

Three Springs

Cantata

For Three-part Chorus of Women's Voices

With Soprano, Mezzo Soprano

and Alto Solos

Text and Music by

Paul Bliss

Price, 75 Cents

Directions for staging included in this book on final pages
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The Willis Music Company

Cincinnati

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Printed in the U.S. A

THREE SPRINGS

A STORY OF THREE SPRINGS
THAT RISE HIGH ON THE
MOUNTAIN-SIDE UNDER A
WILLOW TREE

One is blue, one is white and one is gold. The dip of the
willow branches bids each a fond farewell.

First, in the *little limpid pool*, they listen to the
Butterfly's advice to the ambitious Lily—"be
content," then down the *Brook* they flow
"merrily, cheerily," until they come to the
Three Little Falls, where it is "rough and dark"
but "cool, oh, cool."

They go down the sluggish, slow-moving river,
hearing the song of the rowers, then "leaping
and falling" they shoot over the "*Great Water-
fall*;" and at last from the tip of a wave out on
the ocean vast, they are drawn up by the sun to
the soft clouds above, to be wafted back to their
lovely home, high on the mountain-side.

Three Springs

Cantata for Three-part Chorus of Women's Voices
with Soprano, Mezzo-Soprano and Alto Solos

Text and Music by PAUL BLISS

Allegretto $\text{♩} = 132$

mf *L.H.*

con ped.

L.H.

L.H.

Prologue

1st & 2^d SOP.

ff

Far

and

ALTO

ff

L.H.

L.H.

ff

Ed.

high, Far and

p

L.H.

sempre

p

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first staff has the lyrics "high," followed by a long note, then "Far" and another long note, and finally "and" with a long note. The second staff has a similar melodic line. Dynamics include *p* (piano). The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The marking *L.H.* is above the piano part, and *sempre* is below the left hand. Dynamics include *p*.

high. Far and

mf

mf

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first staff has the lyrics "high." followed by a long note, then "Far" and another long note, and finally "and" with a long note. The second staff has a similar melodic line. Dynamics include *mf* (mezzo-forte). The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *mf*.

high on the moun - - tain - - -

Detailed description: This system contains the fifth and sixth systems of music. The top system has two vocal staves. The first staff has the lyrics "high" followed by a long note, then "on the moun - - tain - - -" with a long note. The second staff has a similar melodic line. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

side Where a wil - - low - -

This system contains the first two systems of music. The first system shows the vocal melody in treble clef with lyrics "side" and "Where a wil - - low - -". The second system continues the vocal melody and includes the piano accompaniment for the first system, featuring arpeggiated chords in both hands.

tree bends low,

rit.

rit.

L.H.

This system contains the second and third systems of music. The second system shows the vocal melody with lyrics "tree", "bends", and "low,". It includes the piano accompaniment for the second system, which features a *rit.* (ritardando) marking. The third system continues the piano accompaniment with a *L.H.* (Left Hand) marking.

mf a tempo Out of the

mf a tempo

L.H. *a tempo*

This system contains the fourth and fifth systems of music. The fourth system shows the vocal melody with lyrics "Out", "of", and "the". It includes the piano accompaniment for the fourth system, which features a *mf a tempo* marking. The fifth system continues the piano accompaniment with a *L.H.* marking and a *a tempo* marking.

bo - - - - - som of Moth - - - er

The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves with flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Earth Three

The second system continues the vocal and piano parts. The piano accompaniment includes a *rit.* (ritardando) marking and a *L.H.* (Left Hand) marking. The piano part features a wide interval in the right hand and a more active bass line.

springs flow.

The third system concludes the vocal and piano parts. The piano accompaniment includes a *pp* (pianissimo) marking and a *L.H.* marking. The piano part features a wide interval in the right hand and a more active bass line.

Fast

1st Sop.

Blue,

Fast $\text{♩} = 168$
8.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in a soprano clef, with a treble clef and a key signature of two flats. It begins with a whole rest for the first four measures, followed by a half note G4 in the fifth measure, and then a whole note B4 in the sixth measure. The piano accompaniment is written on two staves (treble and bass clefs) and begins with a piano (*p.*) dynamic. The right hand features a series of eighth notes in the treble clef, while the left hand plays chords in the bass clef. A slur is placed under the first four measures of the piano accompaniment.

blue as the heav - en's blue, I rise to the light of

8.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and A4 in the second measure, then a half note G4 in the third measure, and a half note F4 in the fourth measure. The piano accompaniment continues with eighth notes in the right hand and chords in the left hand. A slur is placed under the first four measures of the piano accompaniment.

day; ————— A droop - ing spray of the wil - low -

8.....

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and A4 in the second measure, then a half note G4 in the third measure, and a half note F4 in the fourth measure. The piano accompaniment continues with eighth notes in the right hand and chords in the left hand. A slur is placed under the first four measures of the piano accompaniment.

tree speeds me on my way, ————— With its

rit. *a tempo*

8.

rit. *a tempo*

p.

gen - tle dip in the soft Spring breeze; A sweet ca -

8.

ress is mine ————— As I rush a - long, With a

8.

mer - ry song, Out in the glad sun - shine.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "mer - ry song, Out in the glad sun - shine." and ends with a fermata. The piano accompaniment includes a treble clef staff with a melodic line marked with an 8-measure slur and a bass clef staff with chordal accompaniment. The key signature has two flats and the time signature is common time.

The second system of music consists of piano accompaniment on two staves. The treble clef staff contains a melodic line with several phrases marked with 8-measure slurs. The bass clef staff provides harmonic support with chords. The key signature and time signature remain consistent with the first system.

