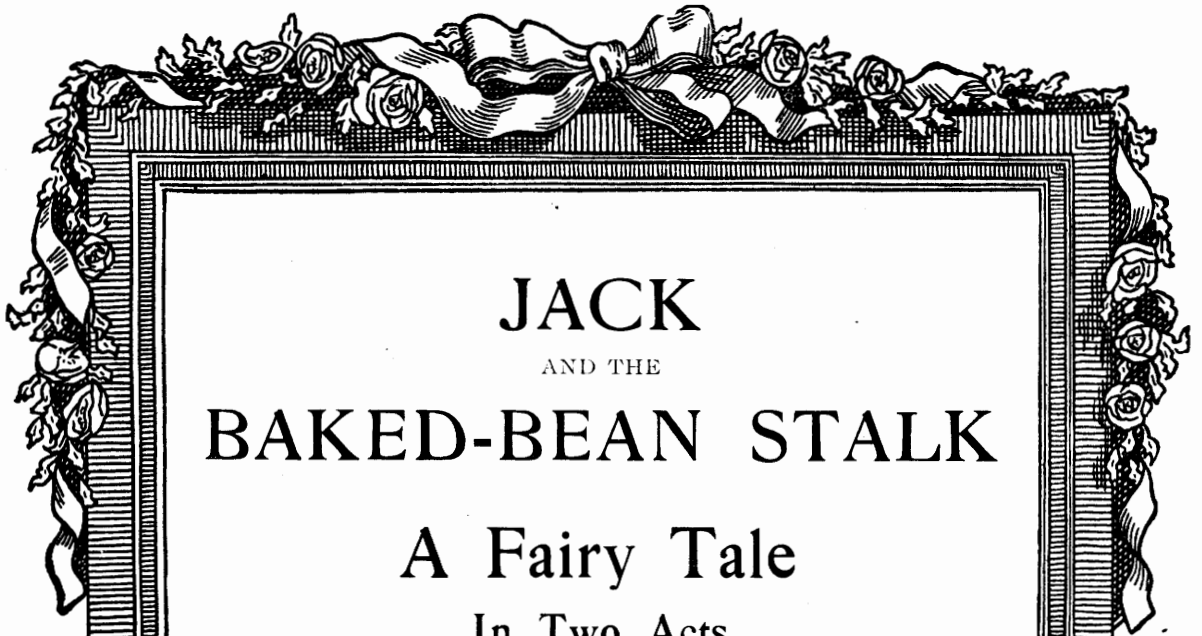


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JACK
AND THE
BAKED-BEAN STALK

A Fairy Tale
In Two Acts

Modernized and Set to Music by
FREDERIC FIELD BULLARD

Op. 28

Available as Operetta or Cantata



Vocal score, price \$1.00 net

Libretto .25 net

Director's copy .75 net

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JACK AND THE BAKED-BEAN STALK

DRAMATIS PERSONÆ

THE PRINCESS BELLE-A-BELLE	Soprano
THE LITTLE OLD LADY WHO IS REALLY A FAIRY	Contralto
JACK, WHO IS ONLY A STUDENT	Boy-Soprano or Tenor
THE OGRE	Bass
THE LITTLE BLACK DWARF (HE IS A WEE BOY, BUT CLEVER)	Speaking Part
ATTENDANTS ON THE PRINCESS	Chorus: Sopranos and Altos
COMRADES OF JACK	Chorus: Tenors and Basses or Boy-Sopranos and Altos

Copies of the Libretto and Stage-Manager's Copy may be obtained from the Publishers.

When given as a Cantata, the following program is suggested, as being of great assistance in following the action.

