The

GOLDEN BUTTERFLY

A FAIRY PAGEANT,

FOR

TREBLE VOICES,

WRITTEN BY

Edward Oxenford,

The Music by


All applications respecting the Libretto
and Performance of this Work, to be made
to the Publishers.

ENT. STA. HALL.

PRICE 3/- NET.

PUBLISHED BY
Hutchings & Romer,
London,
W.

Hutchings & Co.
Borough House,
Glenheim Street,
New Bond Street,
London,
W.

C.W. Hawes & Co.
# The Golden Butterfly

*A Fairy Pageant in Two Acts.*

## Characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iris</td>
<td>Soprano</td>
</tr>
<tr>
<td>Daphne</td>
<td>Mezzo Soprano</td>
</tr>
<tr>
<td>Hyacinth</td>
<td>Contralto</td>
</tr>
<tr>
<td>Amaranth</td>
<td>Soprano Primo</td>
</tr>
<tr>
<td>Fays, Fairies, Hobgoblins, Dwarfs &amp;c.</td>
<td></td>
</tr>
</tbody>
</table>

## Act 1

**Scene: “Sunrise,” Gorgeous Garden Scene.**

**No. 1.** "MORNING," Solo, Trio & Cho. (Iris wakes & surveys the scene. Presently Daphne & Hyacinth rise from their couches & form a group with Iris. Toward the close of the trio the fairies assemble & range themselves in picturesque groups & costumes.)

**No. 2.** "FROM EVERY BUD," Recit. (Hyacinth.)

**No. 3.** "AMID THE SCENTED FLOWERS" Duet. (Daphne & Hyacinth to front, while the fairies generally are busy watering or pruning their plants.)

**No. 4.** "MINUET," (The fairies gather round to watch or join in the dance.)

**No. 5.** "A FAIRY'S LIFE IS BLithe & GAY," Contralto Song. (Hyacinth)

**No. 6.** "BEHOLD THE SUN," Choral Recit. with Instrumental Introduction: "Fanfare" & Matin Hymn. (The Cho. gathers to front)

**No. 7.** "O'ER THE MEADOWS," Chorus. The fairies in flying posture & the scene behind moves as in panorama.

## Act 2

**Scene: The Queen's Reception Hall, a Forest Glen with Vista.**

**No. 8.** "PAGEANT MUSIC." (The gathering of fairies; the Hobgoblin dance; the antics of the Gnomes Dwarfs &c. Ballet: the entry of the Queen & her suite. God save the Queen.)

**No. 9.** "AUDIENCE FOR THE QUEEN." (The Herald, one of the Cho. for Iris calls for silence, the Queen ascends the throne & the fairies arrange themselves.)

---

*Continued.*
No. 10. "FAYS & FAIRIES." Recit., [Hyacinth's address; the representatives of the various fairy nationalities pass before the throne as they are mentioned with appropriate gestures & hand accomps.; murmurs of disapprobation; signs of appression; legal exclamations.]

No. 11. "SING O QUEEN." Recit. [Daphne & Iris solicit the Queen to relate the Fairy Legend.]

No. 12. "O IT IS SWEET." Introduction & Song. [Amaranth, the Queen. At the last note, sudden darkness. & the music is designed to represent the terror and confusion of the fairies.]

No. 13. "VANISH'D IS THE SCEPTRE." Recit. [When the light is restored it is discovered that the Throne is vacant. The plaintive exclamations of Daphne & Iris are interrupted by the Queen's voice (behind the scenes,) singing a farewell.]

No. 14. "FAREWELL DEAR QUEEN." Chorus, [with Solo Violin, &c. lib.] [Designed to represent the hovering above & invisible presence of the Queen as hinted at in the Legendary Song.]

No. 15. "THE SUN NOW FAST IS SINKING." Solo Trio & Chorus. [A repetition of the opening music, but with deeper orchestral effects, suitable to the fairy-like terror of the sombre shadows of night, which are just closing in. [Fairies depart. The Moon comes out & displays the beauties of the Vista, broken by lights and shadows. [The Music of the night.] Curtain drops.

