

Fays
of the
Floating Islands
Cantata

**For Three-part Chorus of Treble Voices
Without Solos**

Text and Music by
Paul Bliss

Price, **60 Cents**

The Willis Music Company
Cincinnati
O

Staging Fays of the Floating Islands

Scene. *Back curtain*— A woodland dell with water visible in the background. Trailing vines and streamers of sparkling cobwebs hung from trees. By the water's edge, two low stones. Subdued blue lights give the effect of a moonlight scene.

Costumes— Fairy gowns of tarlatan in pastel shades of pink, yellow, blue, and pale green. The skirts of the gowns full and billowy, with pointed overskirts decorated with spangles and bright flowers. The waists made with wing sleeves and large bows at the back.

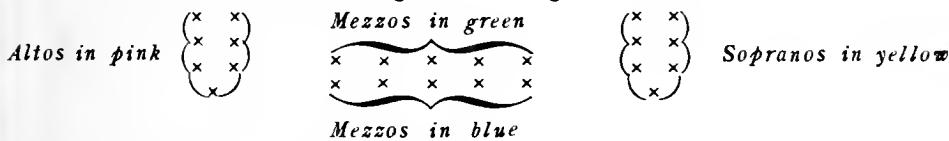
Immediately after the curtain, the fairy-costumed chorus flits in from either side, and advances in fairy step (short running steps with arms extended backward) to form a double semi-circle in center-front of stage. In this position they sing the opening chorus, "Evening"

At beginning of "The Cricket Band" all girls catch hands and dance in light balance step, extending lines of semi-circle through eight measures, then closing in through next eight measures, then extending through next eight. At words "Hark how the crickets play," all assume listening pose and hold it through eight measures. The dance is then resumed and continued to words, "Wilder and faster..." where all whirl around once, then stand with arms gracefully poised above head until end of the song and then, whirling, run off the stage. One fairy feigning to be lost lingers behind and bewildered, slips back to the front of the stage to sing the solo on page 17.

During interlude on page 18, three of the fairies run in from left side of stage and sing as a trio "The Flight of the Fays". The "Song of the Fays" is given by the same three, two of the fairies flitting back to rest on the stones by the water's edge while the third sings solo at front of stage.

With the first notes of "The Storm" the stage is darkened and the fairies look up frightened (whole chorus sings off stage). Then starting to run away, they are arrested by a flash of lightning. They remain on stage acting as if bewildered and scared while the flashes of lightning continue during the singing of "The Storm" by girls in the front wings. The three on the stage sing as a trio the part beginning "Where now is the moon?" page 38 and ending with the word "afraid" page 40. The three girls then creep stealthily out of sight, leaving one at a time, the third girl beckoning to her comrades whom she had just descried in the distance. She returns almost immediately with the fairies who came skipping in for "Return of the Fairies!"

At the opening measure of page 44 a stream of light is thrown on the stage and following this "moonbeam" the fairies skip in, hitched together, in groups, with streamers of white satin ribbon. The arrangement on stage is like this:



This song is rendered in joyful animation, the fairies tip-toeing lightly backward and forward on the staccato "tip-toes."

For "The Dance" page 53, the chorus resumes semi-circle and sings while two solo dancers give rhythmic expression in front. At end of song all fairies break into dance as music is repeated.

Carrie B. Miller

Curtain

564194
N.C.U.
20
J.W.

Fays of the Floating Islands

An evening, 'mid the floating islands in the South where the water-lilies grow.

The fays (or fairies) in the moonlight, all are dancing to the ceaseless music of the cricket band.

Three fairies, wearied, run to the water's edge and there esp'y a cob-web reaching out through the dark to a neighboring island.

They seek rest — they hurry across on the gossamer web and sing of the beauties of the new island.

Suddenly a storm arises. Clouds hide the moon and the fairies become frightened.

The storm quickly passes, the moon shines out; and upon its silvery beam the fairies tip-toe back to their home and the wild dance goes on.

Fays of the Floating Islands

Evening

Text and Music by PAUL BLISS

Moderato

SOP. I

SOP. II

ALTO

pianissimo

Moderato (♩ = 63)

At

At

At

ev - 'ning 'mid the float-ing is - lands, In the

ev - 'ning 'mid the float-ing is - lands, In the

ev - 'ning 'mid the float-ing is - lands, In the

rit. molto

South where the wa-ter-lil-ies grow,
Soft

rit. molto

South where the wa-ter-lil-ies grow,
Soft

rit. molto

South where the wa-ter-lil-ies grow,
Soft

rit. molto

shad - ows lie be-neath the branch - - - es And the

shad - ows lie be-neath the branch - - - es And the

shad - ows lie be-neath the branch - - - es And the

a tempo

p subito legato

fire - flies flit to and fro.

p subito legato

fire - flies flit to and fro.

p subito legato

fire - flies laz-i-ly flit to and fro.

p

Laz - - - -

rit.