JACK AND THE BAKED-BEAN STALK

A CANTATA IN TWO PARTS

BY

FREDERIC FIELD BULLARD

PART I—ON EARTH

- I. Overture.
- II. Entry of the Princess.
- III. The Princess is gracious to Jack.
- IV. Entry of the Little Old Lady.
- V. Minuet.
- VI. Jack hears of the Ogre.
- VII. Jack pledges himself to the downfall of the Ogre.
- VIII. Jack and his Comrades go in search of the Ogre.
- IX. Hammock Lullaby; the Princess slumbers; the Little Old Lady and Attendants depart.
- X. The Princess dreams of Jack.
- XI. Entrance of the Ogre.
- XII. The Princess awakes and is threatened by the Ogre; entrance of Attendants.
- XIII. The Ogre hypnotizes the Princess and her Attendants and carries them off to Cloudyland.
- XIV. FINALE: entrance of Jack and his Comrades; the Little Black Dwarf tells them of the loss of the Princess and her Attendants; Jack plants the Bean; it grows to the skies, and they climb the stalk into Cloudyland.

PART II—IN CLOUDYLAND

- I. The entry of the Ogre and the hypnotized Maidens into Cloudyland.
- II. The Little Old Lady appears and comforts the Princess and her Attendants.
- III. The Plan of the Little Old Lady.
- IV. Why the Princess and her Attendants are to be changed into Bogies.
- V. Jack and his Comrades reach the gate of the Ogre's castle.
- VI. The Bogies.
- VII. The return of the Ogre from market.
- VIII. The downfall of the Ogre, and his reformation.
- IX. The Little Black Dwarf regains his voice.
- X. FINALE.

When given as an Operetta, this program is not necessary; but it will add to the interest of the audience.

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JACK AND THE BAKED-BEAN STALK

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Jack and the Baked-Bean Stalk

Act I

Nº 1. Overture

Words and Music by
Frederic Field Bullard. Op. 28

Allegro

Piano

First system of musical notation. Treble clef with a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and rests.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. A *rall.* (rallentando) marking is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic changes to *sfs a tempo* (sforzando, a tempo) and then to *p* (piano).

First system of musical notation. The upper staff (treble clef) contains a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a whole rest, followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A dynamic marking *p* is placed above the first measure of the lower staff.

Second system of musical notation. The upper staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Third system of musical notation. The upper staff (treble clef) contains a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A dynamic marking *mf* is placed above the first measure of the upper staff, and a dynamic marking *p* is placed above the first measure of the lower staff.

Fourth system of musical notation. The upper staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Fifth system of musical notation. The upper staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A dynamic marking *f* is placed above the first measure of the upper staff.

Sixth system of musical notation. The upper staff (treble clef) contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff (bass clef) contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A dynamic marking *ff* is placed above the last measure of the upper staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a sharp sign. The bass clef contains a supporting line with eighth notes and a sharp sign.

Second system of musical notation. The treble clef has a melodic line with a *mf* dynamic marking. The bass clef has a supporting line. A key signature change to two flats is indicated by a double bar line.

Third system of musical notation. The treble clef features a complex, arpeggiated texture with a *p* dynamic marking. The bass clef has a supporting line with a *p* dynamic marking.

Fourth system of musical notation. The treble clef has a melodic line with a *mf* dynamic marking. The bass clef has a supporting line with a *mf* dynamic marking.

Fifth system of musical notation. The treble clef features a complex, arpeggiated texture with a *p* dynamic marking. The bass clef has a supporting line with a *p* dynamic marking.

Sixth system of musical notation. The treble clef has a melodic line with a *f* dynamic marking. The bass clef has a supporting line with a *sfz* dynamic marking. The system concludes with a double bar line and repeat signs.

p

cresc. poco a poco

f

ff

First system of musical notation. The treble clef staff contains a melodic line with a key signature of one flat (B-flat) and a common time signature. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *p* (piano) is present. There are four measures in this system, with a fermata over the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *ff* (fortissimo) is present. There are five measures in this system, with a fermata over the first measure of the treble staff.