2^d Sop. f
White, white as the sil - v'ry

The third system of music features a vocal line for the second soprano, marked *2^d Sop. f*, and piano accompaniment on two staves. The vocal line begins with the lyrics "White, white as the sil - v'ry" and ends with a fermata. The piano accompaniment includes a treble clef staff with a melodic line marked with 8-measure slurs and a bass clef staff with chordal accompaniment. The key signature and time signature remain consistent with the previous systems.

moon, Cool as the break of day, I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter note 'moon,' followed by a half note 'Cool' and a quarter note 'as'. The phrase 'the break of day,' is written over a long note that spans two measures. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line.

greet the kiss of the wil - low - tree, speed - ing

The second system continues the musical score. The vocal line has a quarter note 'greet', followed by a half note 'the kiss of the wil - low - tree,' and a quarter note 'speed - ing'. The piano accompaniment features a more active eighth-note pattern in the bass line, with chords in the treble line.

on my way. 'Tis a sweet sur - prise, as the

rit. *a tempo*

The third system concludes the musical score. The vocal line has a quarter note 'on my way.', followed by a half note 'Tis a sweet sur - prise, as the'. The piano accompaniment includes tempo markings: '*rit.*' (ritardando) and '*a tempo*' (allegretto). The piano accompaniment features a steady eighth-note accompaniment in the bass line and chords in the treble line.

day I greet, To feel — its touch on mine; —

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are "day I greet, To feel — its touch on mine; —". The middle and bottom staves are for piano accompaniment, with the bottom staff using a bass clef. The piano part features a steady bass line and chords that support the vocal melody.

— And I rush a - long, With a mer - ry song,

The second system continues the musical score with three staves. The vocal line (top staff) has the lyrics "— And I rush a - long, With a mer - ry song,". The piano accompaniment (middle and bottom staves) includes a melodic line in the right hand and a bass line in the left hand. A dotted line above the piano part indicates a continuation of the accompaniment from the previous system.

Out in the glad sun - shine. —

The third system concludes the musical score with three staves. The vocal line (top staff) has the lyrics "Out in the glad sun - shine. —". The piano accompaniment (middle and bottom staves) features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part. The system ends with a double bar line and repeat signs.

ALTOS

Gold, gold as the gleam - ing sun,

Up to the light of day I rise at the

foot of the wil - low - tree, Speed - ing on my

rit. way. ————— I *a tempo* kiss the tip of the sway - ing

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'way.' followed by a melodic phrase for 'I kiss the tip of the sway - ing'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The tempo is marked 'rit.' (ritardando) for the first part and 'a tempo' for the second part.

bough — In ec - sta - cy — di - vine, ————— As I

The second system continues the vocal line with 'bough — In ec - sta - cy — di - vine, ————— As I'. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and chords in the left hand. The tempo remains 'a tempo'.

rush a - long, with a mer - ry song, Out in the

The third system continues the vocal line with 'rush a - long, with a mer - ry song, Out in the'. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and chords in the left hand. The tempo remains 'a tempo'.

glad sun - shine _____ As we

rush a - long, With a mer - ry

Broad _____
song, Out in the glad sun - shine. _____

slower *ff* *rit.*

The Pool

Moderato

Moderato (♩ = 72)

p

Softly

O-ver a lit-tle lim-pid pool, Where wa-ter-lil-ies lie,

p

dolce

White but-ter-flies here and there, fly, fly, fly. A

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "White but-ter-flies here and there, fly, fly, fly. A". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The word "dolce" is written above the first measure of the vocal line.

lil-y looks up to the blue a - bove:

"Stay, but-ter-fly, stay, oh, stay!"

The second system continues the musical score. The vocal line has the lyrics "lil-y looks up to the blue a - bove:" followed by "Stay, but-ter-fly, stay, oh, stay!". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. The word "dolce" is written above the piano accompaniment in the second measure.

rit. *a tempo*

Tell me, what do you see up there? Is it fair al - way?" The

rit. *a tempo*

The third system of the musical score features a vocal line and piano accompaniment. The key signature changes to two sharps (F# and C#). The vocal line has the lyrics "Tell me, what do you see up there? Is it fair al - way?" The piano accompaniment includes a section marked "rit." (ritardando) and another marked "a tempo". The word "rit." appears above the piano accompaniment in the second measure, and "a tempo" appears above the vocal line in the final measure.

tea * tea * tea *

but-ter-fly gazed at the lil-y's heart, Where the white mingled with gold, And

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The lyrics are: "but-ter-fly gazed at the lil-y's heart, Where the white mingled with gold, And".

whis-pered soft as the twi-light fell; And this is what he told:

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "whis-pered soft as the twi-light fell; And this is what he told:". The piano part continues with a right-hand melody and a left-hand bass line.

ad lib.
f *p* *f* *p*

This system contains the third system of music, which is primarily piano accompaniment. It features a right-hand melody with dynamic markings *f* and *p* and a left-hand bass line. The tempo marking *ad lib.* is present at the beginning of the system.

SOP. SOLO
dolce legato

"Fair, fair is the

(♩ = 92)

rit. * *sempre*

world be-yond; Blue, blue is the sky, But

sum-mer is old and the au-tumn comes When you and I must

rit. * *rit.* *

die. So, love-ly lil - y rest con-tent

In this lit - tle lim-pid pool, For I must fly and

you must lie Here in the wa - ters cool.

Hap - py am I as far or near I

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Hap - py am I as far or near I". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

fly, — fly, — fly, —

The second system of music continues the vocal line with the lyrics "fly, — fly, — fly, —". The piano accompaniment features a rhythmic pattern of eighth notes in the treble clef and a bass line in the bass clef.

Be hap - py too in these wa - ters clear Where you lie,

rit. e dim.

The third system of music features the vocal line with the lyrics "Be hap - py too in these wa - ters clear Where you lie,". The piano accompaniment includes a treble and bass clef. The system concludes with the instruction *rit. e dim.* (ritardando e diminuendo).

lie, lie. _____

pp

Moderato

p

O - ver a lit - tle lim - pid pool Where wa - ter - lil - ies lie,

p

p

Slower

White but - ter - flies, here and there, fly, fly, fly.

rit. *pp*

rit. *pp*

Slower

rit. *pp*

The Brook

Allegretto ♩ = 60

1st & 2^d
SOP.

