

LOW VOICE.

HIGH VOICE.

FIVE FAIRY BALLADS

SWEET BABY BUTTERFLY

BIG LADY MOON

ALONE WITH MOTHER

THE STARS

FAIRY ROSES



The Words by

KATHLEEN EASMON

The Music by

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Boosey

FIVE FAIRY BALLADS.



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FIVE FAIRY BALLADS.

SWEET BABY BUTTERFLY.

SWEET Baby Butterfly,
I love to see you flutter by
High o'er my head,
With soft white wings outspread.

I love to chase you round about,
Which is great fun, without a doubt,
And I know you do not mind,
For I am just a Baby too,
And so you see 'twould never do
For me to be unkind.

And shall I whisper this to you,
The laughing wind doth chase me too,
To make me run,
While flow'rs enjoy the fun.

ALONE WITH MOTHER.

THE time we like the best of all
Is when the shadows creepy crawl,
One after another ;
When the golden sun sinks down in the west,
And the tired birdie flies home to its nest,
And we're left alone with mother.

Then the story fairies silently creep,
And over her big armchair they peep,
One after the other ;
And she tells us the wonderful things they say
Of fairy countries so far away,
When we're left alone with mother.

BIG LADY MOON.

I CAN see you up on high,
Big Lady Moon!
Sweetly shining in the sky,
Big Lady Moon!
Is it 'cos you're glad I'm here?
Like to feel that I am near?
That you shine so bright and clear?
Big Lady Moon!

Hark! I hear my nursie calling,
Big Lady Moon!
For she says the dew is falling,
Big Lady Moon!
So you see I'll have to go,
I hope you won't be lonely though,
'Cos I love you ever so,
Big Lady Moon!

THE STARS.

WEE brown baby, lookin' upwards
At de wondrous Heav'n afar,
Sees de stars all shinin' brightly,
Sort of wonders what dey are.
Says her mudder,
"De departed in dat distant home above
Thro' dem holes are always peepin'
At de folks on earth dey love."

Wee white baby, pointing upwards
Tiny fingers to the sky,
Sees the stars and asks her mother,
"Did Dod put dem dere and why?"
Says her mother,
"Those, my darling, are the lights of heav'n above
Cheering onward weary pilgrims,
And teaching them that God is Love."

FAIRY ROSES.

FAIRY Roses, in the noontide,
When the sun shines warm and bright,
Nestle snugly close together,
Shut your pretty eyes so tight,
For you must be tired of dancing,
Dancing through the moonlight night.
Fairy Roses, while you're sleeping,
All around the fairies creeping
Silent watch are ever keeping,
Fairy Roses, while you're sleeping.

Fairy Roses, don't be frighten'd
When you hear that murm'ring sigh ;
'Tis the night wind that, dream-laden,
Whispering, passes by,
Bringing dreams of fairyland
From the bright blue sky.

Fairy Roses, now you're dreaming,
Dreaming of lands far away,
Where, beside the sparkling waters,
Happy children laugh and play ;
Fairy Roses, go on dreaming,
Dreaming through the golden day.
Fairy Roses, etc.

KATHLEEN EASMON.

I.