Third system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *p* (piano) is present. There are four measures in this system, with a fermata over the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. A dynamic marking of *f* (forte) is present. There are four measures in this system, with a fermata over the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. There are four measures in this system, with a fermata over the first measure of the treble staff.

First system of musical notation. Treble clef with a melodic line of eighth and sixteenth notes. Bass clef with a bass line of eighth notes and chords. Dynamics include *ff* and accents.

Second system of musical notation. Treble clef with a melodic line. Bass clef with a bass line. Dynamics include *fff* and accents.

Third system of musical notation. Treble clef with a melodic line. Bass clef with a bass line. Ends with a double bar line and the word *Fine* with a star symbol.

Andante

Fourth system of musical notation. Treble clef with a melodic line. Bass clef with a bass line. Dynamics include *p*, *cresc.*, and *f* (Curtain rises).

Fifth system of musical notation. Treble clef with a melodic line. Bass clef with a bass line. Dynamics include *ff* and a triplet of eighth notes.

attaca No 2

* *Fine* for concert use only. In giving the Operetta or Cantata, pass on without any pause to the following curtain-music

No 2. Entry of the Princess "Hail the Princess Belle-a-belle"

Andante con moto
Princess & Attendants

Two staves of musical notation for the Princess and Attendants. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. Both staves contain whole rests.

Jack & Comrades

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music begins with a *mf* dynamic and includes the lyrics: "Hail the Prin-cess Belle-a-belle, and".

Andante con moto

Hail the Prin-cess Belle-a-belle, and

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "Hail the Prin-cess Belle-a-belle, and".

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "Hail to Jack, the stu-dent lad, and".

Hail to Jack, the stu-dent lad, and

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "hail her fair at-ten-dants!".

hail her fair at-ten-dants!

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "hail her fair at-ten-dants!".

hail her fair at-ten-dants!

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "hail his poor de-pen-dants!".

hail his poor de-pen-dants!

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "hail his poor de-pen-dants!".

hail his poor de-pen-dants!

(kneeling)
La-dies, at your feet we kneel to
(kneeling)

Two staves of musical notation for Jack and Comrades. The first staff is a treble clef with a key signature of three flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues with the lyrics: "La-dies, at your feet we kneel to".

La-dies, at your feet we kneel to

(turning away)

(turning away) Ah, you're on - ly stu - dent lads, and

Ah, you're on - ly stu - dent lads, and

pay our hum - ble du - ties.

pay our hum - ble du - ties.

we are high-born beau - ties.

No, we can - not love you,

we are high-born beau - ties.

No, we can - not love you,

Yet we can but

Yet we can but

cresc.

We are far a - bove you;

f No, we can - not, can - not, *can - not*

We are far a - bove you;

f No, we can - not, can - not, *can - not*

love you; Yet we can but

f love you, love you, love you, love you,

love you; Yet we can but

f love you, love you, love you, love you,

cresc.

rall. e dim. *p*

love you! (without Princess) Oh,

rall. e dim. *p*

love you! Oh,

rall. e dim.

love you!

rall. e dim.

love you!

rall. e dim.

Poco più lento e dolce

Belle - - a - belle, now quick - - ly say, Is't

Belle - - a - belle, now quick - - ly say, Is't

p

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Poco più lento e dolce

p

cresc. *f*

best to send them far a - way? To

cresc. *f*

best to send them far a - way? To

cresc.

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

Bel - la, bel - la Belle - a - belle, Bel - la, bel - la Belle - a - belle,

cresc.

send them far a - way, to send them far a - way, a -
 send them far a - way, to send them far a - way, a -
 Don't send us far a - way, don't send us far a -
 Don't send us far a - way, don't send us far a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a - way, a -
 way, a - way, a - way, a - way, a - way, a -

way, a - - - -
 way, a - - - -
 way, a - - - -
 way, a - - - -

Tempo primo

way?
way?
way!
way!

Tempo primo

coll' 8^{va} ad lib.