Books of the Words 6d. each.

NO. 1. "MORNING." Solo, Trio & Chorus.

(Scene: Sunrise. Gorgeous flower scene.)

(iris wakes and looks round over the landscape)

Soprano Solo (iris)

Over the mountain and the river, see! the
rays of morning quiver; Clothing in a garb of splendour.

All the forest trees afar.... Where of late the sombre shadows Hid the flower-jewelled beams of golden light are dancing, Lustrous...
as... the evening star............. Beams of golden light are
dancing. Lustrous, lustrous as... the evening

(Daphne & Hyacinth waken and form a group with Iris.)
Flowers, waken from your sleep, shyly

From your couches peeping, shake from off your scented petals, pearly drops of crystal dew!

See, the
(The Flowers begin to rise and shake the dew from their leaves)

li____lies pale and slen__der, See, the rose__buds sweet and
ten__der On the winds that play a__round them Per__fumes
ex__quisite ______ be__strew________ On the
winds that play around them Per...fumes, per...fumes ex...quisite

(The Fairy Flowers approach)

 SITE.................. bestrew!

ex...quisite bestrew!

(Sunlight growing brighter)

Chorus, f

Songsters, rousing from their

Songsters, rousing from their

Songsters, rousing from their

(N & R 10272)
slumbers Trill their joyous morn numbers Till the

woodland verdant woodland Echoes carols,

woodland verdant woodland Echoes carols,

woodland verdant woodland Echoes carols,

(Movement)

Till the woodland verdant woodland Echoes

Till the woodland verdant woodland Echoes

Till the woodland verdant woodland Echoes

(# & # 10272)
(Movement)

ca-rols,  E.choes ca-rols ju-bi-
ca-rols,  E.choes ca-rols ju-bi-
ca-rols,  E.choes ca-rols ju-bi-

(Suddenly looking upwards and then listening)

lan-tant and clear. Lo! the lark,
lan-tant and clear. Lo! the lark,
lan-tant and clear. Lo! the lark,

Lo! the lark to heaven is soaring,
No. 2. RECIT. (Contralto) "FROM EVERY BUD."

HYACINTH.

From every bud, and every scented flow'r, From every nook within the

PIANO.

leaf-y bow'ring, Come forth, my sisters, and do not de-lay, For morn, for

morn has usher'd in our fest-ral day.

Pastorale.

(Daphne comes forward)
N° 3. DUET. "AMID THE SCENTED FLOWERS."

DAFNE.

1. Amid the scented flowers it is our lot to dwell, And
2. Up on the golden fire-fly we roam the woods at night, And

HYACINTH.

1. Amid the scented flowers it is our lot to dwell, And
2. Up on the golden fire-fly we roam the woods at night, And

from the spoiling canker-worm to guard the blossoms well... Amid the scented flowers it is our lot to dwell, And

guide belated travelers who bless the welcome light... Up on the golden fire-fly we roam the woods at night, And

(\& \& 10272)
from the spoil-ing can-ker-worm To guard the blossoms well ...... To
guide be-las-ted tra-vell-ers Who bless the wel-come light ...... Who

from the spoil-ing can-ker-worm To guard the blossoms well ...... To
guide be-las-ted tra-vell-ers Who bless the wel-come light ...... Who

guard the blossoms well ...... Where roses shed their
bless the wel-come light ...... Up-on the down of

guard the blossoms well ......
bless the wel-come light ......

crim-so-n, We
tis-tle, And

Where vio-lets sweet-ly blow......
By day we roam the air......

(M & R 10272)
lovely bowers of happiness, Of scented petals made,... We

would that ye could ever last, And not untimely fade...... And

not untimely fade...... We would that ye
N° 4. MINUET.

Fairies generally pruning and watering the Plants.
Trio.
5. SONG (Contralto) "A FAIRY'S LIFE IS BLITHE AND GAY."

