then wait, and thereby not only have the pleasure of listening to your verses, but also the pleasure of anticipating that pleasure. Peace! here comes the King.

(*Enter the King and Queen, Ladies of the Queen, Courtiers of the King, and the Chancellor. The Poet hastily hands round copies.*)

No. 6.

MARCH AND CHORUS.—“HAIL TO THE KING!”

Allegro moderato.

PIANO. *ff*

The first system of the piano accompaniment consists of two staves. The upper staff is in G major (one flat) and 2/4 time, featuring a melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

CHORUS (sung from the copies).

ff
Hail to the King! our no - ble King! With awe his dough - ty deeds we sing,
Doh is E?

{ | s : l , s | d' : t . l | s : - f | m : - f | s : l | f : m | r : - d | r : - } }

Hail to the King! our no - ble King! With awe his dough - ty deeds we sing,

{ | m : f , f | m : f | m : r | d : - d | d : d | t , : d | r : - d | t , : - } }

Long be his name in song . . a - dored, For foe - men fly be - fore his sword!

{ | m : f , m | l : - d' | d' : t . l , se | l : . l | t : d' | r' : t : s . m | s : l , fe | s : - } }

Long be his name in song a - dored, For foe - men fly be - fore his sword!

{ | t , : r , , r | m : m | f : r | d : m | s : fe | s : m . d | t , : d | t , : - } }

Hail to the King! our val - iant King! Let all the land . . . with

{ | s : s ., s | s :- .s | s :- .s | s .s : l .t | d' : s | m : f }

Hail to the King! our val - iant King! Let all the land . . . with

{ | s : s ., s | s :- .s | s :- .s | s .s : f .f | m :- | d : r }

plau - dits ring!

{ | s :- | s :- | s :- | - : | : | : | : | : | : ||

plau - dits ring!

{ | m :- | f :- | m :- | - : | : | : | : | : | : ||

ff

Queen.—Silence! stand aside, sir! Why am I thus slighted? prithee explain, Sir Poet, or dread the bowstring!

Poet.—May it please the Queen's most excellent Majesty—there is a second verse.

Queen.—It shall not be sung! Methinks thou art a traitor! I'll not be praised in second verses. Beware! Second verses indeed!

(*She retires to her throne, at back, in displeasure.*)

King.—Loving subjects! With joy we greet you on this auspicious day! Let the three pillars of the state stand forth. Wise Man, hast thou laid by stores of wisdom for this great occasion?

Wise Man.—I have, my liege. A deep solemnity that defies expression—(*he is stopped by the King*).

King.—Yes, that's the sort of solemnity we like—stand back. Where's our Fool? Is thy wit in trim? Thou wert in sorry form last night. I hope our answer did not hurt thee.

Jester.—Nay, O King, but I was much moved thereby. 'Twas quite an unexpected rise.

King.—Good. Where's our Poet? Hast thou prepared the lines in honour of the Princess's birthday?

Poet.—I have, your Majesty, in fifty verses, which, with your royal permission, I will now read. (*suppressed groans.*)

“None more fair was e'er beheld
Than the maid with tresses golden.”—

King.—Good. That'll do. Stand back! Where's the Chancellor? Have all things been arranged as we commanded?

Chancellor.—All, so please your Majesty. The populace even now throng in the courtyard, and are eating and drinking to their hearts' content.

King.—Eating, drinking! who said aught of eating and drinking! who's to pay for that, you sorry knave?

Chancellor.—May it please your Majesty, knowing the state of the royal exchequer, I took the precaution to add a footnote to your Majesty's gracious invitation, to the effect that each person should bring his or her own victuals and drink for the day.

King.—It is well. We will go forth presently and smile upon them. In the meantime my trusty friends and loving subjects, be it known unto all that we are deeply sensible of the loyalty and devotion which we have this day received from all

parts of our realm. (*Cheers.*) We have therefore decided to commemorate our daughter's birthday by bestowing upon all a token of our own royal favour. (*Cheers.*) After much consideration as to the form which this should take we have decided upon a comprehensive addition to the taxation, the nature whereof we have instructed our Chancellor to make known, and we hope you will all be duly grateful. (*Cheers.*) (*The King retires to his throne.*)

No. 7. SONG (THE CHANCELLOR).—"A BEAUTIFUL SCHEME OF TAXATION."

Allegro.

VOICE.

mf

1. In the twen - ti-eth year of his Ma - jes-ty's reign, I
 2. There's a tax on poor peo - ple be - cause they are poor, And

Doh is A♭.

{ | : : | : :s, s | d :-r :d | t, :-l :s | d :-r :m | f :-s }

Allegro.

PIANO.

f

make known his Ma - jes-ty's pleasure, And none in the land will have
 like-wise a tax on the wealth-y; There's a tax on the sick for the

{ | m :r :d | t, :-t, :d | l, :l : : | : :s, s | d :-r :d | t, :-l :s, }

cause to com-plain, For his fa - vour it flows without mea - sure. }
 pains they en - dure, And a tax on the strong and the health - y. }

{ | d :-r :m | f :-s :s | m :-r :d | l, :-t, :d | r :s, : : | : : }

Let us all sing, Long live the King! All his dear sub - jects Are

{ | s₁ :-l:t₁ | d :- :- | r :m :-f | s :- :- | f :-m:r | m :-r:d }

f

CHORUS.

un - der his wing! Let us all sing, Long live the King!

{ | l₁ :-t:t₁ | r :- :- | s₁ :-l:t₁ | d :- :- | r :m :-f | s :- :- }

ff

CHANCELLOR.

Of the rich and the poor, and the
There's a tax on all peo - ple who

{ | : : | : : | : : | : : | :m:l | s :-l:t | d' :-s:m }

All his dear sub - jects Are un - der his wing!