Jack (aside)

mf

Low - ly born am I, and yet I love the Prin - cess mad - ly.

mf

Princess (aside)

mf

High - ly born am I, yet to re - fuse him pains me sad - ly.

Jack (to the Princess)

Roy - al Maid - en, deign to hear my hum - ble sup - pli - ca - tion!

Princess (to Jack)

Boy pre-sum-ing, you for-get that you're of low-ly sta-tion.

The score consists of a vocal line for the Princess and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef).

Princess

cresc.

No, I can-not love you; I am far a-bove you;

Jack

cresc.

Yet I can but love you, yet I can but

The piano accompaniment for the second system, featuring a treble and bass clef staff. It includes a *cresc.* marking.

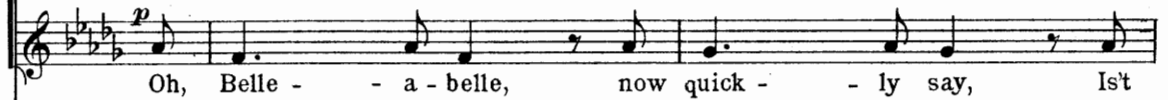
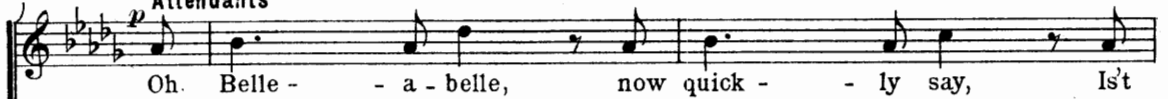
No, I can-not, can-not, *can-not* love _____ you! *rall. e dim.*

love you, love you, love you, love you, love _____ you! *rall. e dim.*

The score for the third system includes vocal lines for both Princess and Jack, and a piano accompaniment. The vocal lines feature a *f* dynamic and a *rall. e dim.* marking. The piano accompaniment also features a *f* dynamic and a *rall. e dim.* marking.

Poco più lento e dolce

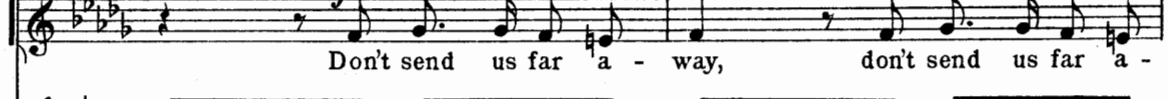
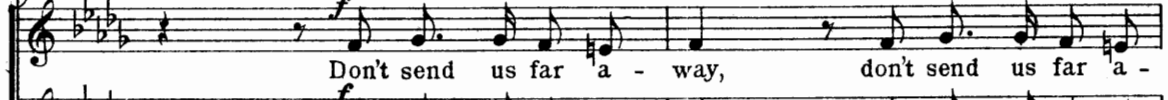
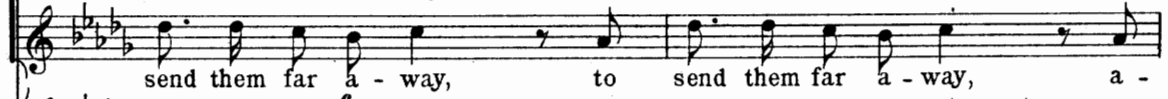
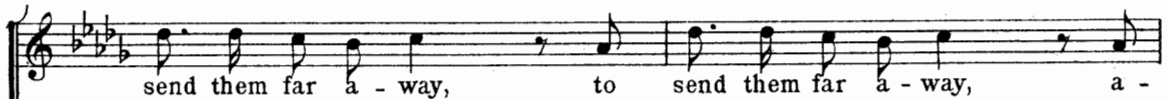
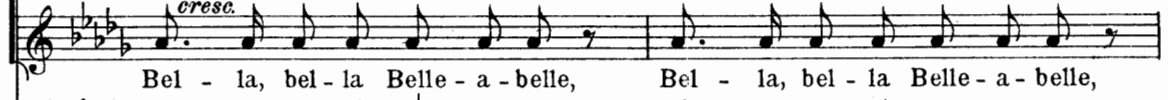
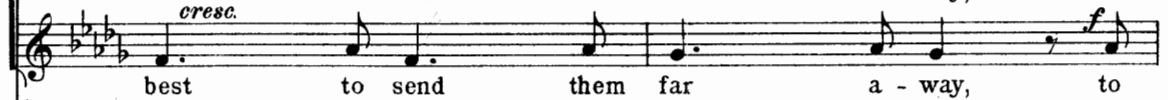
Attendants



