

The
Realm of Fairy

Poem by

John Keats

Composed for

Chorus, Solo voices & Orchestra

by

John Knowles Paine.

Op. 36.

75¢ nett.

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THE REALM OF FANCY.

Words by KEATS.

Composed by JOHN K. PAINE, Op. 36.

PIANO.

pp *espressivo.*

Allegretto. (♩=80.)

(♩=88.)

pp

(♩=100.)

cresc.

A

f

ped. *

ped. *

ped. *

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Ev - er let the Fan - cy roam, — Pleas - ure

Ev - er let the Fan - cy roam, — Pleas - ure

Ped. * Ped. * Ped. *

dim.

B

nev - er is at home:

dim.

nev - er is at home:

mf

At a touch sweet pleasure melt-eth,

dim.

mf

mf

Like to bubbles when rain pelt - eth; Then let wing'd Fan - cy wander

Let wing'd Fan - cy wan - der

Then let Fan - cy wan - der thro' the

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The music is in 4/4 time. The vocal lines contain the lyrics: "Like to bubbles when rain pelt - eth; Then let wing'd Fan - cy wander" on the first line, "Let wing'd Fan - cy wan - der" on the second line, and "Then let Fan - cy wan - der thro' the" on the third line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Thro' the thought still spread be - yond her: O - pen wide — the

be - yond — her:

Thro' the thought still spread be - yond her: O - pen wide — the

thought still spread beyond her:

The second system of the musical score consists of four staves, continuing from the first system. It features the same vocal and piano parts. The lyrics continue: "Thro' the thought still spread be - yond her: O - pen wide — the" on the first line, "be - yond — her:" on the second line, "Thro' the thought still spread be - yond her: O - pen wide — the" on the third line, and "thought still spread beyond her:" on the fourth line. The piano accompaniment continues with its characteristic rhythmic patterns.

mind's cage door, She'll dart forth and cloud -

mind's cage door, She'll dart forth and cloud -

She'll dart forth, and cloud -

ff

ff

ff

- ward soar. O sweet Fan-cy! let her loose; Sum-mer's

- ward soar.

- ward soar.

C *mf*

mf

Ped. * *mf*

joys are spoilt by use,

mf

And th'en-joy - ing of the Spring

mf

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "joys are spoilt by use," followed by a rest. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a melody in the treble clef and a bass line in the bass clef, with dynamic markings of *mf* (mezzo-forte) appearing in both staves.

D

f

Autumn's red-lipp'd

Fades as does its blos - som - ing:

f

led. *f**

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a dynamic marking of *f* (forte) and a section marked with a large **D**. The vocal line includes the lyrics "Autumn's red-lipp'd" and "Fades as does its blos - som - ing:". The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a melody in the treble clef and a bass line in the bass clef, with dynamic markings of *f* (forte) and *led.* (legato) appearing in both staves.

fruit - age - too, Blushing thro' the mist and dew, the

Autumn's red-lipp'd fruit-age too, Blushing thro' the

Blushing thro' the mist

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *sf*.

mist and dew, Cloys with tast-ing, cloys with

mist and dew, Cloys with tast-ing, cloys with

and dew,

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

This system contains the second and third systems of the musical score. The vocal lines continue with lyrics and include dynamic markings like *dim.*, *p*, and *pp*. The piano accompaniment also features these dynamic markings and includes a triplet in the second system.

tast-ing: What do then? What do
 tast-ing: What do then? What do

Dynamic markings: *f*, *ff*, *^*

Key signature: one sharp (F#)

Time signature: 7/8

ff

Key signature: one sharp (F#)

Time signature: 7/8

Tempo/Character: *And.*

E
 Piu mosso. (♩=120.)

then? Sit thee by the in-gle, When the sear fag-got bla-zes bright,
 then? Sit thee by the in-gle, When the sear fag-got bla-zes bright,

Dynamic markings: *f*, *^*

Key signature: two flats (Bb, Eb)

Time signature: 7/8

f

Key signature: two flats (Bb, Eb)