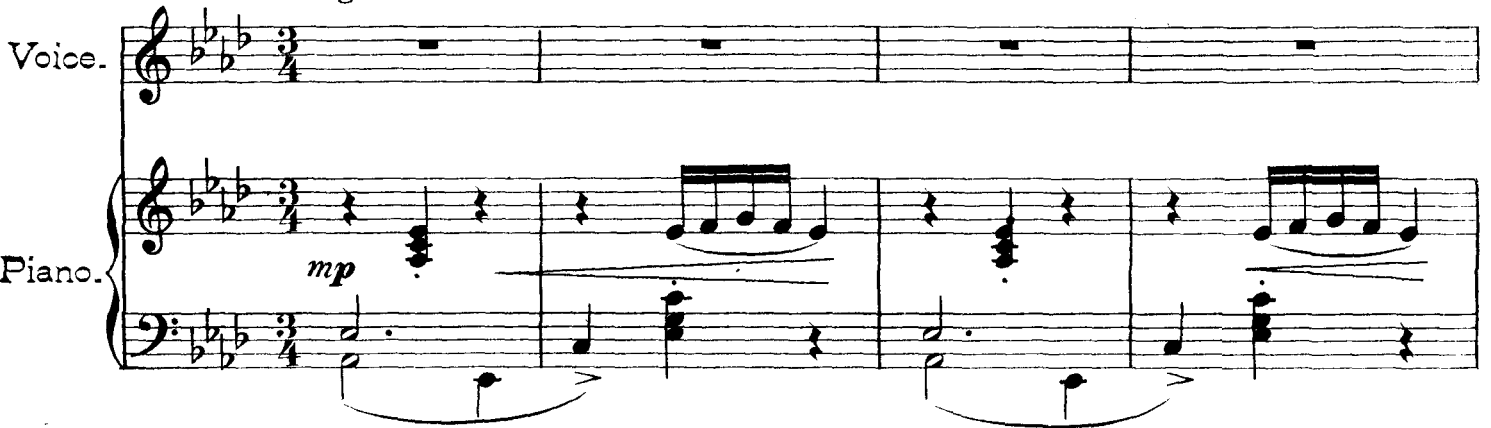
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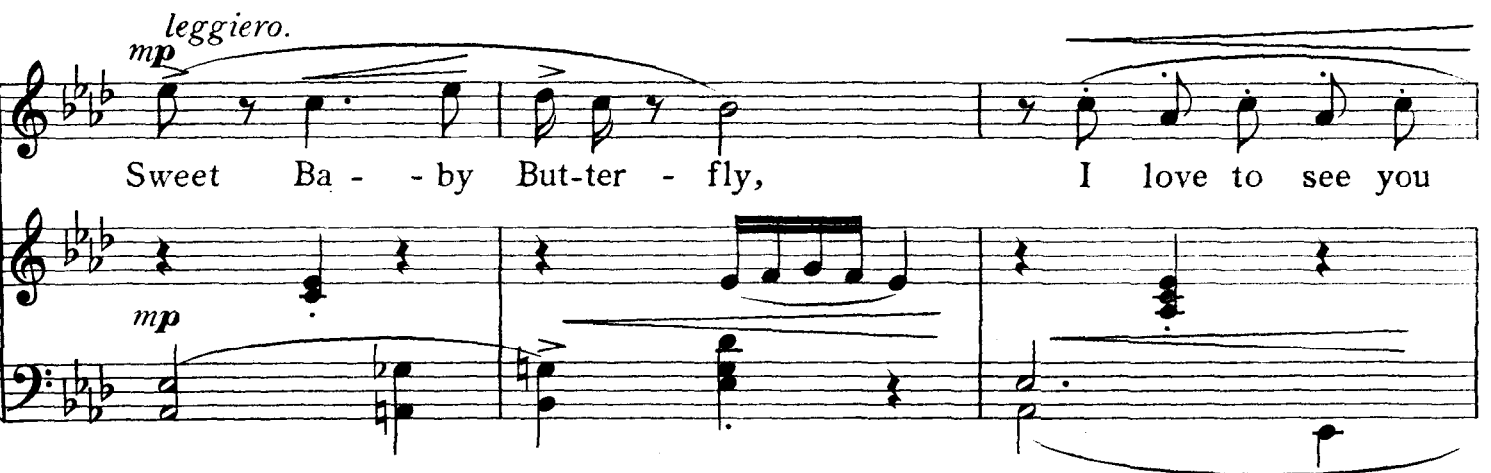
Sweet Baby Butterfly.