ALTO

p *legatissimo*

mf

Sil - ver - y, sil - ver - y,

mf

oh, sil - ver - y! Mer - ri - ly, mer - ri - ly,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "oh, sil - ver - y! Mer - ri - ly, mer - ri - ly,". The piano accompaniment consists of two staves: the right hand plays a continuous eighth-note pattern with a melodic line, and the left hand plays a simple bass line. The system concludes with a double bar line.

oh! Where — the twin - ing

The second system continues the vocal line with the lyrics "oh! Where — the twin - ing". The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal melody. The system ends with a double bar line.

grass - es grow, — By moss - y bank I flow. —

The third system features the vocal line with the lyrics "grass - es grow, — By moss - y bank I flow. —". The piano accompaniment continues with the same rhythmic and melodic patterns. The system concludes with a double bar line.

Deep the shade of the whis - per - ing trees,
 By the nook where the vi - o - let lies,

p

Light the kiss of the lan - gor - ous breeze
 There I mir - or the blue of the skies As I

p

flow, mer - ri - ly flow, cheer - i - ly,
 flow, mer - ri - ly flow, cheer - i - ly,

cresc.

mer - ri - ly, cheer - i - ly flow. —

rit. *p a tempo*

Swift I glide where the
Where the beau - ti - ful

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mer - ri - ly, cheer - i - ly flow. —' and includes a 'rit.' (ritardando) marking. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns. A second vocal line starts with 'Swift I glide where the' and 'Where the beau - ti - ful', with a 'p a tempo' (piano ad tempo) marking. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

wild — deer roam,
blue - - bells sway,

Thro' the dells where the
Soft - - ly mur - mur - ing

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'wild — deer roam, blue - - bells sway,' and 'Thro' the dells where the Soft - - ly mur - mur - ing'. The piano accompaniment maintains the eighth-note pattern in the right hand. There are some rests in the vocal line at the beginning of the system.

Do I flow mer - ri - ly,

cresc. *cresc.*

fair - - ies come
all — the day

cresc.

The third system of the musical score features the vocal line with lyrics 'Do I flow mer - ri - ly,' and 'fair - - ies come all — the day'. The piano accompaniment continues with the eighth-note pattern. There are 'cresc.' (crescendo) markings above the vocal line and below the piano accompaniment. The system ends with a 'cresc.' marking below the piano part.

flow, Cheer-i - ly, mer - ri - ly flow;

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand with a slur and an '8' marking, and a bass line in the left hand. The lyrics are 'flow, Cheer-i - ly, mer - ri - ly flow;'.

Cheer-i - ly, mer - ri - ly flow. *ten.* *mf* Sil - ver - y, sil - ver - y,

ten.

The second system continues the musical score. The vocal staves show the lyrics 'Cheer-i - ly, mer - ri - ly flow. *ten.* *mf* Sil - ver - y, sil - ver - y,'. The piano accompaniment includes dynamic markings *ten.* (tension) and *mf* (mezzo-forte), and a tempo change to *rit.* (ritardando) followed by *mf a tempo*. The piano part features a melodic line in the right hand with a slur and a bass line in the left hand.

oh, sil - ver - y, Mer - ri - ly, mer - ri - ly,

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are 'oh, sil - ver - y, Mer - ri - ly, mer - ri - ly,'. The piano part features a melodic line in the right hand with a slur and a bass line in the left hand.

Oh! Where the leap - - ing

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a whole note chord and followed by a phrase of eighth notes. The second line is a vocal line with rests. The piano accompaniment consists of two staves: the right hand has a continuous eighth-note pattern, and the left hand has a simpler eighth-note accompaniment.

fish - - es play Through - out the sum-mer

rit.

rit.

This system contains the next two lines of the musical score. The vocal line continues with the lyrics "fish - - es play Through - out the sum-mer". The piano accompaniment continues with the same rhythmic patterns. The word "rit." (ritardando) is written above the vocal line and below the piano accompaniment staves.

day.

a tempo

This system contains the final two lines of the musical score. The vocal line ends with the word "day." and a fermata. The piano accompaniment concludes with a final chord and a fermata. The word "a tempo" is written below the piano accompaniment staves.

The Three Little Falls

Allegretto (♩ = 132)

The first system of the musical score consists of three staves. The top two staves are for vocal parts, both in treble clef with a key signature of two sharps (F# and C#). The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. A dynamic marking of *p* (piano) is placed below the piano staff.

The second system of the musical score consists of three staves. The top two staves are for vocal parts, both in treble clef with a key signature of two sharps. The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part continues with the rhythmic pattern from the first system. Dynamic markings of *p* are present in both the right and left hands of the piano part.

1st & 2^d SOP.

p Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

ALTO

p

The third system of the musical score consists of three staves. The top two staves are for vocal parts, both in treble clef with a key signature of two sharps. The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part continues with the rhythmic pattern. The vocal parts have lyrics: "Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,". Dynamic markings of *p* are present in both the vocal and piano parts.

MEZZO-SOP. SOLO

Deep is the fall and

pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The lyrics are "Deep is the fall and". Below the vocal line are two staves for piano accompaniment: the right hand in treble clef and the left hand in bass clef. The piano part consists of a steady eighth-note accompaniment. The first measure of the piano part has a dynamic marking of *mf*.

dark, deep and dark.

pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

The second system continues the vocal line with the lyrics "dark, deep and dark." followed by the rhythmic pattern "pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,". The piano accompaniment remains consistent with the first system, providing a steady eighth-note accompaniment.

Rough is the way, but

pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

The third system continues the vocal line with the lyrics "Rough is the way, but" followed by the rhythmic pattern "pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,". The piano accompaniment remains consistent with the previous systems, providing a steady eighth-note accompaniment.

hark, hark!

pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter.

The first system of music consists of three staves. The top staff is a vocal line with lyrics 'hark, hark!'. The middle staff is another vocal line with lyrics 'pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter.' The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). There are dynamic markings 'v' and 'p' in the piano part.

The second system of music consists of three staves. The top two staves are vocal lines, mostly containing rests. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps. There are dynamic markings 'p' and 'pp' in the piano part.

p no rit.