Laz - - - - i - ly fly - ing,

rit.

i - ly fly - ing,

rit.

i - ly fly - ing,

rit.

Laz - - - -

a tempo

Fly - ing. The

Laz - i - ly, laz-i-ly fly - ing.

Fly - ing.

a tempo

rit.

lightly

crick-ets chirp like tin-kle of gui-tar,

The crick-ets chirp like tin-kle of

The

p

p

p

a tempo

a tempo

of guitar.

tar, guitar.

crick - ets chirp like tin - kle of guitar.

rit.

legato

rit.

Fire - flies laz-i - ly fly - ing,

rit.

Fire - - flies laz-i - ly fly - ing,

rit.

Fire - - flies laz-i - ly fly - ing,

a tempo

rit.

a tempo legato

Fly - - - ing. The

Laz - - - i-ly, lazi-ly fly - - - ing.

Fly - - - ing.

a tempo

rit.

p

crick - - ets chirp like tin - - kle of gui - -

p

The

a tempo

The piano accompaniment consists of four staves of music, showing various chords and rhythmic patterns.

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, and the key signature is B-flat major (two flats). The piano part is in treble C-clef, common time, and the key signature is B-flat major. The vocal line includes lyrics such as "tar," "crick - ets chirp like tin - kle of gui - tar," and "At". The piano part features eighth-note patterns and chords. Measure numbers 11 and 12 are visible at the bottom right.

tar,

crick - ets chirp like tin - kle of gui - **p**

The

of gui - - - tar. At

tar, gui - - - tar. At

crick - ets chirp like tin - kle of gui - tar. At

Tempo I

ev - 'ning 'mid the float-ing is - - lands, In the

ev - 'ning 'mid the float-ing is - - lands, In the

ev - 'ning 'mid the float-ing is - - lands, In the

Tempo I

South where the wa-ter-lil-ies grow, The

South where the wa-ter-lil-ies grow, The

South where the wa-ter-lil-ies grow, The

rit.

morendo
rit.

p

fair - ies in the moon - light all are danc - ing,

p

fair - ies in the moon - light all are danc - ing,

p

fair - ies in the moon - light all are danc - ing,

In the

rit. morendo

Where the wa - ter - lil - ies grow.

pp

Where the wa - ter - lil - ies grow.

pp

South they grow.

pp

The Cricket Band

Fast ($d=60$)

The musical score consists of four staves of music. The top three staves are for two voices (Soprano and Alto) and a piano. The bottom staff is for the piano alone. The music is in common time, with a key signature of five flats. Measure 1 starts with a forte dynamic. Measures 2-3 show sustained notes with grace notes. Measures 4-5 feature eighth-note patterns. Measures 6-7 show eighth-note patterns with a change in harmonic rhythm. Measure 8 concludes with a forte dynamic. The vocal parts enter in measure 9, singing "See! the fair-ies are". The piano part continues throughout, with dynamics including *p* (piano), *f* (forte), and *ff* (double forte). Measure 10 concludes with a forte dynamic.

Unison

See! the fair-ies are

danc - ing swift - ly and light as the air; —

Hark! how the crick - ets play —

cease - less - ly; Mu - sic

mad - ly en - tranc - ing, rhy - thms the feet to en-

accel.

8 snare, Wild - er and fas - ter they whirl in the

accel.

dance, Ev - er gay and free.

8 *ff a tempo*

rit. *pp*

(Sop. I or solo)
p dolce a tempo

rit.

One lit - tle fair - y stopped for breath And

a tempo p

rit.

rit. molto

sighed, "O dear! I'm tired to death!"

rit. molto

One lit - tle fair - y stopped for breath And

a tempo

rit.

sighed, "O dear! I'm tired to death!"

rit. molto

a tempo

Still the crick-ets were play - ing

a tempo

rhy - thms the feet to en - snare,

accel.

Wild - er and

fas - ter they whirl in the dance In the ev' - ning

air.