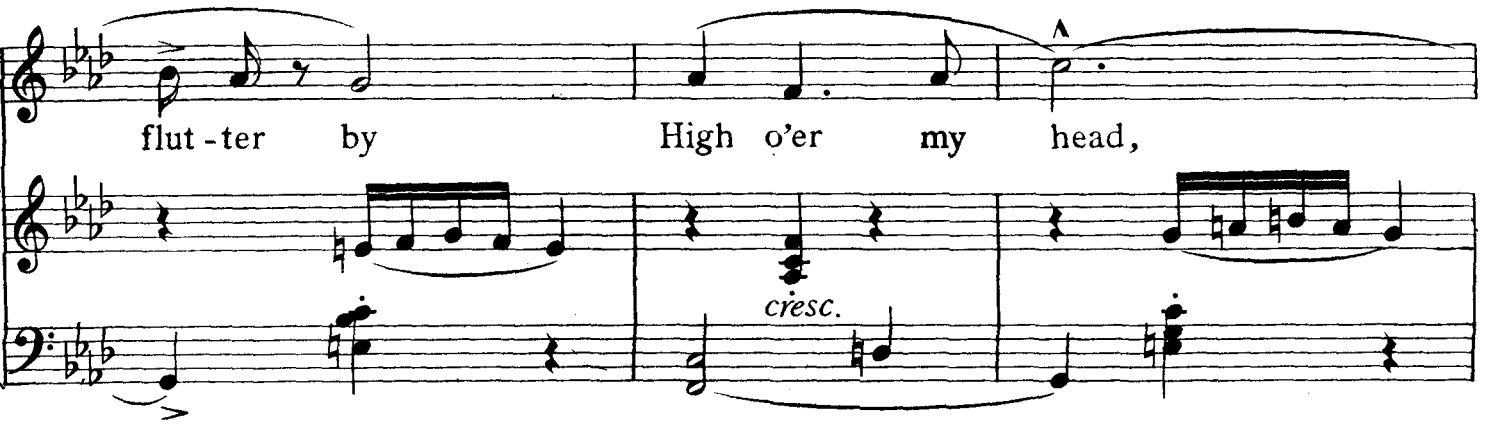
Words by
KATHLEEN EASMON.

Music by
S. COLERIDGE-TAYLOR.

Allegro moderato. (♩ = 152.)

Voice. 

mp *leggiero.*
Sweet Ba - - by But-ter - fly, I love to see you
mp 

flut - ter by High o'er my head,
cresc. 

rall. With soft white wings out - spread, *dim.* With soft white

wings out spread *a tempo.*

I love to chase you

round a - bout, Which is great fun, with - out a doubt, And I

know you do not mind, I know you do not

rall.

cresc.

rall.

mind, For I am just a Ba - by too,

f

a tempo.

a tempo.

..... And so you see 'twould ne-ver do For me to be un -

rall.

rall.

- kind.....

a tempo.

f

rall.

a tempo.

And shall I whis-per this to you, The laughing wind doth

a tempo.

chase me too, To make..... me..... run,.....

cresc.

poco ri

.....While flow'rs en-joy the fun, While flow'rs en - joy the

rall.

a tempo.

fun..... Sweet Ba - by But-ter - fly,

pp a tempo.

pp rall.

pp rall.

a tempo.

rit. *a tempo.* *poco accel.*

They love to see us flut-ter by, But-ter - fly,

rit. *a tempo.* *mf*

pp *rall.*

flut-ter by, They love to see us flut- - ter

pp *rall.*

a tempo.

by.....

pp

mf

II. Alone with Mother.

Words by
KATHLEEN EASMON.

Music by
S. COLERIDGE-TAYLOR.

Andantino (♩ = 96)

Voice.

Piano.

mp

dim.

mp sempre.

The time..... we like the

rall.

pp poco rit.

mp

best of all Is when the... sha - dows cree - py crawl,.....

poco - a -

poco - a -

pp One af - ter an - o - ther, When the

pp *poco rall.* *a tempo.*

gold - en sun sinks down in the west, And the tir - ed bird - ie flies

mf *poco rall.* *poco a poco rall.*

home to its nest, - And we're left a - lone, a - lone with mo - ther,..... and we're

meno mosso. *pp* *pp* *meno mosso.* *pp*

left a - lone..... with mo ther!

rall. *a tempo.* *rall.* *a tempo.*

mp

pp

Then the

pp rall.

pp

sto - ry fai - ries si - lent - ly creep, And o - ver her big arm -

pp

rall.

p poco a poco.

- chair they peep,..... One af - ter the o - ther;

rall.

p poco a poco.

f poco animato.

And she tells us the won-der-ful things they say Of

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

f poco animato.

fai - ry coun-tries so far a - way, When we're left a - lone, a -

The second system continues the vocal line and piano accompaniment. The vocal line includes a 'rall.' (rallentando) marking over the first few notes and a 'meno mosso.' (meno mosso) marking over the latter part. The piano accompaniment features a 'rall.' marking in the left hand and a 'meno mosso.' marking in the right hand.

meno mosso.

rall.

meno mosso.

rall.

pp rall.