Cool, cool, cool! —

Cool, cool, oh — cool! —

The third system of music consists of three staves. The top staff is a vocal line with lyrics 'Cool, cool, cool! —'. The middle staff is another vocal line with lyrics 'Cool, cool, oh — cool! —'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps. There are dynamic markings 'p', 'pp', and 'p' in the piano part. A fermata is placed over the final notes of the vocal lines.

Blue, White, Gold,

mf

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with a whole rest. The second staff is a vocal line with lyrics 'Blue, White, Gold,' and notes. The third staff is a vocal line with a whole rest. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line. The piano part is marked *mf*.

Black as night where shadows fold, But cool,

f

Detailed description: This system contains the next three staves. The top staff is a vocal line with lyrics 'Black as night where shadows fold, But cool,' and notes. The second staff is a vocal line with the same lyrics and notes. The third staff is a vocal line with notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *f*.

cool, oh cool! Blue! White!

val

Detailed description: This system contains the final three staves. The top staff is a vocal line with lyrics 'cool, oh cool!' and notes. The second staff is a vocal line with lyrics 'cool, oh cool! Blue! White!' and notes. The third staff is a vocal line with notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *val*.

Deep is the
Do you hear my
Pit - ter, pat - ter, pit - ter, pat - ter,
Gold! _____

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Deep is the Do you hear my Pit - ter, pat - ter, pit - ter, pat - ter, Gold!". There are dynamic markings such as *p* and *f*, and accents (*>*) throughout the score.

fall and dark, deep and
feet? Pit - ter, pat - ter, pit - ter, pat - ter,
Is my ech - o sweet? Pit - ter, pat - ter,
pit - ter, pat - ter, pit - ter, pat - ter, Hear me now re -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "fall and dark, deep and feet? Pit - ter, pat - ter, pit - ter, pat - ter, Is my ech - o sweet? Pit - ter, pat - ter, pit - ter, pat - ter, Hear me now re -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

dark. Rough is the
 pit - ter, pat - ter, pit - ter, pat - ter, Do you hear my
 pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,
 peat, Pit - ter, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter,

way, but hark!
 feet? Pit - ter, pat - ter, pit - ter, pat - ter,
 Is my e - cho sweet? Pit - ter, pat - ter,
 pit - ter, pat - ter, pit - ter, pat - ter, Hear me now re -

Hark!

pit-ter, pat-ter, pit-ter, pat-ter.

pit-ter, pat-ter, pit-ter, pat-ter.

peat, Pit-ter, pat-ter. *s*.....

p

Detailed description: This system contains five staves. The top four staves are vocal parts in treble clef with a key signature of one sharp (F#). The first staff begins with a fermata over a half note G4. The second and third staves have a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth staff has a similar line but with a fermata over the final G4. The fifth staff is the piano accompaniment, starting with a half note G2 and a half note B2, then moving to a series of chords. A piano dynamic marking 'p' is placed below the piano staff. A fermata is placed over the first measure of the piano accompaniment.

Cool, cool, cool!—

Cool, cool, oh,— cool!—

Cool, cool, oh,— cool!—

s.....

Detailed description: This system contains five staves. The top four staves are vocal parts in treble clef with a key signature of one sharp (F#). The first staff has a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second and third staves have a similar line but with a fermata over the final G4. The fourth staff has a similar line but with a fermata over the final G4. The fifth staff is the piano accompaniment, starting with a series of chords. A fermata is placed over the first measure of the piano accompaniment.

Black as
Blue, — Black as
White, — Black as
Gold, —

rit.
night where shad-ows fold, But cool, cool, oh, cool! —
rit.
night where shad-ows fold, But cool, cool, cool! —
rit.
night where shad-ows fold, But cool, cool, cool! —
rit.

rit. *pp*

Midday on the River

Not too fast

1st & 2^d Sop.

Alto

Not too fast $\text{♩} = 56$

p

mf

Gent - ly row, ———

mf

f

gen - tly row, — O - ver the riv - er, gen - tly row.

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The lyrics are "gen - tly row, — O - ver the riv - er, gen - tly row." The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and a treble line with chords and some triplet figures.

The piano accompaniment for the first system continues from the previous system. It features a consistent eighth-note bass line and a treble line with chords and triplet figures. The piano part is written in a style typical of early 20th-century sheet music.

Gen - tly row, — gen - tly row, — O - ver the riv - er,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Gen - tly row, — gen - tly row, — O - ver the riv - er,". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

The piano accompaniment for the second system continues from the previous system. It maintains the eighth-note bass line and the treble line with chords and triplet figures.

row. — Row, — row, —

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "row. — Row, — row, —". The piano accompaniment continues with the same rhythmic and harmonic patterns.

The piano accompaniment for the third system continues from the previous system. It features the eighth-note bass line and the treble line with chords and triplet figures.

row, _____ row. Row, _____

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "row, _____ row. Row, _____". The piano accompaniment features a right hand with triplet chords and a left hand with a steady eighth-note bass line.

row, _____ row, _____ row.

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics: "row, _____ row, _____ row.". The piano accompaniment continues with similar textures as the first system.

p dolce
The winds are a-sleep in the
The dai-sies are nod-ding in
p dolce

p legato

The third system features two vocal staves and piano accompaniment. The vocal staves have lyrics: "The winds are a-sleep in the / The dai-sies are nod-ding in". The piano accompaniment includes dynamic markings *p dolce* and *p legato*.

tree - - tops, The songs of the birds are
soft, — green beds, — The clouds — drift white — and

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

low, The sun — is high in the
slow, The world is hush'd as we

The second system continues in G major. The vocal line has a long note for 'low,' and 'slow,' followed by a melodic phrase. The piano accompaniment includes a fermata over the first measure and a change in the bass line pattern.

clear, blue sky, The sun — is high in the
float a - long, The world — is hush'd as we

The third system continues in G major. The vocal line has a long note for 'float a - long,' followed by a melodic phrase. The piano accompaniment includes a fermata over the first measure and a change in the bass line pattern.

clear blue sky, As we row, row,
float a - long, As we

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The lyrics are: "clear blue sky, As we row, row, float a - long, As we".

gen - tly row; Row, row,

The second system continues the musical score. The vocal staves show the lyrics: "gen - tly row; Row, row,". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

gen - tly row, Gen - tly

rit.