{ | f :-m:r | m :-r:d | l₁ :-d:t₁ | d :- :- | : : | : : }

mf

great and the small, He's been think - ing with - out re - lax - a - tion; And with
lead lone-ly lives, On those who with o - ther folks min - gle. There's a

{ | f :-m:r | s :- :l:l | s :-f:m | r :m :f | m :d : | : :d₁s₁ }

f. Ab.

won - der - ful skill has in - clud - ed them all, In a beau - ti - ful scheme of tax -
 tax on all hus - bands, a tax on all wives, And like - wise a tax on the
 { d :- r : d | t_i :- .l : s_i | d :- r : m | f :- : s : f | m :- r : d | r :- .m : f }

- a - tion. } Let us all sing, Long live the King!
 sin - gle! }
 { m : d : | : : | s_i :- .l : t_i | d :- : - | r : m :- .f | s :- : - }

CHORUS.
 All his dear sub - jects Are un - der his wing ! Let us all sing, Long live the King !
 { f :- .m : r | m :- r : d | l_i :- .t_i : d | r :- : - | s_i :- .l : t_i | d :- : - | r : m :- .f | s :- : - }

D.C. for v. 2.
 All his dear sub - jects Are un - der his wing !
 { f :- .m : r | m :- r : d | l_i :- .d : t_i | d :- : : || : : | : : ||

(The King and Queen rise in their places. Enter the Maidens of the Princess, and Princess Crystal, attended by Pages; after bowing to all present, she is conducted to the couch between the thrones.)

No. 8.

CHORUS.—"O SWEET PRINCESS."

Andante con moto.

PIANO. *p*

SOPRANO. *p*

Doh is D♭.

O sweet Princess! may joy and
 { | : | : | : | : .s | d' .t : d' .l | s .l : f .s | }

ALTO. *p*

O sweet Princess! may joy and
 { | : | : | : | : .m | m .r : m .d | t, .d : r .t, | }

peace . . en - twine, . . Like summer flow'rs, thy path . . of life to . . bless, . . And
 { | m : f .l | l .s : l .t .t | d' .t : d' .l | t .l : t .s | l .d' : t .l | l : se .t | }

peace . . en - twine, Like summer flow'rs, thy path . . of life to bless, . . And
 { | d .r : d .f | f :- .f | m .r : m .f | r .d : r .m | f .m : f | m .f : m .t | }

love's soft ra - diance ev - er round thee shine, In cloud - less day, O . .

{ | m' .r' :m' .d' | r' .d' :r' .t | d' .t :l .d' | m :- .m | m .l :l .d' | d' .l :l .d' }

love's soft ra - diance ev - er round thee shine, In cloud - less day, O . .

{ | d' .t :d' .l | f .m :f | m .r :m .f | m :- .r | d :d .m | m .d :d .m }

beau - ti - ful Prin - cess ! *p* May

{ | d' ..l:l .d' | d' :- | : | : | : | : .s }

beau - ti - ful Prin - cess ! *p* May

{ | f .d :d .f | f .m :r .d | : | : | : | : .s }

each new day, new plea - sures still . . im - part, . . And gen - tle Fai - ries

{ | d' .t :d' .l | s .l :f .s | m :- .f .l | l .s :l .t | d' .t :d' .l | t .l :t .s }

each new day, new plea - sures still . . im - part, And gen - tle Fai - ries

{ | m .r :m .d | t .d :r .t, | d .r :d .f | f :- .f | m .r :m .f | r .d :r .m }

lin - ger to ca - ress ; . . Thro' this fair realm in ev - 'ry loy - al heart, Thou
 { l .d' : t .l | l : se .t | m' .r' : m' .d' | r' .d' : r' .t | d' .t : l .d' | m : - .m ;

lin - ger to ca - ress ; . . Thro' this fair realm in ev - 'ry loy - al heart, Thou
 { f .m : f .f | m .f : m .t | d' .t : d' .l | f .m : f .f | m .r : m .f | m : - .r ;

art . . en - throned, O . . beau - ti - ful Prin - cess !
 { m .l : l .d' | d' .l : l .d' | d' .l : l .d' | d' .l : l .d' | d' .l : l .d' : - : | : | : |

art en - throned, O . . beau - ti - ful Prin - cess ! . . .
 { d : d .m | m .d : d .m | f .d : d .f | f .m : r .d | : | : | : |

The Fairy of Darkness appears behind the couch of the Princess. She touches the Princess with her wand. Princess Crystal hides her face in her hands during the next four lines.

Più mosso. FAIRY OF DARKNESS. *pp*

I am un - heard by mor - tal ears, I am un - seen by
 { m : m .m | f .m : d .r | m : - .m | l : - | m : m .m | f .m : d .r

Più mosso. *ff*

mor - tal eyes, But when the clock next strikes the hour, The Prin - cess Crys - tal
 { m : - .m | l : - | m : l .t | d' : l | r' : - .m' | f' : - .r' | t : l | se : l

(Disappears.)

PRINCESS CRYSTAL.

dies!

Dear friends, I know my heart should now be

B7.t.m.l.

{ | l : m | - : | : | : || : : s^m | r : - r : t^m | s^m | d : - d : r : m }

beat - ing Re - spon - sive to . . your glad - ness, And yet I

f.E7.

{ | m : r : - r | s : - m : d : s^m | t^m : d : r | r : d^s : | : s : f : m }

feel, despite your lov - ing greet - ing, A strange un - wont - ed sad - ness.

{ | l ., f : m : r : d : t^m | r : d : d | f : - m : r : d | d : t^m : || }

I saw at morn a blush - ing rose, Its

{ | : | : | : | : | l | s : m | r : m | d : - . t^m | l^m : l }

wealth of love - li - ness dis - close; And from its depths the sil - ver dew, A
 { | s : m | r : m | d : - . t, | l, : l, | d : r | m : - . d | m : f | s : - . s | }

ti - ny spark of . . lus - tre threw. A - las! by tem - pest torn and strewn, The
^{B \flat , t.} { | d' f' : s . f | m : r . d | t, r : d . t, | l, : l, m | l : - . l | d' : d | r : m . f | s : . m | } ^{f. E \flat .}

love - ly rose had died ere noon! I
 { | m : - . m | l : m | d : t, l, | m : - : : : : | l | }

saw the West at e - ven - tide, In all its crim - son glo - ry dyed; I
 { | s : m | r : m | d : - . t, | l, : l | s : m | r : m | d : - . t, | l, : l, | }

saw the snow - white hills en - fold, The plains of . . . pearl, the domes of . . . gold But

{ | d : r | m : - d | m : f | s : - s | ^{B⁷.t.} d¹ f : s . f | m : r . d | t₁ , r : d . t₁ | l₁ : . l₁ m }

soon the beauty passed a - way, And gloom - y night o'er all held sway.