The Flight of the Fays

Moderato

Three little fair-ies ran a - way to the

Three little fair-ies ran a - way to the

Three little fair-ies ran a - way to the

Moderato (♩ = 72)

pp

mf lightly

ut - ter-most rim of the land,

ut - ter-most rim of the land,

ut - ter-most rim of the land,

There in the moon-light rest-ed they, Far a -

There in the moon-light rest-ed they, Far a -

There in the moon-light rest-ed they, Far a -

way from that wild crick-et band. A

way from that wild crick-et band. A

way from that wild crick-et band. A

Più mosso

6 8 moon-beam dis - clos - es with sil - ver - y light A

6 8 moon-beam dis - clos - es with sil - ver - y light A

6 8 moon-beam dis - clos - es with sil - ver - y light A

Più mosso (♩ = 100)

(*May be sung unaccompanied*)

goss - a - mer web, reach - ing out thro' the night, Reach - ing

goss - a - mer web, reach - ing out thro' the night, Reach - ing

goss - a - mer web, reach - ing out thro' the night, Reach - ing

out to an is - land, a path - way full wide, And the

out to an is - land, a path - way full wide, And the

out to an is - land, a path - way full wide, And the

rit.

three fair - ies tip - toe a - bove the dark tide.

rit.

three fair - ies tip - toe a - bove the dark tide.

rit.

three fair - ies tip - toe a - bove the dark tide.

Musical score page 23, featuring two systems of music for three voices (Soprano, Alto, and Bass). The score is written on five-line staves.

System 1:

- Three empty staves at the top.
- Three staves with musical notation starting around measure 10.
- The first staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.
- The second staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.
- The third staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.

System 2:

- Three staves with musical notation starting around measure 10.
- The first staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.
- The second staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.
- The third staff has a dynamic marking *p ad lib.* followed by a fermata over the next measure.
- The score concludes with a bass clef and a dynamic marking *p*, followed by the instruction *attacca*.

The Song of the Fays

Moderato ($\text{J.} = 63$)

p

Sop.I

O pret - ty, pret - ty, pret - ty is - land!

mp

This musical score page features two staves. The top staff is for the Soprano I voice, indicated by a treble clef and a key signature of four flats. The lyrics "O pret - ty, pret - ty, pret - ty is - land!" are written below the notes. The bottom staff is for the piano, indicated by a bass clef and a key signature of four flats. The dynamic marking "mp" (mezzo-forte) is placed above the piano staff. The music consists of eighth-note patterns.

O pret - ty, pret - ty, pret - ty is - land!

This section continues the musical score from the previous page. The soprano part repeats the phrase "O pret - ty, pret - ty, pret - ty is - land!". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Here will we wan - der free,

This section continues the musical score from the previous page. The soprano part begins a new phrase: "Here will we wan - der free," followed by a long, sustained note. The piano accompaniment includes a dynamic marking "rit." (ritardando) at the end of the measure.

No more we hear the crick-ets play - ing,

a tempo

No more we hear the crick-ets play - ing, Here will we

rit.

hap - py

be.

rit.

Sop. II

mf a tempo

O si - lent is - land, O si - lent

mf a tempo

is - land, Here will we wan - der ev - er

*rit.**a tempo*

free, _____ Here rest from

*rit.**a tempo*

danc - ing, Here rest from danc - ing,

Here will we hap - py— be.

rit.

Alto
mf a tempo

O the pret-ty qui - et is - land,

p a tempo

O the pret-ty qui - et is - land, Here will we wan - der

mf a tempo
free.

O the pret-ty qui - et is - land,

rit.

p a tempo

O the pret-ty qui - et is - land, Here will we

ev - er hap - py be. *rit.*

Sop. I *mf a tempo*

O pret-ty, pret-ty, pret-ty is - land,

Sop. II *mf a tempo*

O si - lent is - land,

Alto *mf a tempo*

O the pret-ty qui - et is - land,

f a tempo

O pret-ty, pret-ty, pret-ty is - land,

O si - lent is - land,

O the pret-ty qui - et is - land,

Here will we wan - der free. *rit.*

Here will we wan-der ev - er free. *rit.*

Here will we wan - der free. *rit.*

mf a tempo

No more we hear the crick-ets play - ing,

mf a tempo

Here rest from danc - ing,

mf a tempo

O the pret-ty qui - et is - land,

f a tempo

p rit.e dim.

No more we hear the crick-ets play - ing, Here will we

p rit.e dim.

Here rest from danc - ing, Here will we

p rit.e dim.