The third system concludes the musical score. The vocal staves show the lyrics: "gen - tly row, Gen - tly". The piano accompaniment includes a *rit.* (ritardando) marking above the final measure. The lyrics "Gen - tly" are written below the vocal line in the second measure of this system.

row, — gen - tly row. —

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "row, — gen - tly row. —". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Gen - tly row, — gen - tly row, —

The second system continues the piece in E minor. The vocal line has the lyrics "Gen - tly row, — gen - tly row, —". The piano accompaniment includes a piano (*p*) dynamic marking and features triplet figures in the right hand.

O - ver the riv - er, gen - tly row, Gen - tly row, —

The third system concludes the piece in E minor. The vocal line has the lyrics "O - ver the riv - er, gen - tly row, Gen - tly row, —". The piano accompaniment continues with triplet figures in the right hand.

gen - tly row, O - ver the riv - er row.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "gen - tly row, O - ver the riv - er row." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more melodic treble line with some triplets.

Row, row, row, row.

The second system continues the musical score. The vocal line has the lyrics "Row, row, row, row." The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble clef.

Row, row, row, row.

The third system concludes the musical score. The vocal line has the lyrics "Row, row, row, row." The piano accompaniment ends with a final chord in the bass clef.

The Great Waterfall

Presto

Two staves of musical notation, both containing whole rests. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4.

Presto

Piano accompaniment for the first system. The right hand (treble clef) plays a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking *p* is present. The key signature has two flats and the time signature is 4/4.

Two staves of musical notation, both containing whole rests. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats and the time signature is 4/4.

Piano accompaniment for the second system. The right hand (treble clef) plays a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The key signature has two flats and the time signature is 4/4.

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score includes lyrics. The vocal line begins with the word "We" on a long note. The lyrics are: "Leap-ing and fall-ing, Down ev-er down, Blue am I, Blue as ev-er the sky,". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score includes lyrics. The vocal line has three measures of "fol-low, fol-low, fol-low!" followed by a long note. The lyrics continue: "With a rush and a And the mist is my". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

We fol - low, fol - low,
roar I go!
shroud when I die.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "We fol - low, fol - low,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats, and the time signature is 4/4.

fol - low. Down, ev - er down,

The second system continues the musical score. The vocal line has the lyrics "fol - low. Down, ev - er down,". The piano accompaniment continues with the same right-hand melody and left-hand bass line. The key signature and time signature remain the same.

Down, ev - er down.

The third system concludes the musical score. The vocal line has the lyrics "Down, ev - er down." and ends with a long note. The piano accompaniment continues with the same right-hand melody and left-hand bass line. The key signature and time signature remain the same.

A burst of the sun and like

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are "A burst of the sun and like". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

dia - monds I gleam On my way to the depths be - low

The second system continues the musical score. The vocal staves have the lyrics "dia - monds I gleam On my way to the depths be - low". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

We fol - low, fol - low, fol - low!

I go

The third system concludes the musical score. The vocal staves have the lyrics "We fol - low, fol - low, fol - low!". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

We
 Leap - ing and fall - ing, Down, ev - er down.

fol - low, fol - low, fol - low!
 With a rush and a

We fol - low, fol - low,
 roar I go

fol- low! Joy, joy, joy is the heart of me!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "fol- low! Joy, joy, joy is the heart of me!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Glad, glad, glad is my song!— Fair,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Glad, glad, glad is my song!— Fair,". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

fair is my beau - ty rare; White, white as the

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "fair is my beau - ty rare; White, white as the". The piano accompaniment features more complex chordal structures and melodic lines in both hands.

snow, _____ As I speed _____ a - long _____

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "snow, _____ As I speed _____ a - long _____". The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords and a bass line. A fermata is placed over the first measure of the piano accompaniment.

— on my way _____ be - low!

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "— on my way _____ be - low!". The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords and a bass line. A fermata is placed over the first measure of the piano accompaniment.

The third system of the musical score consists of three staves. The top staff is a vocal line with a melodic line. The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords and a bass line. A fermata is placed over the first measure of the piano accompaniment.

A burst of the sun and like diamonds I gleam On my way to the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "A burst of the sun and like diamonds I gleam On my way to the". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and bass notes.

depths be - low I go,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "be - low" and "I go,". The piano accompaniment features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

go, go!

The third system concludes the vocal line and piano accompaniment. The vocal line has a long note on "go," followed by "go!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

Finale

Allegretto (♩ = 132)

mf

L.H.

L.H.

con ped.

L.H.

L.H.

ff

Far and

L.H.

L.H.

ff

ped.

high, Far and

L.H. sempre

high. Far and

mf

high on an o - - cean

wave, When the sun's warm

rays bend down,

rit.

rit.

L.H.

a tempo mf

Out of the

mf

L.H.

a tempo mf

deep to the sky a - -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has lyrics 'deep to the sky a - -' and the lower staff has a corresponding melodic line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

rit. bove We

rit. L.H.

The second system continues the musical score. The vocal line has lyrics 'bove We'. The piano accompaniment includes a 'rit.' (ritardando) marking and a 'L.H.' (Left Hand) marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

are drawn.

L.H. L.H. *pp*

The third system concludes the musical score. The vocal line has lyrics 'are drawn.'. The piano accompaniment includes 'L.H.' markings and a 'pp' (pianissimo) dynamic marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Fast (♩ = 168)

1st SOP.