{ | l : - . l | d¹ : d | r : m . f | s : m | m : - m | l : m | d : t₁ , l₁ | m : - | : | : }

poco agitato.

mf

O tell me, must each beau-teous ray, In storm and dark-ness pass away? Must

{ | : | : l | s : m | r : m | d : - . t₁ | l₁ : l | s : m | r : m | d : - . t₁ | l₁ : l₁ }

poco agitato.

all our ro - ses fade and die. And leave our hearts to . . . mourn and sigh?

{ | d : - . r | m : d | m : f | s : - s | ^{B⁷.t.} d¹ f : s . f | m : r . d | t₁ , r : d . t₁ | l₁ : - }

What shall we do when days have fled, And ev - 'ry love - ly rose is
f. E♭.
 { | r' : l . l | d' : d | r : m . f | s :- . m | m :- . m | l : m | d :- | - : t, | }

CHIEF MAIDEN. RECIT.
mf
 Some e - vil power as - sails our dear Prin - cess ! O King, com -
 { | : | . m : l . t | d' :- . l | r' . l : se . l | t :- | . m : b . se }
 dead?
 { | l, :- | - : | : | : | : | : | : | }

- mand that mu - sic's mer - ry tones Shall scare the shadows, and the joy - ous
 { | l :- . s | m . d : d . r | m :- . s | d' :- . s | f . m : f . s | l : t . d' | }

KING. Let the dance proceed.
rall.
 dance Fill her with gladness on this fes - tal day.
 { | r' :- | t : l . s | d' . s : m . f | s :- . s | s : | : | : | }
rall.

The King and Queen are in their places. The Princess reclining upon the couch between them. After the dance has proceeded awhile, the Fairy of Life appears behind the Princess. At the first stroke of the clock she touches the Princess with her wand, which she then extends over the company. The music is suddenly arrested and all upon the stage become fixed and motionless in the attitudes they are in when the dance is stopped. The Tableau lasts while the clock strikes the remainder of the hour. A faint Chorus of unseen Fairies is heard singing.

No. 9.

DANCE.

Tempo di Valse.

The musical score is written for piano and violin. It begins with the tempo marking *Tempo di Valse*. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into six systems, each with a piano part on the left and a violin part on the right. Dynamic markings include *p* (piano) and *f* (forte). The score features various musical notations such as slurs, accents, and repeat signs with first and second endings. The first ending appears in the third system, and the second ending appears in the sixth system. The piece concludes with a final cadence in the sixth system.

ff

Слок.

No. 10. CHORUS OF FAIRIES (BEHIND THE STAGE).—"PEACEFUL THROUGH THE SILENT YEARS."

Andante grazioso. *pp*

Doh is D. Peace-ful through the si - lent years, . . Free from sor - rows,
 { | : : | : : | m : s : d' | l : - : s | m : s : d' | l : - : s | m : s : d' | m' : r' : t }

Peace-ful through the si - lent years, . . Free from sor - rows,
 { | : : | : : | d : r : m | f : r : m . r | d : r : m | f : r : m . r | d : m : m | fe : s : s }

Andante grazioso. *pp*

free from fears; Sleep - ing till the spell shall break, Till we bid our
 { | l : - : t : d' | r' : - : - | m : s : d' | l : - : s | m : s : d' | l : - : s | m : s : d' | m' : r' : t }

free from fears; . . . Sleep - ing till the spell shall break, . . Till we bid our
 { | s : - : f | l . t : s . l : f . s | m : r : m | f : r : m . r | d : r : m | f : r : m . r | d : m : m | fe : s : s }

dar - ling wake, Wake o'er lov - ing hearts to reign, Wake, . . to life and joy . . a - gain.
 { | d' : - : t : l | s : - : - | s : - : s | d' : - : d | r : - : m : f | s : - : ta | - : l : l | l : s : m | f : - : m : r | d : - : - }

dar - ling wake, Wake o'er lov - ing hearts to reign, Wake, . . to life and joy a - gain.
 { | m : - : fe | s : - : - | r : m : r | d : - : d | d : - : d | d : - : s | - : f : f | f : m : d | d : - : t , | d : - : - }

p

Più mosso.

Tra la la la la, tra la la la la, tra la la la la la la la la,
 || d' : t : l : d' | l : - : - | d' : t : l : d' | r' : - : - | m' : r' : d' : r' : m' : d' : r' : t : r' }

Tra la la la la, tra la la la la la la la, tra la la la la
 || : : | f : m : r : f | m : - : l | t : l : s : l : s : f | m : s : d' | t : l : s : l : t : s }

Più mosso.

(Curtain.)

tra la la la la la la, tra la la la la la la la la la la la.
 || d' : t : l : d' : t : l : t : s : - | l : s : f : s : l : f | s : d' : s | m : f : s : s | d' : - : - }

la la la la la la la, tra la la la la la la la la.
 || l : s : f : e : l : s : f : e | s : m : - | : : | d : r : m : f : s | d : r : m : f | m : - : - }

pp

PART II.

SCENE I.—*Outside the thicket. The Fairies are discovered.*

No. 11. INTRODUCTION AND CHORUS.—“WE ARE THE SPIRITS OF LOVE AND JOY.”

Andante con moto.

PIANO *pp*

The first system of the piano introduction features a treble and bass clef with a 6/8 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *pp*.

The second system continues the piano introduction. The treble staff has a melodic line with some slurs, and the bass staff has a more active accompaniment. The dynamic marking changes to *f*.

The third system of the piano introduction shows the treble staff with a melodic line and the bass staff with a steady accompaniment. The dynamic marking is *p*.