O the pret-ty qui - - et is - land, Here will we

V

pp

rest and qui - - et be.

pp

rest and qui - - et be.

pp

rest and qui - - et be.

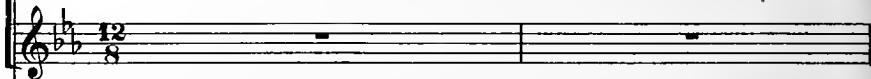
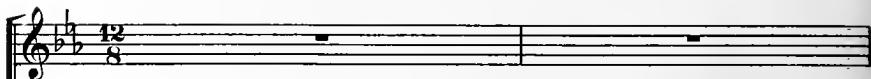
pp rit.molto

ppp

55

The Storm

Con moto



Con moto (♩ = 116)



Up comes the wind o-ver the sea, ris - - ing,

Musical score for piano and voice, treble clef, 12/8 time, dynamic ff.

Up comes the wind o-ver the sea, ris - - ing,

Up comes the wind o-ver the sea, ris - - ing,



Up comes the wind o - ver the sea, ris - - - ing,
Up comes the wind o - ver the sea, ris - - - ing,
Up comes the wind o - ver the sea, ris - - - ing,

8.

Rock - ing the is - land, Cloud - ing the sky,—
Rock - ing the is - land, Cloud - ing the sky,—
Rock - ing the is - land, Cloud - ing the sky,—

Rock - ing the is - land, Cloud - ing the sky,

Rock - ing the is - land, Cloud - ing the sky,

Rock - ing the is - land, Cloud - ing the sky,

Up comes the wind o - ver the sea, ris - - ing,

Up comes the wind o - ver the sea, ris - - ing,

Up comes the wind o - ver the sea, ris - - ing,

8

Up comes the wind o-ver the sea, ris - - - ing,

Up comes the wind o-ver the sea, ris - - - ing,

Up comes the wind o-ver the sea, ris - - - ing,

8

Rock - ing the is - land, Cloud - ing the sky, _____

Rock - ing the is - land, Cloud - ing the sky, _____

Rock - ing the is - land, Cloud - ing the sky, _____

Rock - ing the is - land, Cloud - ing the sky. —
rit.

Rock - ing the is - land, Cloud - ing the sky. —
rit.

Rock - ing the is - land, Cloud - ing the sky. —
rit.

ff a tempo con fuoco

Black Night is up-on the deep, and the fair-ies are lost in the dark,—

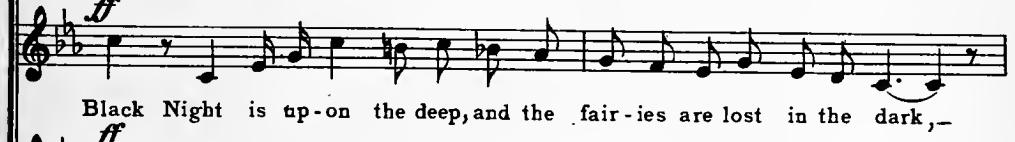
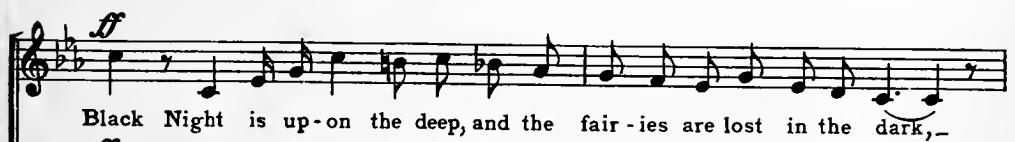
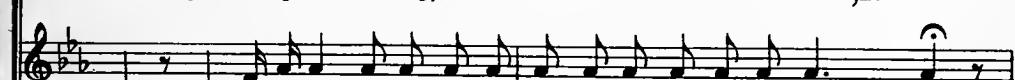
ff a tempo

Black Night is up-on the deep, and the fair-ies are lost in the dark,—

ff a tempo con fuoco

Black Night is up-on the deep, and the fair-ies are lost in the dark,—

ff a tempo con fuoco



Black Night is up-on the deep and the fair-ies are lost in the dark.

Black Night is up-on the deep and the fair-ies are lost in the dark.

Black Night is up-on the deep and the fair-ies are lost in the dark.