Time signature: 7/8

Tempo/Character: *Piu mosso.* (♩=120.)

dim. *p*

Spir - it of a win - ter's night; When the sound - less earth is

dim. *p*

Spir - it of a win - ter's night; When the sound - less earth is

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

shoon; — When the Night — doth

f When the Night

shoon; — When the Night — doth

When the Night

f *Leg.* *

Leg. *

Leg. *

meet the Noon — In a

ff *F pp*

meet the Noon —

ff *pp*

Leg. *

pp

cresc. e stringendo.

dark, dark con - spir - a - ey to ban - ish

pp

In a dark, dark con - spir - a - ey to

pp

cresc. e stringendo.

cresc. e stringendo.

G *Piu Allegro. (♩=144.)*

E - ven from her sky. Sit thee

ban - ish E - ven from her sky. Sit thee

f

f

Piu Allegro. (♩=144.)

f

there, and send a - broad, With a

there, and send a - broad, With a

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "there, and send a - broad, With a" and "there, and send a - broad, With a". The piano accompaniment consists of a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a harmonic accompaniment.

Led. * Led. * Led. *

This block shows the piano accompaniment for the first system. It features a right-hand treble clef staff with a complex melodic line and a left-hand bass clef staff with a harmonic accompaniment. Below the staves, there are four markings: "Led.", "* Led.", "* Led.", and "*".

mind self - o - ver - awed,

mind self - o - ver - awed, With a

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "mind self - o - ver - awed," and "mind self - o - ver - awed, With a". The piano accompaniment consists of a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a harmonic accompaniment.

Led. *

This block shows the piano accompaniment for the second system. It features a right-hand treble clef staff with a complex melodic line and a left-hand bass clef staff with a harmonic accompaniment. Below the staves, there are two markings: "Led." and "*".

With a mind self - o - - ver -

mind self - o - - - - - ver - -

Led. * *Led.* *

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics are "With a mind self - o - - ver -" and "mind self - o - - - - - ver - -". The bottom two staves are piano accompaniment in bass clef. The first measure has a piano introduction marked "Led." and an asterisk. The second measure has a long note with an asterisk. The third measure has a piano introduction marked "Led." and an asterisk.

- awed,

Fan - cy,

- awed, Fan - cy, high -

Fan - cy, Fan - - - - cy,

Led. * *Led.* *

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The lyrics are "- awed,", "Fan - cy,", "- awed, Fan - cy, high -" and "Fan - cy, Fan - - - - cy,". The bottom two staves are piano accompaniment in bass clef. The first measure has a piano introduction marked "Led." and an asterisk. The second measure has a long note with an asterisk. The third measure has a piano introduction marked "Led." and an asterisk.

ff

Fan - cy, high - com mis - sion'd: Send her! She has
 high com mis - sion'd: *ff*
 high com mis - sion'd: Send her! She has

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff* and accents.

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves. It features a complex texture with many chords and moving lines, including some sixteenth-note patterns in the right hand.

ritard. a tempo.

vas - sals to at - tend her:
 ritard. a tempo.
 vas - sals to at - tend her:

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system. Dynamics include *ritard.* and *a tempo.*

a tempo.

ritard.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves. It features a complex texture with many chords and moving lines, including some sixteenth-note patterns in the right hand. The dynamic *ritard.* is indicated.

L.H. *p*

mf L.H.

p *rall.*

SOPRANO SOLO.

She will bring, in spite of

Con moto. ($\text{♩} = 72$) (2 beats.)

frost, Beau - ties that the earth hath lost;

She will bring thee, all to-gether, All de-lights of sum-mer weather;

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides a rhythmic and harmonic foundation with arpeggiated chords.

f. ritard. a tempo. All the buds and bells of May. From

f ritard. *p* *p* L.H. L.H.

*Red. ** *Red. **

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as *f. ritard.*, *a tempo.*, *f ritard.*, and *p*. The piano part features *L.H.* (Left Hand) markings and *Red. ** (Ritardando) instructions. The system concludes with a fermata over the final note of the vocal line.

ritard. a tempo. dew-y sward or thorn-y spray;

ritard.