FAIRIES.
SOPRANO.

pp

The first system of the soprano vocal line is written in a treble clef with a 6/8 time signature. It begins with a *pp* dynamic marking.

1. We . . . are the spi - rits of love and joy,
2. Tire - less we flit . . . o'er the world of men.

Doh is C.

{ s : - : - : - : m : f | s : - : - : - : l : t | d' : - : - : - : r' : - : - : r' : - : - : - : }

ALTO.

pp

The first system of the alto vocal line is written in a treble clef with a 6/8 time signature. It begins with a *pp* dynamic marking.

1. We . . . are the spi - rits of love and joy, . . . Sail - ing un -
2. Tire - less we flit . . . o'er the world of men, . . . Youthful for

{ m : - : - : - : d : r | m : - : - : - : m : m | m : - : - : - : | fe : - : - : - : s : - : l | t : l : f }

pp *sempre legato.*

The final system shows the piano accompaniment for the chorus. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. The dynamic marking is *pp* and the instruction is *sempre legato.*

Sail - - ing un - seen . . . on the view - less air,
 Youth - ful for ev - er in Time's wild flight,—

{ s : - : - | : m : f | s : - : - | : l : t | d' : - : - | r' : - : - | r' : - : - | : - : - : - }

seen . . . on . . . the view - less . . air, . . . Com-ing with
 ev - er . . . in Time's . . wild . . flight,— Bid-ding the

{ m : - : - | : d : r | m : - : - | : - : m | m : - : l | t : - : d' | t : - : r | m : f : s ; }

Com - - ing with com - fort when cares . . an - noy,
 Bid - - ding the fall - - en ones rise . . a - gain,

{ f' : - : - | : m' : r' | m' : - : - | d' : - : l | t : - : - | : - : d' | l : - : - | : - : - : - }

com fall - - fort when ones cares an - - noy, Com-ing with
 fall - - en ones rise a - - gain, Flood-ing dark

{ l : - : - | : - : - : | l : - : - | l : - : - | l : - : - | se : - : - | l : - : - | m : fe : s }

Com - - ing with Hope where sad hearts . . de - spair.
 Flood - - ing dark lives with our fai - - ry light.

{ m' : - : - | : r' : d' | r' : - : - | t : - : s | l : - : - | : - : t | s : - : - | : - : - : - }

Hope where sad hearts de - spair. Scat-ter-ing
 lives with our fai - - ry light. Help-ing the

{ l : - : - | fe : - : - | s : - : - | s : - : s | s : - : - | fe : - : - | s : - : - | r : m : f }

p

Scat - ter - ing glad - ness, Ban - ish - ing sad - ness, . . .
 Help - ing the wea - ry, Cheer - ing the drea - ry, . . .
 { s : - : - | - : l : t | d' : - : - | r' : - : - | m' : - : - | - : r' : d' | m' : - : r' | t : - : s }

p

glad - - - - - ness, Ban - ish - ing sad - - - - - ness, Com - ing with
 wea - - - - - ry, Cheer - ing the drea - - - - - ry, Flood - ing dark
 { s : - : - | - : - : - | - : - : l | t : l : t | d' : - : - | f e : - : - | s : - : - | r : r : r }

Com - ing with Hope where hearts de -
 Flood - ing dark lives with our fai - ry
 { l : - : - | t : l : t | d' : - : - | r' : - : m' | f' : - : - | - : - : - | m' : - : - | r' : - : - }

Hope where sad hearts de -
 lives with our fai - ry
 { d : - : - | f : - : - | m : - : - | f : - : s | l : - : - | - : - : - | - : - : - | t : - : - }

- spair.
 light.
 { d' : - : - | - : - : - | : : : : | : : : : | : : : : | : : : : }

- spair.
 light.
 { d' : - : - | - : - : - | : : : : | : : : : | : : : : | : : : : }

f

p

FINE.

Fairy of the Palace.—Peacefully through the century of silence the Princess Crystal has slumbered, guarded by the Fairies that love her. Everything within the Enchanted Palace is exactly as on that distant day when the Fairy of Life threw her protecting spells around her. No mortal foot has been able to penetrate that mighty thicket. But alas! where lingers the Prince whose touch is to awaken the sleeping Princess, and reanimate the still forms that throng the silent halls? The hundred years will end at noon to-day, and unless he be at hand the Princess will die, and all within the palace will crumble to dust.

All.—Alas! why lingers the Prince?

(*The Dark Fairy enters.*)

Dark Fairy.—Because he has lost himself, poor young man. Ha! ha! Oh I could shake with laughter. I appeared to him, and proffered my guidance, and he is now wandering a few leagues hence in the tangle of the woods. Perchance by set of sun he may arrive, but at noon my triumph, though tardy will be complete! (*Exit the Dark Fairy.*)

(*Enter the Fairy of Life.*)

Fairy of Life.—Not so, for I have led his steps aright. He comes! Let us appear to him as mortal maidens. (*The Fairies disappear.*)

(*Enter Prince Emerald.*)

No. 12. SONG (PRINCE EMERALD) AND CHORUS.—“I HAVE WANDERED O’ER THE MOUNTAINS.”

VOICE. *Andante.*

1. I have
2. Then I

Doh is F.
| : || : | : : | : | : | : | d : r |

PIANO. *Andante.*

p *p*

wan - dered o'er the moun - tains, Thro' the woods and by the streams, And I
hear soft voi - ces whis - per, Strange their words and sweet their tone, "Haste, O

| m : f | m : l | s :- .m | d : r | m : r . d | l, : d | r : - | m : f |

seek a mys - tic pal - ace, That was shown me in my dreams.
haste, the maid's en - chantment, None may break but thou a - lone!"