Jack & Comrades



Poco più lento e dolce



way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-way, a-

way, a-way, a-way, a-way, a-

ff way, a - - -

ff way, a - - -

ff way, a - - -

ff way, a - - -

ff

way?

way?

way!

way!

8

Nº 3. The Princess is gracious to Jack

"Princess, cruel Princess Belle-a-belle"

Allegretto

The musical score is written for piano and includes several dynamic and performance markings. It is divided into sections by tempo and dynamics.

- Section 1 (Allegretto):**
 - Measures 1-2: *p* * Pantomime
 - Measures 3-4: (bow, bow, bow)
 - Measures 5-6: (chin, chin, chin)
 - Measures 7-8: (nod, nod, nod)
 - Measures 9-10: *f* (no! no! no!)
- Section 2 (Allegretto):**
 - Measures 11-12: *pp*
 - Measures 13-14: (pl. pl. pl.)
 - Measures 15-16: (go, go, go)
- Section 3 (Lento moderato):**
 - Measures 17-18: *mf* *rall.* (tap, tap, tap)
 - Measures 19-20: *p dolce*
 - Measures 21-22: *rall.*
 - Measures 23-24: *mp a tempo*

* The action during this pantomime is as follows:— First two measures— the Little Black Dwarf runs up to the Princess and bows three times; second two measures— the Princess chucks him three times under the chin; third— the Little Black Dwarf points to Jack and nods thrice; fourth— the Princess extends her left hand, palm outwards in sign of negation, shaking her head right, left, right (three times in all); fifth— the Little Black Dwarf sinks to his knees, and placing the palms of his hands together, makes three motions of supplication, as if saying "please, please, please;" sixth— the Princess gives him three little pushes toward Jack; and last— the Little Black Dwarf runs to Jack and gives him three taps on the shoulder, leading him up to the Princess during the introduction, Lento moderato.

Jack
mf appassionato

Prin - cess, cru - el Prin - cess Belle - a - belle, You are fair - er far than

tongue can tell. Would that I could win thee;

cresc. *f*
 Would that thou wouldst love me! Tell me, how can one so low - ly Win a

La - - dy's heart?

Tempo di Valse

Princess

mf

As a Knight you must fight For the love of your

La - dy Fair; You must al-ways be brave and au - da - cious,

You must al-ways be courteous and gra - cious. You must fight

f

for the Right; You must res-cue fair maids in de - spair;

So will you - ev - er true, - Win the love of your

Princess Jack

La - dy Fair. As a Knight I will fight

The Attendants

The Comrades

As a Knight You must fight

As a Knight he will fight

For the love of my La - dy Fair; I will al-ways be

For the love of your La - dy Fair; You must al-ways be

For the love of his La - dy Fair; He will al-ways be

marcato e rall.

marcato e rall.

marcato e rall.

brave and au - da - cious, I will al-ways be courteous and gra - cious.

brave and au - da - cious, You must al-ways be courteous and gra - cious.

brave and au - da - cious, He will al-ways be courteous and gra - cious.

a tempo

a tempo

a tempo

(During this chorus the Princess signs to the Little Black Dwarf to approach, and whispers in his ear: *exit* Dwarf, and return with a sword, borne upon a large cushion: the larger the cushion and the smaller the Dwarf, the better: he takes position by the side of the Princess.)