- lone with mo-ther, When we're left a - lone with

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a 'pp rall.' (pianissimo rallentando) marking. The piano accompaniment also features a 'pp rall.' marking.

pp rall.

mo - - - ther.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a 'rall.' marking. The piano accompaniment features a 'rall.' marking and a 'p' (piano) dynamic marking at the end.

rall.

p

III. Big Lady Moon.

Words by
KATHLEEN EASMON.

Music by
S. COLERIDGE-TAYLOR.

Allegretto (♩ = 108)

Voice.

Piano

mf

mf

I can see you up on high, -

rit.

mf a tempo.

pesante.

Big La - dy Moon! Sweet - ly shi - ning in the sky,

f *rall.*
 Big La - dy Moon!

f *rall.* *accel.*

a tempo. *rit.* *a tempo.* *rit.*
 Is... it... 'cos... you're glad I'm here? Like to... feel that I am near?

mp a tempo.

a tempo. *rall.* *a tempo.* *rall.*
 That you shine so bright and clear? Big La-dy Moon,..... Big La - dy

f *a tempo.* *rall.* *a tempo.* *rall.*

a tempo.
 Moon!

f *rall poco.*

pp *pesante.*

Hark! I hear my nur-sie call-ing,- Big La - dy Moon!

pesante.

For she says the dew is fall-ing,- Big La - dy Moon!.....

f pesante. *accel.*

a tempo.

So.... you.... see.... I'll.... have to go,- I

hope you won't be... lone - ly though, 'Cos I love you e - ver so,...

rall. *f* *a tempo* *rall.*

rall. *f a tempo* *rall.*

Big La - dy Moon!..... Big La - dy Moon!

a tempo. *rall.* *a tempo.*

a tempo. *rall.* *f*

f *accel.*

IV. The Stars.

Words by
KATHLEEN EASMON.

Music by
S. COLERIDGE-TAYLOR.

Allegretto (♩ = 152)

Voice.

Piano.

mp

Wee brown Ba - by, look - in'..... up - wards

At de won - drous Heav'n a - - far,.....

rit. *a tempo.*

Sees... de... stars.....

a tempo. *mf*

all shi - - nin?... bright - ly, Sort of won - ders

poco rall.

what dey..... are.....

a tempo.

Says her mud - der,

mp

“De de - par - - - ted..... in..... dat.....

rall.

mp

dis - tant home a - bove..... Thro' dem holes are al - ways peepin'.....

pp *poco rit.* *a tempo.*

Thro' dem holes are al - ways peep-in'..... At de folks.....

pp poco rit. *a tempo.*

rall.

..... on..... earth..... dey..... love.”.....

rall. *pp*

Allegro.

First system of the musical score. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro.' The piano part includes a dynamic marking of *mp* and an 'L.H.' (Left Hand) instruction with an upward-pointing arrow. The vocal line begins with a rest followed by a note.

Second system of the musical score. The vocal line continues with the lyrics: "Wee white Ba - by, poin - ting up - wards". The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.

Third system of the musical score. The vocal line continues with the lyrics: "Ti - ny fin - gers to the..... sky,.....". The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking *mf* is present. The tempo marking *poco rit.* (poco ritardando) is written at the end of the system.

Fourth system of the musical score. The vocal line continues with the lyrics: "Sees the.... stars..... and asks.... her mo - ther,". The piano accompaniment continues with chords and moving lines. The tempo marking *a tempo* is written at the beginning of the system. The key signature and time signature remain the same.

poco rit.

"Did Dod..... put dem dere and.... why?"

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a fermata over the first measure, followed by a melodic line with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in the left hand. The tempo marking *poco rit.* is placed above the vocal line and below the piano accompaniment.

Says..... her mo-ther,

a tempo. *rall.*

The second system continues the vocal line and piano accompaniment. The tempo marking *a tempo.* is placed above the vocal line, and *rall.* is placed below the piano accompaniment. The piano accompaniment includes a prominent bass line with a fermata and a final chord with a downward bow or breath mark.

"Those,..... my.... dar-ling, are the lights of

mf *cresc.*

The third system features a vocal line and piano accompaniment. The tempo marking *mf* is placed above the vocal line, and *cresc.* is placed below the piano accompaniment. The piano accompaniment includes a prominent bass line with a fermata and a final chord with a downward bow or breath mark.

heav'n a - bove..... Cheering onward wea - ry pilgrims,..... Cheering

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a prominent bass line with a fermata and a final chord with a downward bow or breath mark.

rall.
 on - ward wea - ry pil - grims, And teach - ing them that

God is Love, Teaching

accel. *f rall.*

them that God is Love, that God is

pp *pp* *colla voce.*

Love?

pp a tempo. *morendo.*

V. Fairy Roses.

Words by
KATHLEEN EASMON.