HYACINTH.

fa-i-ry's life is blithe and gay, All free from pain and
oft un-seen a-broad have gone In-to the world so
care; She owns no griefs, and is al-way A
wide. And watch'd the mor-tals one by one In

(R & R 10272)
stranger to despair. A fairy's life is woe, in love, in pride. I oft unseen a-

blithe and gay. All free from pain and care; She broad have gone into the world so wide, And

owns no griefs, and is alway A stranger to despair. Watch'd the mortals one by one In woe, in love, in

pair. Ah! While mortals sigh, and weep, and pine Their pride, Ah! And I would not a mortal be. For

(M & R 10272)
world, friends, among I laugh and dance, and all, the gold, on earth, For pain and care, in

oft incline To mirth, fulness and constancy, Enwraps them from their

song. To mirth, fulness and birth! Enwraps them from their

song birth

(H&R 10272)
A fairy's life is blithe and gay, From care and sorrow free; 'Tis sweet as sweetest flow'rs of May, A fairy's life for me! Ah! 

A fairy's life, Ah!

(m & n 10272)
A fairy's life, A fairy's life for me!
24  № 6. CHORAL RECIT. "BEHOLD THE SUN."  (Fanfare heard from)
    a distance.

FANFARE:

Allegro.

(MATIN PSALM)

Largo.

Soprani.

Contralti.

Piu animato,

(Fairies to front.)

Be...hold the

sun... now ri... ses in the sky... A sign the hour....

the sun... now ri... ses in the sky, A... sign....

(Μ & R 10272)
HYACINTH.
Solo Recit:

Let us quickly wing our way To the
dell where fairies meet to-day .........

So, sisters, let us quickly wing our way, Let us quickly wing our way To the
dell where fairies meet to-day .........

\( \text{p p} \)

\( \text{tutti.} \)
N° 7. CHORUS. "O'ER THE MEADOWS."

SOPRANO.

MEZZO SOPRANO.

CONTRALTO.

PIANO.

1. O'er the meadows flying, O'er the smiling,
2. Where the streamlet rushes Down the mountain,
3. See, the goal we're near'ing, 'Tis by yon'der,

1. O'er the meadows flying, O'er the smiling,
2. Where the streamlet rushes Down the mountain,
3. See, the goal we're near'ing, 'Tis by yon'der,

(Wood wind)

(# & § 16272)
smiling lea, With the wild birds vying,
mountain side, Glancing 'mid the bush,
yonder tree, Fairy forms appearing,

smiling lea, With the wild birds vying,
mountain side, Glancing 'mid the bush,
yonder tree, Fairy forms appearing,

There, O there skim we!... Onward, never staying,
There, O there we glide!... Onward, never resting,
Hail, we hail in glee!... Sisters, hark, they greet us,

There, O there skim we!... Onward, never staying,
There, O there we glide!... Onward, never resting,
Hail, we hail in glee!... Sisters, hark, they greet us,
Onward, no delaying, onward, while the
Onward, full of jesting, onward, while the
See, they come to meet us, onward, for the

Onward, no delaying, onward, while the
Onward, full of jesting, onward, while the
See, they come to meet us, onward, for the

Air resounds with joyous melody.
Air resounds with music far and wide.
Air resounds with joyous melody.
Air resounds with joyous melody.
Air resounds with joyous melody.
Air resounds with joyous melody.
Air resounds with joyous melody.
Air resounds with joyous melody.

(w & h 1882)
Onward, while the air resounds, resounds with joyous melody.

Onward, while the air resounds, resounds with joyous melody.

Onward, while the air resounds, resounds with joyous melody.

Onward, while the air resounds, resounds with joyous melody.

Onward, while the air resounds, resounds with joyous melody.
ACT II. (Scene The Fairy Queens Reception Hall. A Forest Glen with vista.)

№ 8. PAGEANT MUSIC.