Molto moderato

p

Where now is the moon?

p

Where now is the moon?

pp

Where now is the

Molto moderato (♩ = 69)

pp much slower

Where now is the

cc

We are a-fraid! We are a - fraid! A -

We are a-fraid! We are a - fraid! A -

moon? We are a - fraid! A -

rit.

fraid, A - fraid, A -

rit.

fraid, A - fraid, A -

rit.

fraid, A - fraid, A -

rit.

Three staves of music for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The vocal parts sing "afraid." in unison. The piano part has dynamic markings *pp* and *rit. molto*.

Moderato

The vocal parts sing the lyrics "On, on thro' the great storm, the float-ing is-land rocks," twice. The piano part has dynamic markings *ff* and *Moderato* (♩ = 72). The vocal parts sing "Moderato" at the end.

(may be sung unaccompanied)

Hark now, how the wind roars and tears the trees and grass - es,

Hark now, how the wind roars and tears the trees and grass - es, —

Hark now, how the wind roars and tears the trees and grass - es, —

accel.

Then sud-den-ly pass-es, then sud-den-ly pass-es and the moon, — the moon shines
rit.

accel.

Then sud-den-ly pass-es, then sud-den-ly pass-es and the moon, — the moon shines
rit.

accel.

Then sud-den-ly pass-es, then sud-den-ly pass-es and the moon, — the moon shines

accel.

rit.

clear.

On, on thro' the great storm, the

clear, the moon shines clear.—

On, on thro' the great storm, the

clear, the moon shines clear.—

On, on thro' the great storm, the

float-ing is-land rocks.

Hark now, how the wind roars and

float-ing is-land rocks, and trem - bles, Hark now, how the wind roars and

float-ing is-land rocks, and trem - bles, Hark now, how the wind roars and

tears the trees and grass - es,
Then sud-den - ly pass - es,

tears the trees and grass - es, Then sud-den - ly pass - es,

tears the trees and grass - es, Then sud-den - ly pass - es,

rit.

then sud-den-ly pass-es and the moon, the moon shines clear.

then sud-den-ly pass-es and the moon, the moon shines clear.

then sud-den-ly pass-es and the moon, the moon shines clear.

Return of the Fairies

Moderato

SOP. I

p

See now a span of sil-ver-y

SOP. II

p

See now a span of sil-ver-y

ALTO

p

See now a span of sil-ver-y

Moderato ($\text{d} = 69$)*p*

moon - light, What a wide, white path for fair - ies to

moon - light, What a wide, white path for fair - ies to

moon - light, What a wide, white path for fair - ies to

keep! See! at its end the beau - ti - ful

keep! See! at its end the beau - ti - ful

keep! See! at its end the beau - ti - ful

rit.

is - land, Where the crick - ets play a - mong the shad - ows

rit.

is - land, Where the crick - ets play a - mong the shad - ows

rit.

is - land, Where the crick - ets play a - mong the shad - ows

deep.

deep.

deep.

The fair - ies tip - toe,

The fair - ies tip - toe,

The fair - ies tip - toe light - ly a - cross,



Musical score for "The fairies tip-toe" featuring three staves of music. The first two staves are vocal parts, and the third staff is a piano accompaniment. The vocal parts consist of soprano and alto voices. The piano part includes bass and treble clef staves.

The lyrics are:

The fair - ies tip - toe,
The fair - ies tip - toe light - ly a - cross,
The fair - ies tip - toe,

Lightly faster

Continuation of the musical score. The vocal parts begin with "Now the fair - ies tip - toe, tip - toe," followed by two more repetitions of the phrase. The piano accompaniment continues with eighth-note chords.

The lyrics are:

Now the fair - ies tip - toe, tip - toe,
Now the fair - ies tip - toe, tip - toe,
Now the fair - ies tip - toe, tip - toe,

Lightly faster (♩ = 112)

Now the fair - ies tip - toe, tip - toe,

Now the fair - ies tip - toe, tip - toe,

Now the fair - ies tip - toe, tip - toe,

rit.

Out o - ver the moon-beam, Out o - ver the moon-beam,
rit.

Out o - ver the moon-beam, Out o - ver the moon-beam,
rit.

Out o - ver the moon-beam, Out o - ver the moon-beam,

rit.

The musical score consists of two parts. The first part, 'The Fairies', has three staves of music for a voice part. The second part, 'Out over the Moonbeam', has three staves of music for a voice part. Both parts are in common time and G major. The vocal parts are supported by piano accompaniment, indicated by a treble clef and a bass clef with a piano symbol. Measure numbers 1 through 12 are present above the staves. The vocal parts have lyrics, while the piano parts have rhythmic patterns. Articulation marks like 'p' (piano), 'f' (forte), and 'rit.' (ritardando) are used. Measure 12 includes a key change to A major.