Music by
S. COLERIDGE-TAYLOR.

Vivace. (♩=108.)

Voice. 

molto leggiero.



Fai - - ry Ro - ses,

poco rit.



in the noon-tide, When the sun shines warm and bright,

a tempo.

Nes - tle snug - ly close to - ge - ther, Shut your pret - ty

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'a tempo.' The lyrics are 'Nes - tle snug - ly close to - ge - ther, Shut your pret - ty'. The piano accompaniment consists of chords and single notes in the right and left hands.

poco rit.

a tempo.

eyes so tight, For you must be tired of dan - cing,

The second system continues the vocal line and piano accompaniment. It includes a 'poco rit.' (ritardando) marking at the beginning and an 'a tempo.' marking later. The lyrics are 'eyes so tight, For you must be tired of dan - cing,'. The piano accompaniment continues with similar chordal textures.

Dan - cing through the moon - - light night.

The third system concludes the vocal line with the lyrics 'Dan - cing through the moon - - light night.' The piano accompaniment features a 'rall.' (ritardando) marking and a wavy line indicating a slow, expressive ending. The system ends with a double bar line and repeat signs.

Tempo di Valse. (♩ = 152.)

The fourth system is a piano introduction for a waltz. It is in 3/4 time and marked 'pp' (pianissimo). The key signature remains three flats. The music features a mix of chords and moving lines in both hands.

Fai - - ry Ro - ses while you're sleep - ing, All a - round the

fai - - ries creep - - ing Si - lent watch are e - ver keep - ing,

poco a poco. rall.

pp Fai - ry Ro - - - ses, while you're sleeping.

pp a tempo.

rall.

a tempo.

p

Fai-ry Roses, don't be frighten'd..... When you hear that mur-m'ring

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The lyrics are "Fai-ry Roses, don't be frighten'd..... When you hear that mur-m'ring". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment of chords and eighth notes.

sigh;..... 'Tis the night-wind that, dream... - - la - den,.....

The second system of the musical score. The vocal line continues with the lyrics "sigh;..... 'Tis the night-wind that, dream... - - la - den,.....". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth notes.

pp *accel.*

Whis - per - ing, pass - es by, Bringing dreams of...

mf accel.

The third system of the musical score. The vocal line begins with a pianissimo (*pp*) dynamic and includes the instruction *accel.* (accelerando). The lyrics are "Whis - per - ing, pass - es by, Bringing dreams of...". The piano accompaniment also includes the instruction *mf accel.* (mezzo-forte accelerando) and features a more active accompaniment with eighth notes and chords.

rall.

fai - ry - land From the bright blue sky.

dim. *rall.*

The fourth system of the musical score. The vocal line includes the instruction *rall.* (ritardando) and the lyrics "fai - ry - land From the bright blue sky.". The piano accompaniment also includes the instruction *rall.* and features a more active accompaniment with eighth notes and chords. The system concludes with a double bar line.

Tempo I.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present, followed by a *dim.* (diminuendo) hairpin.

The second system continues the musical score. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The vocal line is silent in this system.

The third system contains the vocal line with the lyrics: "Fai - - ry Ro - ses, now you're dream - ing,". The piano accompaniment provides harmonic support with a melodic line in the right hand and a bass line in the left hand.

The fourth system continues the vocal line with the lyrics: "Dream - ing of lands far a - way,". The piano accompaniment includes a *poco rit.* (poco ritardando) marking. The system concludes with a long melodic line in the right hand and a bass line in the left hand.

Where, be-side the spark-ling wa - ters, Hap - py chil - dren

poco rit. laugh and play; *a tempo.* Fai - ry Ro - ses, go on dream - ing,

Dream - ing through the gold - - en day.

Tempo di Valse.

pp

Fai - ry Ro - ses, while....you're sleep - ing, All..... a - round the

pp

poco a poco rall.

fai - ries creep - - ing Si - lent watch are e - ver keep - ing,

poco a poco rall.

Fai - ry Ro - - ses, while you're sleep -

pp *a tempo* *rall.*

- ing.....

pp a tempo.