The third system continues the vocal line and piano accompaniment. It includes the dynamic marking *ritard.* and *a tempo.*. The piano part features a *ritard.* marking over the final chord, which is held with a fermata.

a tempo. *pp* *rit.* *pp*

*Red. **

The fourth system continues the piano accompaniment. It includes dynamic markings such as *a tempo.*, *pp*, *rit.*, and *pp*. The system concludes with a *Red. ** (Ritardando) instruction and a fermata over the final chord.

a tempo. All the heap - ed

pp

Au - tumn's wealth, — With a — still, mys -

te - rious stealth; She will mix these pleas-ures up Like

f ritard poco.
three fit wines in a cup, And thou shalt quaff it:—thou shalt hear

f *p*

K *a tempo.* *ritard.*

Dis-tant har-vest car-ols clear; Rus-tle of the reap-ed corn;

a tempo. *ritard.*

Sweet birds an- them-ing the

p L.H. L.H.

*Leg. * Leg. **

p

morn: *a tempo.* *ritard molto.* *a tempo.*

pp

Leg.

ritard. sempre. *pp*

BARITONE SOLO.
Andante con moto. ♩=80.

Andante con moto. ♩=80.

espressivo e sostenuto.

Thou shalt, at a glance, be - hold The dai - sy, be -

p cantabile.

- hold The dai - sy and the mar - i - gold;

SOLO.
espressivo e sostenuto.

White - plum'd lil - ies, white plum'd lil - ies and the

SOLO.

White - plum'd lil - ies, white plum'd lil - ies and the

first Hedge-grown prim - rose that hath burst;

first Hedge-grown prim - rose that hath burst;

p

ritard.

mf

M SOLO.

pp

Sha - ded hy - a - cinth,

pp

Sha - ded hy - a - cinth,

a tempo.

pp

mf

ritard.

CHORUS.

pp

Sha - ded hy - a - cinth, al - way Sap - phire queen, sap - phire queen

CHORUS.

pp

CHORUS.

Sha - ded hy - a - cinth, al - way Sap - phire queen, sap - phire queen

CHORUS.

cresc.

a tempo.

pp

ten.

cresc.

dim. **SOLO.**
of the mid - May. And ev' - ry leaf, and ev' - ry

dim. **SOLO.**
of the mid - May. And ev' - ry leaf, and ev' - ry

SOLO.

dim. **SOLO.**

flow - er Pearl'd with the self - same show - -

flow - er

flow - er Pearl'd with the self - same show - -

N

CHORUS.

er, And ev'-ry leaf, and ev'-ry

CHORUS.

And ev'-ry leaf, ev'-ry leaf, and ev'-ry

CHORUS.

And ev'-ry leaf

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

pp 0.

show - er. - - - - -

pp

show - er. - - - - -

Detailed description: This block contains the vocal staves for the first system. It features two vocal lines in G major. The top line starts with a piano (*pp*) dynamic and a fermata over the word 'er.'. The bottom line also starts with a piano (*pp*) dynamic. The music is in 4/4 time.

pp *ped.*ped.* *pp** *ritard.*

Detailed description: This block contains the piano accompaniment for the first system. The right hand features a melodic line with a fermata over the word 'er.'. The left hand provides harmonic support with chords and moving lines. Dynamics include piano (*pp*), *ped.*ped.*, *pp**, and *ritard.*

Tempo 1^o

pp

Detailed description: This block contains the piano accompaniment for the second system. It begins with a tempo change to 'Tempo 1^o'. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. A piano (*pp*) dynamic is indicated.

cresc.

Detailed description: This block contains the piano accompaniment for the third system. Both hands feature a rhythmic accompaniment of eighth notes. A crescendo (*cresc.*) dynamic is indicated.

f *ped.* * *ped.* *

Detailed description: This block contains the piano accompaniment for the fourth system. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. A forte (*f*) dynamic is indicated. The system ends with *ped.*, * *ped.*, and * markings.

f

O sweet Fan - cy let her loose! _____

f

O sweet Fan - cy let her loose! _____

*Ped. * Ped. * Ped. **

dim.