(Transcription of musical notation)

Hobgoblin Dance.
N° 9. RECIT. "AUDIENCE FOR THE QUEEN."

(Iris, or one of the Choirs)

Audience for the Queen! Audience for the Queen!

N° 10. RECIT. "FAYS AND FAIRIES."

HYACINTH addresses the assembly

Fays and Fairies, Sprites of ev'ry wood-land shade,

Wayward oafs, and frolicsome elves,

(St. R & R 10270)
Gnomes, and sylvan deities,

Ye dwarfs, hobgoblins

wild, and droll buffoons,

Cease,

*(Signs of disapproval)*

..... cease your minstrelsy, * Your hey-day revels, grotesque grimaces,

*(H & R 1027)*
Antic gestures.
Gentles all.

(+ Signs of appeasement)

to the Queen of Fairy-land your reverent duty

(tutti, ff)

pay. O Queen live for ever! O Queen live for

Animato. fff

ever! O Queen live for ever!
DAPHNE.

Sing, O Queen, to those assembled here The

IRIS.

farewell ode Ere thou dost change thy sphere; The Legend sung by

Fairy Queens of old Ere they assumed habitaments of

gold.

(NO. II. RECIT. "SING, O QUEEN")
INTRODUCTION to No. 12. (Queen's Song.)

Allegro Moderato.

(N & R 10272)
THE QUEEN'S SONG: "O IT IS SWEET TO WEAR THE CROWN:"

1. O
2. Yes,
3. Yet,

(Queen to front Fairies gather round)

it is sweet to wear the crown, 'Oer subjects dear to reign; 'Tis
from to-day, no longer Queen, My station I resign; The
why should I like this repine? For in my altered state A

a Tempo.

hard to lay the sceptre down, Yet all regret is vain! When
sovereign pomp that erst has been No longer can be mine. A
task of happiness is mine, To cheer the desolate.

To
ten times ten,
When ten times ten the years,
When

ten times ten the years have rolld,
And soon those years go

garb of gold hence-forth I wear,
And flit the flow'rets
ev....ry fai....ry, young or old,
My aid will then ex-

by...... And soon those years go by

A

dot...... And flit the flow'rets o'er
	-tend...... My aid will then ex....tend

For

(MAR 10272)
Fairy Queen's short sway is told, And passed supremacy.

O the butterfly of Gold Is aye a welcome friend,

And passed supremacy, Ah!

But O a Queen no more, Ah!

Yes, aye a welcome friend, Ah!

(H & R 10272)
it is sweet to wear the crown, O'er subjects dear to
from to-day no longer Queen, My station I re-
why should I like this repine? For in my altered

reign; 'Tis hard to lay the sceptre down, Yet
sign; The sovereign pomp that erst has been No
state A task of happiness is mine, To

all regret is vain!..... Yet all, yet all re-
longer can be mine!..... No longer can, no
ever the desolate!..... To cheer, to cheer the

($ & $ 10272$)
N° 13. RECIT. "VANISHED IS THE SCEPTRE."

3ª
(Sudden darkness)

I.e. Allegro.

(Light gradually reappears)

cres. poco a poco.

(Hand & Roll 10 x 72)
Vanished is the sceptre, vacant
the regal chain, queen of our affections

Where art thou?

.... O where? (Voice behind the scenes.) Fare well, fare well

Immortals until we meet again.... In
dell and dale In flow'ry vale and many a shady

DAPHNE.

lane ............... Fare-well! ....... Queen of our af-

-sions Where art Thou .... O where?

QUEEN.

Fare-well, fare-well, Fées immor-tels un-till we meet a-

(n.r 10272)
In dell and dale In flowerly vale And

many a shady lane Farewell farewell

Fées immortels Farewell

Fées immortels Farewell

(#58 7978)
N° 14. CHORUS. "FAREWELL DEAR QUEEN."

"Farewell dear Queen;" That long hast been obeyed but never feared. A sweet farewell Queen Immortal.