Blue,

The first system of the musical score consists of three staves. The top staff is for the 1st Soprano, which is mostly empty with a few notes at the end. The middle staff is the right hand of the piano, featuring a series of chords and some melodic fragments. The bottom staff is the left hand of the piano, providing a harmonic foundation with chords and a steady bass line. A dynamic marking 'p' is visible in the piano part.

blue as the heav - en's blue, I rise as the waves sweep

The second system continues the musical score. The vocal line now contains the lyrics: "blue as the heav - en's blue, I rise as the waves sweep". The piano accompaniment continues with similar textures, including chords and melodic lines in both hands. A dynamic marking 'p' is present.

high; A warm bright ray of the glo-ri-ous

The third system of the musical score includes the lyrics: "high; A warm bright ray of the glo-ri-ous". The vocal line continues with the melody. The piano accompaniment features more complex chordal textures and melodic movement. Dynamic markings 'p' are visible in the piano part.

sun Lifts me to the sky, In the

rit. *a tempo*

rit. *a tempo*

soft gray clouds will I lie at rest; Till gen - tle

breez - es come To bear me back To the

moun - tain high, Back to my love - ly home.

2d SOP. *f*
White, white as the sil - v'ry

moon, Cool as the break of day, I

meet the kiss of the warm sun's ray, Speed - ing

on - my way. 'Tis a sweet sur - prise as the

rit. *a tempo*

day I greet, To know— it bids— me come;

And bears me back to the moun - tain high,

Back to my love - ly home.

ALTO

Gold, gold as the gleam - ing sun,

Up to the light of day I rise from the

depths of the wa - ters cold, Fly - ing on my

rit. *a tempo*

way. ——— Up - - - on the tip of the high - est

rit. *a tempo*

wave — The wel - come sun - beams come, ——— To

bear me back to the moun - tain high, Back to my

love - ly home. _____ To the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "love - ly home." are followed by a long horizontal line, and then "To the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a flowing melody in the right hand and a steady bass line in the left hand.

moun - tain high, To the moun - tain

The second system continues the musical score. The vocal line has the lyrics "moun - tain high," followed by a long horizontal line, and then "To the moun - tain". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the two-flat key signature.

Broad
high, Back to our love - ly home. _____

slower *ff*

The third system concludes the musical score. The vocal line begins with the word "high," followed by "Back to our love - ly home." and a long horizontal line. The piano accompaniment features a wide interval in the right hand, marked with the tempo instruction "slower" and the dynamic marking "ff" (fortissimo). The system ends with a double bar line and repeat signs.

Note: Staging may be omitted. Entire work may be sung as a cantata without action.

Staging

Three Springs

(Chorus seated in front of house, off stage.)

Scene: Any wood scene drop

Three dancers Blue, White and Gold or three groups.

Curtain down during piano introduction and first 19 measures of Prologue.

Curtain up on 20 and 21, bottom of page 6.

Dance begins at Fast Tempo on page 7.

Definition of terms used

Pas de Basque.

Step right foot to side; slide left foot across in front of right; take the weight, and lift up behind; step on right, and extend left forward.

Arabesque.

Step diagonally forward on right foot, right hand extended diagonally forward or to fifth position, left raised in the rear, left hand extended to rear

Mazurka.

Step to right, weight on left foot, and hop; slide right foot to side; bring left foot up, and take the weight; extend right foot, bring right foot in and strike heels sharply.

Balancé.

Step right foot to side; point left foot in fourth position; rise on toes and fall.

Jeté.

A leap

Draw.

Step right foot to right; turn the body toward the pointing toe, bending slightly forward; draw left foot to right and let it take the weight; turn the body to the front and stand erect.

Positions of Arms

1. Perpendicular hanging of arms
2. Half way between 1 and 3 (Closed or open)
3. Horizontal to the shoulder line (Closed or open)
4. Half way between 3 and 5 (Always open)
5. Perpendicular raised

II
Scene I

Blue Spring

Enter with 8 forward pas de basques (begin left)	8 meas.
1 Arabasque forward rt., step back left and hop	2 "
1 " " " " " " " "	2 "
2 forward pas de basques left, rt., (arms lateral)	2 "
2 waltz steps turning rt. (rt. arm in 4th, left in 3rd.)	2 "
Repeat the last four measures twice	8 "
2 forward pas de basques	2 "
Turn rt. high on toes and stamp rt. (arms in 4th)	2 "
" left " " " " left	2 "
" rt. " " " " rt.	2 "
2 waltz steps	2 "
Step left, rt., behind and bow (arms in 2nd)	2 "
4 forward pas de basques to back of stage	4 "

White Spring

Enter with 12 forward pas de basques (begin left)	12 meas.
2 mazurkas rt. (left arm in 4th, rt. on hips)	2 "
2 lateral pas de basques rt., left	2 "
2 mazurkas rt.	2 "
2 lateral pas de basques rt., left	2 "
2 waltz steps turning (rt. arm in 4th, left on hips)	2 "
2 forward pas de basques	2 "
Repeat the last four measures twice	8 "
2 waltz steps turning	2 "
Tour de basque	2 "
Go to back of stage with pas de basque steps	

Gold Spring

Enter with four waltz steps (turning rt.) arms lateral	4 meas.
1 Arabasque forward rt. step back left and hop	2 "
2 waltz steps (turning)	2 "
Repeat the last 4 measures (3 times)	12 "
Balance forward rt., and backward (4 times) (arms in 2nd on backward pos.)	8 "
Run to rt. and hold (arms high)	2 "
" " left and hold " "	2 "
2 waltz steps	2 "
Tour de basque (arms in 4th on turn)	2 "

Gold and White come forward with pas de basque during the last 4 measures.

Blue, White and Gold

2 waltz steps (turning rt.)	2 "
Step rt., leap and turn landing on left foot	2 "
Repeat the last four measures (2 times)	8 "
Hold last pos. with the arms in 2nd.	" "

The Pool (Scene II)

Water lily in center of pool Three Springs around pool
 Butterflies flit around pool for 28 measures. Tiny running steps high on toes
 arms shoulder high and move hands up and down.
 Hover around pool for 24 measures.
 Flit around for 16 measures.