Ev' - ry thing is spoilt by use;

dim.

Ev' - ry thing is spoilt by use;

dim.

dim.

P *mf*

Where's the eye however blue _____

mf

Where's the eye however blue _____

mf

Where's the maid whose lip mature is ever new, Where's the

R. H.

L. H. *mf*

Doth not wea-ry? Where's the face One would meet in ev'ry place?

ev - 'ry place?

Doth not wea-ry? Where's the face One would meet in ev'ry place

face one would meet in ev - 'ry place?

Q *dim.* *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

dim. *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

cresc.

oft? Like bub - bles

cresc.

oft? Like bub - bles

cresc.

cresc.

At a touch sweet pleasure melt - eth Like to

cresc. *cresc.*

SOLO.

when rain pelt - - eth. Let, then

when rain pelt - - eth.

bub - bles when rain pelt - eth.

wing - ed Fan - cy find thee a mis-tress to thy

Fan - cy find thee a

Fan - cy find thee a mis-tress to thy

SOLO. SOLO. SOLO.

mf

R

mind:

CHORUS.

mf

mind, Let, then wing - ed Fan-cy find Thee a mis-tress to thy

CHORUS.

mf

This system contains the first four measures of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a bass line. Dynamics include *mf* and hairpins.

SOLO.

Ere the God of

SOLO.

SOLO.

mind Dul-cet-eyed as Ce - res' daugh - ter,

SOLO.

This system contains the final three measures of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a bass line. Dynamics include *mf* and hairpins.

sf *dim.*

Tor - ment taught her How to frown and how to

sf *dim.*

Tor - ment taught her How to frown and how to

sf

S **CHORUS.**

chide, *f* Ere the God, the God of Tor - ment

CHORUS.

f Ere the God of Tor - ment, Ere the God of Tor - ment

CHORUS.

Ere the God of Tor - ment,

f

Ere the God of Tor - ment,

3

cresc. *poco a poco string.*

taught her How to frown and how to chide: _____

taught her How to frown and how to chide: _____

cresc. *poco a poco string.*

Red.

ff

Break, _____ break, _____

ff

Break, _____ break, _____

ff

* *Red.* * *Red.*

break the mesh of the Fan - cy's

break the mesh of the Fan - cy's

Ped. *

Ped. *

silk - en leash; Quick - ly break her pris - on -

silk - en leash; Quick - ly break her pris - on -

Ped. *

Ped. *

Ped. *

Ped. *

T Piu allegro. (♩=144.)

string, —

string, —

And such joys —

Ped. *

8

Detailed description: This system contains the first four measures of the piece. It features two staves for strings (treble and bass clefs) with long horizontal lines indicating sustained notes. Below them is the piano accompaniment, with a treble and bass clef. The piano part includes a 'Ped.' (pedal) marking and an asterisk (*) in the first measure. A first ending bracket labeled '8' spans the last two measures of the system.

And such joys as these she'll

as these

8

Detailed description: This system contains the next four measures. It features two vocal staves (treble and bass clefs) with lyrics. The piano accompaniment continues below. A first ending bracket labeled '8' spans the last two measures of the system.

And such joys as these, such
bring, And

And such joys

marcato.

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in G major. The piano accompaniment includes a piano introduction marked 'marcato.' with a first ending bracketed and numbered '8'. The lyrics are: 'And such joys as these, such bring, And'.

as these she'll bring.
joys she'll bring.
such joys she'll bring.
as these she'll bring.

Detailed description: This system contains the next four measures. It features three vocal staves and a piano accompaniment. The lyrics are: 'as these she'll bring. joys she'll bring. such joys she'll bring. as these she'll bring.' The piano accompaniment includes a second ending marked '8'.

ritard. poco.

a tempo.

is at home.

is at home.

ritard poco.

a tempo.

8

rit. poco.

a tempo.

stringendo.

Ped.

*