I will fight for the Right; I will res-cue fair
 You must fight for the Right; You must res-cue fair
 He will fight for the Right; He will res-cue fair

maids in de-spair; So will I- tho' I die-
 maids in de-spair; So will you- ev-er true-
 maids in de-spair; So will he, so will we,
 (Little Black Dwarf returns with sword)

Win the love of my La-dy Fair!
 Win the love of your La-dy Fair!
 Win the love of our La-dies Fair!
 Lento moderato
 rall. f p

Princess

mf con tenerezza

Jack, your spir-it bold doth please me well; When your val-iant deeds the

mf

her - alds tell, Then you will have won me;

cresc. E - - ven now I love thee! *f* (taking sword) Kneel, my Jack! For with this

f (Jack kneels)

trust-y sword I dub thee Knight! (she strikes Jack lightly upon the right shoulder)

p

Tempo di Valse

Jack (rising and swinging the sword which the Princess gives him)

f

I'm a Knight! I will fight For the love of my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with a dynamic marking of *f*.

La - dy Fair; I will al-ways be brave and au - da - cious,

The second system continues the vocal line with a half note D5, quarter notes E5 and F5, and a half note G5. The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides a steady bass line.

I will al-ways be cour-teous and gra - cious. I will fight

The third system shows the vocal line with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

for the Right; I will res-cue fair maids in de - spair;

The fourth system features the vocal line with a half note D5, quarter notes E5 and F5, and a half note G5. The piano accompaniment maintains its accompaniment role, with a steady bass line and a more melodic right hand.

So will I - tho' I die,- Win the love of my

The fifth system concludes the vocal line with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment features a final cadence with a key signature change to two flats (B-flat and E-flat) in the bass line.

Jack
La - dy Fair! As a Knight I will fight

Princess and Attendants
As a Knight You must fight

Comrades
As a Knight he will fight

For the love of my La - dy Fair; I will al-ways be brave and au-
marcato e rall.

For the love of your La - dy Fair; You must al-ways be brave and au-
marcato e rall.

For the love of his La - dy Fair; He will al-ways be brave and au-
marcato e rall.

a tempo
da - cious, I will al-ways be cour-teous and gra - cious. I will

a tempo
da - cious, You must al-ways be cour-teous and gra - cious. You must

a tempo
da - cious, He will al-ways be cour-teous and gra - cious. He will

fight for the Right; I will res - cue fair
 fight for the Right; You must res - cue fair
 fight for the Right; He will res - cue fair

maids in de - spair; So will I - tho' I die,-
 maids in de - spair; So will you - ev - er true,-
 maids in de - spair; So will he,- so will we,

Win the love of my La - dy fair!
 Win the love of your La - dy fair!
 Win the love of our La - dies fair!

Nº 4. Entry of The Little Old Lady

“Good-day to you, my Princess fair”

(During the prelude, the tapping of the Little Old Lady’s cane is heard without: all turn to where she is expected to enter; as she enters, she walks two steps at a time, giving at each step a tap with her cane, and then nodding thrice. She carries beneath her cloak the Bean in a large bean-pot)

Andante comodo

The prelude is written for piano in G major, 2/4 time. It consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The dynamics are *pp* (tap, tap), *cresc.* (tap, tap), (tap, tap), and (tap, tap, nod, nod, nod). The instruction "Enter the L.O.L." is placed below the fourth measure.

The vocal entry begins with the title "The Little Old Lady" above the staff. The melody starts with a half rest followed by a quarter note G4. The lyrics are "Good - day to you, my Prin-cess Fair; Good-". The piano accompaniment includes the instruction "tap, tap" and "rall. nod, nod, nod," followed by "mf tap, tap, tap" and "mf a tempo".