The Brook (Scene III)

Blue, White and Gold

Curtain up on 1st four measures	4 meas.
2 waltz steps	1 "
1 Arabasque forward rt. step back left and hop	1 "
Repeat the last 2 measures (3 times)	6 "
Spin rt. (rt. arm in 4th, left in 3rd)	2 "
1 jete rt. and 3 draws	2 "
1 jete Left and 3 draws	2 "
3 step turn rt. (arms in 4th)	1 "

3 step turn left	1 meas.
4 step swing hops forward (carry arm across swinging foot)	2 "
3 step turn rt	1 "
3 " " left	1 "
6 step swinghops	3 "
1 tour de basque rt	1 "
2 step swing hops	1 "
1 tour de basque	1 "
2 waltz steps	1 "
1 Arabasque forward rt., step back left and hop	1 "
Repeat the last two measures (2 times)	4 "
Tour de basque	1 "
Repeat the last 26 measures	26 "

The Three Little Falls (Scene IV)

Curtain rises during the first 8 measures	8 meas
Blue, White and Gold enter.	
4 tiny running steps forward high on toes (arms 3rd)	1 "
4 " " " " " " " (turning rt.)	1 "
4 " " " " " " "	1 "
4 " " " " " " " (turning left)	1 "
4 " " " " " " "	1 "
4 " " " " " " " (turning rt.)	1 "
4 leaping pas de basques rt., left, rt., left	4 "
4 tiny running steps forward, high on toes	1 "
4 tiny running steps turning rt.,	1 "
4 " " " forward	1 "
4 " " " turning left	1 "
Step rt., tour de basque and bow	4 "
Blue goes off with tiny running steps	1 "
White " " " " " " "	1 "
Gold " " " " " " "	1 "
Remain off stage 9 meas.	9 "
Blue comes on	1 "
White " "	1 "
Gold " "	1 "
Tiny running steps, winding in and out	7 "
All go off	10 "
Blue comes on	1 "
White " "	1 "
Gold " "	1 "
Step and point rt., left, rt., tour de basque and deep bow to floor	9 "

Midday on the River (Scene V)

Curtain rises during first 8 measures	8 meas
Three steps and hop swing lateral arm movements	1 "
Repeat the last measure 7 times	7 "
Arabasque left and rt.	1 "
2 waltz steps turning rt.	1 "
Arabasque forward rt., step back left and hop	1 "
2 waltz steps	1 "
2 slides rt.	1 "
Step rt. and point left	1 "
Repeat the last two measures to the left	2 "
Step left and point rt.,	1 "
Step rt., and point left	1 "
2 waltz steps turning rt.,	1 "
1 waltz steps and point left	1 "
Repeat the last two mea.. to left	2 "
Arabasque forward rt. and hop 6 times rt., arm for. left back	1 "

Step back left and 2 draws	1 meas.
Repeat the last two meas.	2 "
2 slides rt.	1 "
Step rt., and point left	1 "
4 step swing hops	2 "
2 slides left	1 "
Step left and point rt.,	1 "
Repeat last 2 meas. to rt.	2 "
2 step points	2 "
Repeat all	36 "
3 steps and hop swing	1 "
Repeat the last meas. (7 times)	7 "
2 slides	1 "
Tour de basque	1 "
2 slides	1 "
Tour de basque	1 "
2 slides	1 "
Tour de basque	1 "
2 slides	1 "
Tour de basque and hold (arms in 2nd)	1 "

The Great Waterfall (Scene VI)

All Three Dancers	
8 forward pas de basques	8 meas
Step left across and click heels at side	1 "
" rt., " " " " " "	1 "
" left " " " " " "	1 "
" rt " " " " " "	1 "
Step rt. leap and turn rt. (arms in 4th)	2 "
Step left " " " left	2 "
2 running steps and leap (hurdle pos.) 8 times	16 "
Stamp rt., stamp left	2 "
Three steps turn rt.	2 "
Stamp left, Stamp rt.	2 "
Three steps turn left	2 "
Spin rt., (high on toes of both feet)	2 "
" left " " " " " "	2 "
" rt., " " " " " "	2 "
" left " " " " " "	2 "
8 forward pas de basques	8 "
2 running steps and leap (8 times)	16 "
Side stepping high on toes to rt.,	2 "
Stamp left stamp rt.,	2 "
Side stepping high on toes to left	2 "
Stamp rt., stamp left	2 "
Side stepping high on toes to rt.,	2 "
Stamp left, stamp rt.,	2 "
Side stepping high on toes to left	2 "
Stamp rt., stamp left	2 "
4 stamps forward, rt., left, rt., left	4 "
8 forward pas de basques	8 "
Repeat the last 84 meas.	84 "
Spin rt., (high on both feet)	2 "
" left " " " "	2 "
" rt " " " "	2 "
" left " " " "	2 "
4 forward pas de basques	4 "
Run off stage	8 "

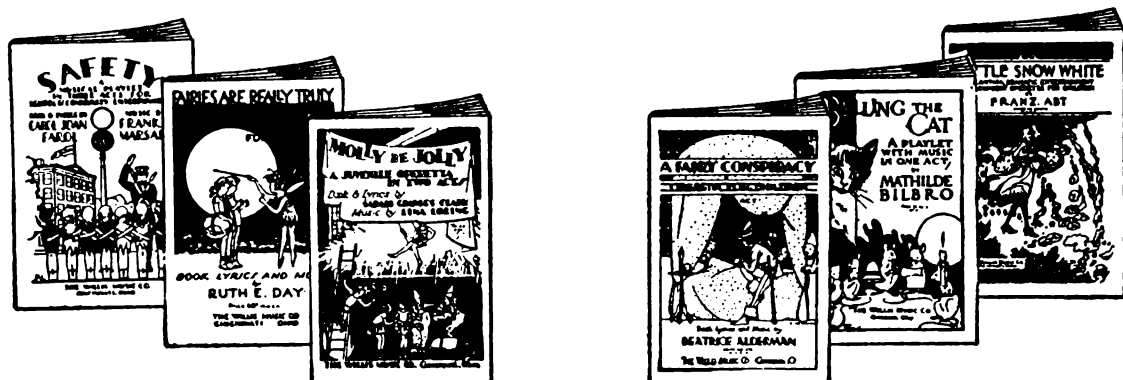
Finale (Scene VII)

Same as Scene I.