C. t.
| s' d' : r' | d' : f' | m' . d' : - | l : t | d' : t . l | f : l | m' : - |

p

For each night a love-ly vi-sion, Pass-es thro' the realms of
 So I wan-der o'er the moun-tains, Thro' the woods and by the

{ | : | m : s | l :- .s | l : t | d' :- .t | l : m | d : r | m :- .fe }

rall. *1st time.*

sleep; And I see a beau-teous maiden, Wrapp'd in slum-bers long and deep.
 streams, Seek-ing still the mys-tic pal-ace, And the maid-en of my

{ | s :- | d : r | m : f | m : l | s : m | d : r | m : r.d | t, :- .l, | l, :- | : || }

Tempo di Valse. (*Enter the Fairies, disguised as Village Maidens, dancing.*)

2nd time.

dreams. *f.D.* 3. Bon-ny maid - ens, pret-ty maid - ens,

{ | l, d :- : - | : : | : : | : m : f | s :- : s | l : t | d' :- : s }

Tempo di Valse.

p

Free as air, . . and fresh as ro-ses,— Yon-der grows a might-y

{ | m :- : r | d : m : s | l : d' : t | l :- : s | : m : f | s :- : s | s : l : t }

thick - et, Pri - thee tell . . me what it en - clos - es.

{ | r' : - :d' | ^{A.t.} d' f : m : r | d : - r : m | t, : r : d | t, : - : l' m | : : : : }

CHORUS OF FAIRIES (curtseying).

Gen - tle sir, and
: m : f s : - : s }

Gen - tle sir, and
: m : r f : - : m }

come - ly stran - ger, If the gos - sips truth have spo - ken, In that

{ | s : - l : t | d' : - : s | : m : r | d : m : s | l : d' : t | l : - : s | : m : f }

come - ly stran - ger, If . . the gos - sips truth have spo - ken, In that

{ | f : m : r | m : f : s | m : d : t, | d : - : m | fe : r : m | fe : - : s | : m : r }

thick - et stands a pal - ace, Where the still - ness is . . un - bro - ken.

{ | s : - : s | s : l : t | r' : - : d' | ^{A.t.} d' f : m : r | d : - r : m | s, : l, : t, | r : - : d' s }

thick - et stands a pal - ace, Where the still - ness is un - bro - ken.

{ | d : f : m | f : m : r | m : f : m | m l, : s, : f, | m, : - f, : s, | s, : - : s, | l, : t, : d' s }

PRINCE EMERALD.

Poco più mosso.

mf

Bon-ny maid - ens, pret - ty maid - ens, By the lov - ers who a -
 { | :s :se | l :- :r' | t :l :s | d' :- :s | :s :se | l :- :r' | t :l :s | }

Poco più mosso.

mf

poco rall.

- dore you! Tell me all a - bout the pal - ace, Tell me, tell . . me
 { | f :- :m | :m :s | d' :- :d' | d' :ta :la | s :- :m | :d :r | m :- :f :s | }

poco rall.

I im - plore you.
 { | l :- :t, | r :- :d | : : | : : | : : | : : | : : | }

CHORUS OF FAIRIES (*curtseying*). *a tempo.*

mf

Sir, they say, this thorn - y thick - et, Was by
 { | : : | : : | :s :se | l :- :r' | t :- :l :s | d' :- :s | :s :se | }

mf

Sir, they say, this thorn - y thick - et, Was by
 { | : : | : : | :s :fe | f :- :f | f :- :f | m :f :s | :s :fe | }

mf a tempo

kind - ly Fai - ries plant - ed, To pro - tect a love - ly maid - en,
 { l : - :r' | t : - :l : s | f : - :m | :m : s | d' : - :d' | d' : ta : la | s : - :m }

kind - ly Fai - ries plant - ed, To pro - tect.. a love - ly maid - en,
 { f : - :f | f : - :r | r : - :d | :d : m | f : s : la | la : s : f | f : r : m }

In a won drous sleep en -
 { :d : r | m : - : - | s : - : - | d' : - : - | - : - : - | - : s : m | d : r : m }

In a won drous sleep en -
 { :d : d | d : r : d | r : m : r | d : m : s | d' : ta : la | s : m : d | d : - : d }

- chant - ed.
 { r : - :d | : : | : : | : : | : : | : : | : : | : : | : : | : : ||

- chant - ed.
 { t, : - :d | : : | : : | : : | : : | : : | : : | : : | : : | : : ||

(The Fairies speak in turn as they move past or around the Prince.)

1st Fairy.—You see, sir, as it all happened a hundred years ago, we cannot be expected to remember very much about it.

2nd Fairy.—They say an evil Fairy decreed that the Princess should die, and that a good Fairy changed this to a long sleep. But, of course, we don't know.

3rd Fairy.—And they say that after a hundred years a Prince is to come over the mountains, and that when he touches her hand the spell will end, and she will awake. But, of course, we don't know.

4th Fairy.—And they say that the thicket will open at a certain spot, which we could show you, when the

right Prince comes and draws his sword. But, of course, we don't know.

5th Fairy.—And he had better be quick, for they say that the hundred years end to-day, and that unless he touches the Princess's hand before twelve o'clock, she will die.

All together.—But, of course, we don't know!

Prince.—Stop! The spot where the thicket will open! Show it me quickly! (Draws his sword.)

Fairies.—Oh, sir! How you frightened us!

Prince.—Let no time be lost. I beseech you!

Fairies.—Then come this way, sir, please

(They go out singing 'Tra la la,' followed by Prince Emerald—while the Scene is changed.)

The musical score consists of four systems of music. The first system includes a vocal line with lyrics: "Doh is D. Tra la la la la, tra la la la la, tra la la la la la la la," and a piano accompaniment. The second system continues the vocal line with "Tra la la la la, . . . tra la la la la la la la, tra la la la la la" and piano accompaniment. The third system features a vocal line with lyrics: "tra la la la la la la la, tra la la la la la la la la la la la," and piano accompaniment. The fourth system concludes with a vocal line and piano accompaniment, including dynamic markings *mf* and *pp*.

SCENE II.—*The Tableau must be exactly as left at the close of PART I.*

(*The Dark Fairy appears behind the couch of the sleeping Princess.*)

Dark Fairy.—One minute more, and sleep will change to death, and all these silent forms to formless dust. (*A pause, during which she stands with extended wand.*)

(*Enter the Prince hurriedly. He rushes to the*

Princess, kneels, and takes her hand.