Tel Au...gust, beloved revered...
No. 15. (Solo, Trio & Chorus) "Lo! The Sun Now Fast Is Sinking".

Iris,

Lo the sun... now fast is sinking gilding...
all... the western sky.... Stars above are faintly

blinking Signs that sombre night is nigh

GAPHNE.

The sombre night....

HYACINTH.

The sombre night....

The sombre night.... is nigh.... The sombre night....

The sombre night.... is nigh.... The sombre night....
The somber night is nigh... Farewell is nigh. The somber night is nigh... Farewell is nigh. The somber night is nigh... Farewell is nigh.

butti.

To our well...

To our well...

To our well...

homes over plain and mountain. Sisters let us swiftly...

homes over plain and mountain. Sisters let us swiftly...

homes over plain and mountain. Sisters let us swiftly...

(R & R 1027)
To our homes o'er stream and fountain, We with-
out delay must hie! List! the night—winds.
Let us homeward swiftly hie, From the
(Scene darkness and the moonlight gradually spreads)
LES ORGANISTES CONTEMPORAINS

Morceaux faciles et Religieux,

POUR

ORGUE OU HARMONIUM.

Each containing 25 Short Pieces,

PRICE 2s. NET.

<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>No.</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J.L. Battmann.</td>
<td>25</td>
<td>R. P. Raphael.</td>
</tr>
<tr>
<td>2</td>
<td>A. Bremaux.</td>
<td>26</td>
<td>F. Auger.</td>
</tr>
<tr>
<td>3</td>
<td>P. Valentin.</td>
<td>27</td>
<td>L. Mourlan.</td>
</tr>
<tr>
<td>4</td>
<td>J. Schulte.</td>
<td>28</td>
<td>J.L. Battmann.</td>
</tr>
<tr>
<td>5</td>
<td>Justin.</td>
<td>29</td>
<td>Raphael.</td>
</tr>
<tr>
<td>6</td>
<td>Justin.</td>
<td>30</td>
<td>Jaillet.</td>
</tr>
<tr>
<td>7</td>
<td>Schmitt.</td>
<td>31</td>
<td>J.L. Battmann.</td>
</tr>
<tr>
<td>8</td>
<td>J.L. Battmann.</td>
<td>32</td>
<td>J.L. Battmann.</td>
</tr>
<tr>
<td>9</td>
<td>L. Mourlan.</td>
<td>33</td>
<td>Ernest Grosjean</td>
</tr>
<tr>
<td>10</td>
<td>L. Mourlan.</td>
<td>34</td>
<td>Ernest Grosjean</td>
</tr>
<tr>
<td>11</td>
<td>A. Fessy.</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>J.L. Battmann.</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Père Reckom.</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Père Reckom.</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>F. Auger.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>J.L. Battmann.</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Jaillet.</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>E. Simonnot.</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>J.L. Battmann.</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>E. Simonnot.</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>L. Mourlan.</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>J.L. Battmann.</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>F. Auger.</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>J.L. Battmann.</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

To be continued

MOORE'S IRISH MELODIES.

WITH

SYMPHONIES and ACCOMPANIMENTS

BY

Sir John Stevenson, and Sir Henry Bishop.

PEOPLE'S EDITION

PRICE 8d.-

BOUND IN CLOTH GILT EDGES.

JOHN SEBASTIAN BACH'S

FORTY-EIGHT, PRELUDES AND FUGUES

(Students oblong Edition in One Volume)

Edited by JOHN FRANCIS BARNETT and CIPRIANI POTTER.

(Formerly published in 2 vols., price 7s. 2d.)

PRICE 12s. NET.

The above Preludes and Fugues may be had in single numbers (Students will find this oblong Edition more easy to read, and convenient for the desk.)

HUTCHINGS & ROMER, 9, CONDUIT ST. REGENT ST.

WHOLESALE WAREHOUSE, 10 & 11, LITTLE MARLBOROUGH ST. W.