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FAIRIES ARE REALLY TRULY

A fairy operetta in three acts written by Ruth E. Day. The visit of Teddy and Dotty to fairyland and their many experiences there are told in delightful music. Time of performance, one hour.

Vocal Score, Piano Acc. and Stage Directions 60 cents

MOLLY BE JOLLY

An operetta for juveniles in two acts to be sung in unison. Music by Lina Loring. The story of a spoiled city child who hates the country but finally realizes its beauty. Time of performance, fifty minutes.

Vocal Score, Piano Acc. and Stage Directions 60 cents

A FAIRY CONSPIRACY

An operetta to be sung in unison by Beatrice Alderman. The story of a child who does not believe in Santa Claus but is finally convinced there is one. Time of performance, forty minutes.

Vocal Score, Piano Acc. and Stage Directions 60 cents

BELLING THE CAT

A playlet in one act with music by Mathilde Bilbro. The story of the cat and the mice based on Æsop's fable. Time of performance, about twenty minutes.

Vocal Score, Piano Acc. and Stage Directions 35 cents

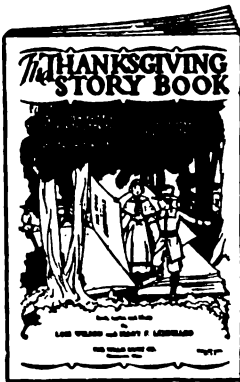
SNOW-WHITE

An operetta to be sung in unison by Sidney C. Durst. Based on the fairy tale by Andersen. Time of performance, about one hour.

Vocal Score, Piano Acc. and Stage Directions 50 cents

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CINCINNATI, OHIO

OPERETTAS FOR GRADE SCHOOL STUDENTS



THE THANKSGIVING STORY BOOK

By
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Mary F. Lehnard

An operetta in three episodes. Time of performance, one hour.

A story of 1630 prepared especially for the Thanksgiving holiday.

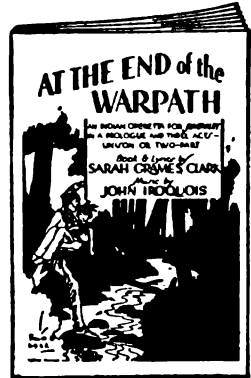
Vocal Score, Piano Acc. 60 cents

AT THE END OF THE WARPATH

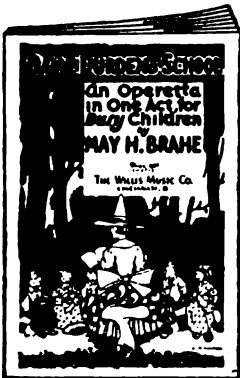
By John Iroquois

Operetta in a prologue and three acts. Unison and two-part. Time of performance, one hour.

An Indian legend telling the story of two brothers lost in a forest at different times, who are finally found and recognized by their father.



Vocal Score, Piano Acc. 60 cents



DAME DURDEN'S SCHOOL

By May H. Brahe

An operetta in one act, one scene. Time of performance, one hour. A story of the fairies who try to correct the habits of lazy children. Sung in unison throughout.

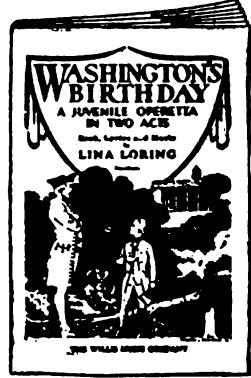
Vocal Score, Piano Acc. 60 cents

WASHINGTON'S BIRTHDAY

By Lina Loring

A juvenile operetta in two acts to be sung in unison or two-parts. A story of George Washington's youth. Can be given by boys, girls, or both.

Vocal Score, Piano Acc., Dialogue and Directions for Stage Business, etc. 60 cents



AUNT DRUSILLA'S GARDEN

By John S. Fearie

An operetta in two acts sung in unison. Time of performance, one hour and a half.

The story of a poor girl who after many trials wins happiness and wealth.

Vocal Score, Piano Acc. \$1.00.

Stage Manager's Guide \$1.00
Orchestral Parts Available on Rental



THE MAGIC WOOD

By May H. Brahe

A humorous operetta in one act for treble voices. Time of performance about fifty minutes.

The story of mischievous boys who are punished by the fairies for molesting a group of girls enjoying a picnic.

Vocal Score, Piano Acc. 60 cents

THE WILLIS MUSIC CO. 137 W. FOURTH STREET Cincinnati, Ohio

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GRANDFATHER'S CLOCK

By BRYCESON TREHARNE

A musical fantasy in two prologues, two acts and an epilogue for mixed voices. Excellent for High School repertoire. Time of performance, two hours.

Vocal Score, Piano Acc. \$1.00
Stage Manager's Guide \$1.00

Orchestral Parts available on rental only



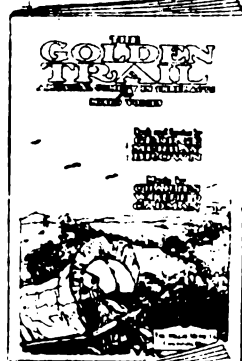
THE MAGIC MAKER

By JOSEPHINE KNOWLES KENDEL

An Indian operetta in a prologue and two acts for mixed voices. High School repertoire. Time of performance, two hours.

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THE GOLDEN TRAIL

By CHARLES WAKEFIELD CADMAN

Adventures of the Pioneers of '49. A musical comedy in three acts for mixed voices. High School repertoire. Time of performance, two hours.

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THE LADY OF THE TERRACE

By ARTHUR A. PENN

A romance of Ireland. A musical comedy in two acts for mixed voices. High School repertoire. Time of performance, two hours.

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Stage Manager's Guide \$1.00

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