Dark Fairy.—Baffled! (*Exit.*)

(*The music and dance are instantly resumed where they had been arrested. The Princess sits up. The Prince remains kneeling, King and Queen sit rubbing their eyes.*)

Tempo di Valse.

PIANO.

Chancellor.—May it please your Majesty, I spy a stranger!

All.—May it please your Majesty, we all spy a stranger!

King.—So do I. Pray, young sir, whence—

Queen.—Silence! this concerns me. Get up, young man. (*Aside.*) In truth, a goodly youth. Who are you, and how came you here?

Prince.—Men call me Prince Emerald, fair Queen, and I come from the kingdom beyond the mountains.

King.—Proceed. Why came you hither?

Prince.—Listen, O King, and you fair Queen, and you, sweet Princess, and you, ye gentle Courtiers, for mine is a strange and wondrous story. A vision came to me in the darkness of the night, and I beheld a stately palace wherein no life was, but all the people thereof were mute and motion-

less like figures in sculptured marble. And a Princess slumbered there, a maiden of surpassing beauty. Then methought I heard a voice, and thus it spake, "So hath it been for a hundred years, and thou alone of all the breathing world canst break the spell."

All.—Wonderful! What then? what then?

Prince.—When this vision had been thrice repeated, I took it as a sign, and left my home in quest of the palace of my dreams. After much travel, my footsteps wandered hither. An enchanted thicket parted to admit me. I passed the sleeping people in the courtyard—the silent sentries heeded me not—I wandered from room to room, each with its human statues, until I came to this, the hall of my vision. The Princess slumbered upon the couch. I touched her hand! The spell was broken—the sleep of a hundred years was ended!

(*All laugh heartily.*)

No. 13.

SOLI AND CHORUS.—"HA! I SEE IT NOW!"

Allegretto. CHANCELLOR.

VOICE.

Lah is G. Doh is B♭. Ha ha ha ha! I see it now! The
 { : | : | : | : | : m₁ | l₁ : m₁ | l₁ :- t₁ d : t₁ l₁ s₁ : . f₁ }

Allegretto.

PIANO.

f *f*

rich-est, rar-est jest I . . . vov! A jest - er from an - o - ther court, Has kind - ly come to

{ | m₁ : l₁ | s₁ : d | r . d : r . m | d : s₁ | l₁ : - . t₁ | d : r . m | f . m : r . d | r : f | m : r . d | t₁ : l₁ }

give us sport. . . The rich-est jest! the rar-est jest

{ | se₁ : b₁ | m₁ : - | - : - | - : - | : | : m₁ | m : m | m : - r | d : d | d : - }

p

This is of fun-ny tales the best! We've had a hun-dred years of rest! Oh, ha ha ha ha

{ | l₁ : t₁ . d | t₁ : l₁ | s₁ : f₁ | m₁ : - . m₁ | l₁ : t₁ | d : l₁ . t₁ | d : r | m : f | m : r . d | r : m }

f

ha ha ha ha ha!

CHORUS. *ff* The rich-est jest! the rar-est jest!

G.^{t.m.l.} { | d : t₁ . l₁ | t₁ : d | l₁ : - | - : - | : | : m₁ s₁ || s : s | s : - f | m : m | m : - }

CHORUS. *ff* The rich-est jest! the rar-est jest!

{ | : | : | : | : | : | : | : m₁ s₁ || m : m | m : - r | d : d | d : - }

ff

This is of fun-ny tales the best! We've had a hun-dred years of rest! Oh, ha ha ha ha

{ | d : r . m | r : d | t , : l , | s , : - . s , | d : r | m : r . d | m : f | s : l | s : f . m | f : s | }

This is of fun-ny tales the best! We've had a hun-dred years of rest! Oh, ha ha ha ha

{ | d : r . m | r : d | t , : l , | s , : - . s , | d : r | m : r . d | d : d | t , : t , | d : d | d : t , | }

ha ha ha ha ha!

{ | m : r . d | r : m | d : - | - : - | : | : | : | : | : | : | }

ha ha ha ha ha!

{ | d : s , | l , : t , | d : - | - : - | : | : | : | : | : | : | }

WISE MAN.

mf

Ha ha ha ha! the wise of earth, May sometimes laugh with

s.f. B \flat .

{ | : | : | : | : | : s . m , || l , : m , | l , : - . t , | d : t , l , | s , : f , | m , : l , | s , : d | }

mf

seem-ly mirth ; Such tales will cares of state be-guile, And make the stern-est fa-ces smile. . .

{ r . d : r . m | d : s , | l , : - . t , | d : r . m | f . m : r . d | r : f | m : r . d | t , : l , | se , : b , | m , : - }

To come, and tell us thus that we, Have slum-bered thro' a

{ - : - | - : - | : | : m , | m : m | m : - . r | d : d | d : - . t , | l , : t , d | t , : l , }

p

cen - tu - reè ! A bet - ter jest there could not be, Oh, ha ha ha ha ha ha ha ha

{ s , : f , | m , : m , | l , : t , | d : t , l , | d : r | m : f | m : r . d | r : m | d : t , l , | t , : d }

ha !

{ l , : - | - : - | - : - | : | : | : | : | : | : | : }

CHORUS.

To come, and tell us thus that we, Have slumbered thro' a

G. t. m. l.

{ : | : | : | : m , s , | s : s | s : - . f | m : m | m : - . r | d : r . m | r : d }

To come, and tell us thus that we, Have slumbered thro' a

{ : | : | : | : m , s , | m : m | m : - . r | d : d | d : - . t , | d : r . m | r : d }

ff

cen - tu - reè! A bet - ter jest there could not be, Oh, ha ha ha ha ha ha ha ha

{ | t₁ : l₁ | s₁ : -s₁ | d : r | m : r . d | m : f | s : l | s : f . m | f : s | m : r . d | r : m }

ha!

{ | d : - | - : - | : | : | : | : | : | : | : | : }

ha!

{ | d : - | - : - | : | : | : | : | : | : | : | : }

JESTER.