Tip - toe, tip - toe, they steal a - cross the deep.

Tip - toe, tip - toe, they steal a - cross the deep.

Tip - toe, tip - toe, they steal a - cross the deep.

Tip - toe, tip - toe, they steal a - cross the deep.

Tip - toe, tip - toe, they steal a - cross the deep.

a tempo

So light - ly they tip - toe, tip - toe,

a tempo

So light - ly they tip - toe, tip - toe,

a tempo

So light - ly they tip - toe, tip - toe,

(♩ = 69)

a tempo

so light-ly they tip - toe, tip - toe,

so light-ly they tip - toe, tip - toe,

so light-ly they tip - toe, tip - toe,

Lightly

Now the fair - ies tip - toe, tip - toe,

Now the fair - ies tip - toe, tip - toe,

Now the fair - ies tip - toe, tip - toe,

Lightly (♩ = 112)

Now the fair -ies tip - toe, tip - toe, Out o-ver the moon-beam,

Now the fair -ies tip - toe, tip - toe, Out o-ver the moon-beam,

Now the fair -ies tip - toe, tip - toe, Out o-ver the moon-beam,

rit. *p*

tip - toe, tip - toe, Back to their is-land home.

rit. *p*

tip - toe, tip - toe, Back to their is-land home.

rit. *p*

tip - toe, tip - toe, Back to their is-land home.

(♩ = 69)

rit.

Musical score page 52, featuring two systems of music.

The first system consists of three staves in G major (indicated by a treble clef and one sharp sign). The top two staves are mostly blank with a few short dashes. The third staff begins with a dotted half note followed by a fermata, then a series of sixteenth-note patterns involving grace notes and slurs. The measure ends with a fermata over the last note.

The second system consists of four staves. The first two staves are in G major. The third staff begins with a dotted half note followed by a fermata, then a series of sixteenth-note patterns involving grace notes and slurs. The measure ends with a fermata over the last note. The fourth staff begins with a dotted half note followed by a fermata, then a series of sixteenth-note patterns involving grace notes and slurs. The measure ends with a fermata over the last note.

Measure numbers 52 and 53 are indicated above the staves.

Performance instructions include:

- Measure 52: *rit.* (ritardando) over the first two staves.
- Measure 53: > (slur) over the first two staves.
- Measure 53: > (slur) over the third staff.
- Measure 53: > (slur) over the fourth staff.
- Measure 53: *attacca* (attack) at the end of the fourth staff.

7
The Dance

Allegro

p

SOP. I

See the fair-ies are danc - ing,

SOP. II

See the fair-ies are danc - ing,

ALTO

See the fair-ies are danc - ing,

Allegro (d.=63)

p

Light as air, ————— Hark how the

Light as air, ————— Hark how the

Light as air, ————— Hark how the

p

crick - ets play _____ cease - less -
crick - ets play _____ cease - less -
crick - ets play _____ cease - less -

ly; Mu - sic mad - ly en - tranc -
ly; Mu - sic mad - ly en - tranc -
ly; Mu - sic mad - ly en - tranc -

ly; Mu - sic mad - ly en - tranc -
ly; Mu - sic mad - ly en - tranc -
ly; Mu - sic mad - ly en - tranc -

ing, feet to en - snare;

ing, feet to en - snare;

ing, feet to en - snare;

8

accel.

Wild - er and fas - ter they whirl in the dance.

accel.

Wild - er and fas - ter they whirl in the dance.

accel.

Wild - er and fas - ter they whirl in the dance.

8

accel.

accel.

Wild - - er, and fast - - er,

accel.

Wild - - er, and fast - - er,

accel.

Wild - - er, and fast - - er,

>

ff accel.

Wild - - er and fast - - er, Wild - -

Wild - - er and fast - - er, Wild - -

Wild - - er and fast - - er, Wild - -

er, and fast - - er, Wild - -

er, and fast - - er, Wild - -

er, and fast - - er, Wild - -

ff accel.

er and fast - - er, Wild - er and

ff accel.

er and fast - - er, Wild - er and

ff accel.

er and fast - - er, Wild - er and

8 (3)

ff accel.

fast - er they whirl in the dance. Ah,
fast - er they whirl in the dance. Ah,
fast - er they whirl in the dance. Ah,

1 2 3

Ah!

Ah!

Ah!

4 5 6 8

presto