Ha ha ha ha! it seems to me, This mer - ry tale must truth - ful be, For

s.d.f.B \flat

{ | : | : s₁ m₁ | l₁ : m₁ | l₁ : -t₁ | d : t₁ l₁ | s₁ : f₁ | m₁ : l₁ | s₁ : d | r . d : r . m | d : s₁ }

by a va - cu - um I find, It must be long since last I dined. . .

{ | l₁ : - t₁ | d : r m | f m : r . d | r : f | m : r . d | t₁ : l₁ | s₁ : b₁ | m₁ : - | - : - | - : - }

No won - der that we can't con - ceal, The pangs of hun - ger that we feel, A

{ | : | : m₁ | m : m | m : - r | d : d | d : - t₁ | l₁ : t₁ . d | t₁ : l₁ | s₁ : f₁ | m₁ : - m₁ }

p

hun - dred years with - out a meal! Oh! ha ha ha ha ha ha ha ha!

{ | l₁ : t₁ | d : t₁ . l₁ | d : r | m : f | m : r . d | r : m | d : t₁ . l₁ | t₁ : d | l₁ : - | - : - }

CHORUS.

No won - der that we can't con - ceal, The pangs of hun - ger that we feel, A

G.t.m.l.

{ | : | : m₁ s₁ | s : s | s : - f | m : m | m : - r | d : r . m | r : d | t₁ : l₁ | s₁ : - s₁ }

No won - der that we can't con - ceal, The pangs of hun - ger that we feel, A

{ | : | : m₁ s₁ | m : m | m : - r | d : d | d : - t₁ | d : r . m | r : d | t₁ : l₁ | s₁ : - s₁ }

ff

hun-dred years with-out a meal! Oh, ha ha ha ha ha ha ha ha ha!

{ d : r | m : r . d | m : f | s : l | s : f . m | f : s | m : r . d | r : m | d : - | - : - }

hun-dred years with-out a meal! Oh, ha ha ha ha ha ha ha ha ha!

{ d : r | m : r . d | d : d | t , : t , | d : d | d : t , | d : s , | l , : t , | d : - | - : - }

King.—Yes, a passable jest; but according to our protective laws no jester save the one appointed by ourself is allowed within our realm. If therefore our court-barber has awakened from his long sleep, he will at once cut the locks of our merry visitor sufficiently short to allow the royal executioner, who we trust is also aroused, to pursue his avocation without inconvenience.

Princess Crystal.—O father!

King.—Well, sweet Princess.

Princess.—You promised me that on this my seventeenth birthday—

King.—Stay, is it your seventeenth birthday? According to this young gentleman, it must be your one-hundred-and-seventeenth. (*All laugh.*)

Princess.—You did promise me to grant me any request. Let not this young Prince, for such I am persuaded he is, be judged hastily. Bid some go without, and by such evidence as they may

glean, rebut or confirm this strange and wonderful story.

King.—What say you Wise Man?

Wise Man.—Methinks the fair Princess speaks with wisdom.

King.—Well, we will humour her. Go forth some of you and see what great changes have taken place in an hour. (*Exit all except King, Queen, Princess, Chancellor, and Prince Emerald.*)

King.—Can it be, dear Crystal, that you think seriously of this strange jest.

Princess.—Yes, my father. But I think it no jest, and I am sure that he is a Prince.

King.—How? sure! Have you ever seen his face before

Princess.—Yes and No. (*Musingly.*)

King.—My dear one, you must be dreaming.

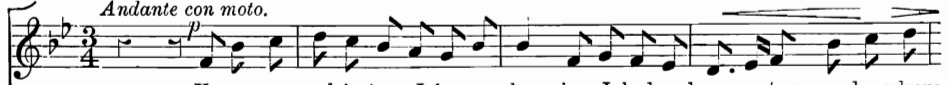
Princess.—Not now, perchance I have been.

No. 14.

SOLO (PRINCESS CRYSTAL).—"UPON MY COUCH."

PRINCESS CRYSTAL.
Andante con moto.

VOICE.

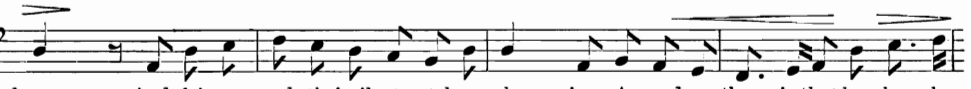


Up-on my couch just now I lay a - sleep - ing, I had a dream, a strange and wondrous

Doh is B \flat .

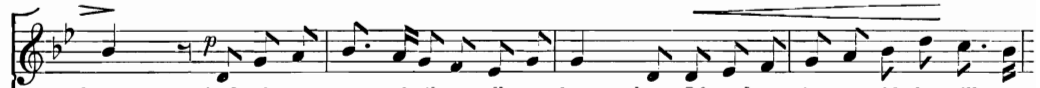
{ | : .s₁ : d .r | m .r : d .t₁ : l₁ .d | d : s₁ .l₁ : s₁ .f₁ | m₁ .,f₁ : s₁ .d : r .m }

PIANO.



dream, And fai - ry guards their silent watch were keep - ing, Around me then, in that long love - ly

{ | d : .s₁ : d .r | m .r : d .t₁ : l₁ .d | d : s₁ .l₁ : s₁ .f₁ | m₁ .,f₁ : s₁ .d : r .m }



dream. And af - ter years of silence all un - bro - ken, I heard a voice a - mid the still - ness

{ | d : .m₁ : l₁ .t₁ | d .,t₁ : l₁ .s₁ : f₁ .l₁ | l₁ : m₁ .m₁ : f₁ .s₁ | l₁ .t₁ : d .m : r .,d }



ring, . . And caught these words in sweetest mu - sic spo - ken, "Be - hold the Prince, who shall de - liverance

{ | d : t₁ .t₁ : d .r | m .,r : d .t₁ : l₁ .d | d : s₁ .l₁ : s₁ .f₁ | m₁ .,f₁ : s₁ .d : r .m }



p bring." I saw a sparkling mist of sil - ver white - ness, And as I gazed, it moved, and slowly
 { | d : .d : d .r | m .,r : d .t_1 : d .r | m : m_1 .m_1 : m_1 .m_1 | m .,r : d .t_1 : d .r |

rall.

a tempo. cleared, And standing there en - cir - cled by the bright - ness, With brow - rene this gen - tle Prince ap -
 { | m : .l_1 : d .r | m .,r : d .t_1 : l_1 .d | d : s_1 .m_1 : f_1 .,s_1 | l_1 .t_1 : d .f : m .r |

a tempo.

peared, with brow serene this gentle Prince appeared !
 { | r : d .s_1 : l_1 .t_1 | d .r : m .s : m .,r | d : - | : : | : : ||

(Princess Crystal approaches the Prince during the Song, and at the last line takes his hand. The Queen, however, interferes and leads her back to her place.)

King (to Chancellor).—There's something uncanny about this ;—of what are you thinking ?

Chancellor.—I was thinking, my liege, that if this be true, I have a hundred year's salary due to me ; and I was wondering whether your Majesty would prefer to pay the whole at once, or, say in four quarterly instalments. I would not for worlds put your Majesty to any inconvenience,

King.—Thanks. We will think it over. Meanwhile, we have a law whereby any Chancellor who gets more than two years in arrears in the collection of our taxes, must lose his head. As therefore you are more than a hundred years behind, will you prefer that it shall be removed all at once, or, in four chops, say one every three months. We will give you every consideration under the circumstances.

(Enter Maids of Honour.)

Chief Maid.—May it please your Majesty, the sapling planted on the Princess's last birthday is now a huge and stately tree !

(Enter Courtiers.)

Chief Courtier.—My liege, a thicket of vast height encircled the palace on three sides, and as we approached, lo ! it vanished, leaving no trace behind !

(Enter Poet, Jester, and Wise Man.)

Poet.—My liege, the sea, which yesterday was a good league hence, now beats but half-a-mile from the palace gates !

Jester.—And the river has left its bed beneath the rocks, and wanders through the meadows !

King.—Strange, strange, strange. then it must be true. Asleep for a hundred years ! Young Prince stand forth. We much regret our hasty judgment. You have rendered us princely service. Accept our apology, and name your reward.

Prince.—Apology I need not, O King, and my best reward is here. (Takes Princess Crystal's hand.)

King.—Of that we'll speak anon. Meanwhile this is our daughter's birthday. Join our festivities I pray you. One more dance, and then to the banqueting hall.

No. 15. FINAL CHORUS.—“ WITH BEAMS OF LOVE AND GOLDEN SMILES.”

Tempo di Valse, ma non troppo allegro

SOPRANOS.

Doh is G. With beams of love and gold - en

{ | s : - : s, | m : - : d | s, : - : d | m . f : s : s }

PIANO.

f

smiles, The sun the laugh - ing earth . . be - guiles, And all . . is

{ | s : - : s, | m : - : d | s, : - : d : m | f . s : l : l | l : - : l | fe : s : l }

bright, and glad . . and gay, In light and song this joy - ous

{ | s : - : m | r : f : s | l : - : l | s : m ^{D.t.} : s : t : m' | r' : l : t }

day! With beams of love . . and gold - en smiles, The sun the

{ | d' : ^{f.G.} : f d | l, : - : t, | d . r : m : f | s : - : s | s : - : f : m . r | s : - : s }

laugh - ing earth be - guiles, And all is bright, and glad, and

{ s :- f : m . r | s : m : d | s , :- : se , | l , :- : t , | d . r : m : f | s : d : m }

SOPRANO.

gay, In light and song this hap - py day, And all

{ s :- : l | t : r : s | t : l : t | s : m : fe | s :- : s , | m :- : - }

ALTO.

gay, In light and song this hap - py day, And all

{ s :- : s | s : t , : r | s : m : r | t , : d : d | t , :- : s , | d :- : - }

p

is bright, and glad, . . . and gay, . . .

{ m :- : - | f :- : - | s :- : - | l :- : - | - : - : l | t :- : - }


is bright, and glad, . . . and gay, . . .

{ d :- : - | r :- : - | m :- : - | f :- : - | - : - : f | f :- : - }



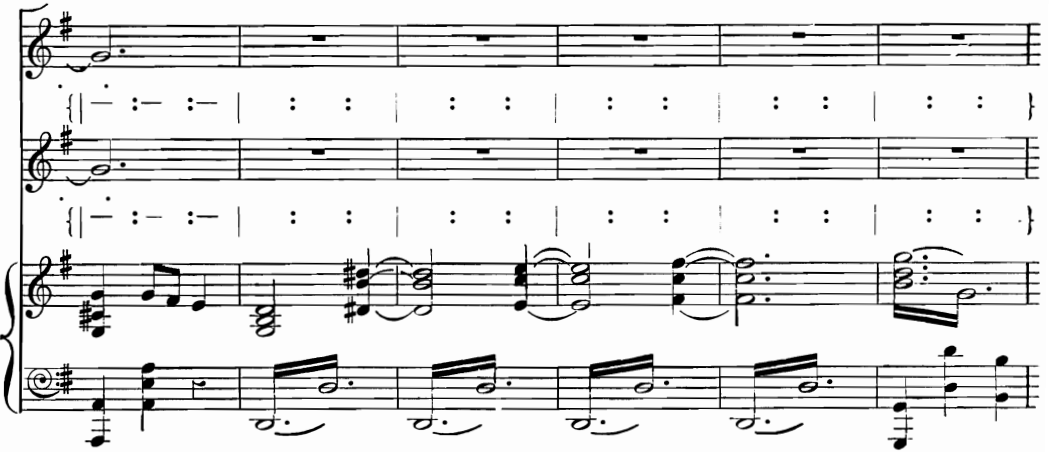
In light and song
: s d' : : : : and fe : : s : : :
In light and song
: f m : : : fe : : : s : : : l : : : s : : : }

ff



this hap py day.
: se : : l : : : s : : : d : : : : : : : : : : : : : : : }

this hap py day.
: se : : l : : : s : : : d : : : : : : : : : : : : : : : }



: }

: }