The vocal line continues with the lyrics "day, my gen-tle Knight; Good-day, good-day to one and all; Ye are a gladsome sight. I". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

The final part of the score is marked "un poco più lento". The vocal line continues with the lyrics "have a lit-tle an-ec-dote A - bout your Grandma-ma, And I will tell it to you here, And". The piano accompaniment features long, sustained chords in both hands.

I am sure it is true, for I got it from your Pa.

All
Hurrah! Hurrah! A sto-ry, a sto-ry!

Allegretto **The Little Old Lady**

1. Long a - go, my pret - ty - dears, Your
2. I was old, my pret - ty - dears, When
3. Jack is young, my pret - ty - dears, And

Grand - pa went a - court - in'; Won your Grand - ma for his bride, Al -
 Grand - pa went a - court - in'; Old when Grand - ma was a - bride And
 Jack has gone a - court - in'; With a bean from my big pot Im

(3rd verse, showing the bean-pot)

tho' he had no for - tin'. Man - y vir - tues had dear Grand - ma,
 made your Grand - pa's for - tin'. Old - er than your Grand - ma's Grand - ma,
 goin' to make his for - tin'. Take it, Jack: I free - ly grant it;

(3rd verse, producing the Bean and giving it to Jack)

rall. Lento

There was one that best pleased Grand-pa, And he of - ten said, - "My friends, She
Old - er than your Grand-pa's Grand-pa. But I tell you now, - My friends, I
When in doubt or dan - ger, plant it. Oh, I tell you now, - My friends, I

Presto Allegro giojoso

beats the Dutch at bak - ing beans."
beat the Dutch at bak - ing beans!
beat the Dutch at bak - ing beans!

1-3. Baked beans, baked beans, No-thing is bet-ter than good baked

All beans! No-thing is bet-ter than good baked beans! -
Baked beans, baked beans, No-thing is bet-ter than good baked beans! -

ff

(At the notes of the introduction to the following Minuet, Jack advances to the Princess and leads her to stage centre, while the Chorus forms quickly into one or two rows, with the Little Old Lady in the centre: all join hands and sway in time with the music; Jack dances the Minuet with the Princess; at the second part of the Minuet, the Chorus cease swaying, and clap their hands as indicated in the music, resuming the swaying motion later)

Nº 5. Minuet

Tempo di Minuetto

f (all take position)

mf dolce
(swaying)

p (cease swaying)

(clap, clap, clap)

f (swaying)

ff (last time rall. molto)

Fine

No 6. Jack hears of the Ogre

"To prove my sword is now my chief desire"

Andante marziale Jack

The musical score is written in common time (C) and consists of four systems. The first system shows the beginning of the piece with a piano introduction. The second and third systems contain the vocal line for Jack, with lyrics: "prove my sword is now my chief de-sire; To meet the foe I burn with ar-dent fire; To win my love by val-iant deeds of night. Oh,". The fourth system contains the vocal line for the Little Old Lady, with lyrics: "where can I meet some bad man to fight? Now". The piano accompaniment features a steady bass line and melodic lines in the right hand, including triplets and slurs. Dynamics include *f* and *ff*.

Jack
To
prove my sword is now my chief de-sire; To meet the foe I
burn with ar-dent fire; To win my love by val-iant deeds of night. Oh,
Little Old Lady
where can I meet some bad man to fight? Now

lis - ten, Jack, and heed my wise ad-vice; A wor - thy foe I'll

f

name you in a trice. In Cloud - y - land there lives a Gi - ant grim:—*Stay*

3

ff where you are, and pick a fight with him!

ff

3

Jack L. O. L.
But where on earth is Cloud - y - land? It's

mf leggiero

Jack L. O. L.
not up - on the earth. And is the Gi - ant big and tough? He's

8

Jack

like an ox in girth. Oh, would that I could go to him, Or

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'like an ox in girth. Oh, would that I could go to him, Or'. The piano accompaniment starts with a treble clef and a bass clef, featuring a series of chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.

L.O.L.

rall.

he would come this way! Be hap - py, Jack, for mark my words, He'll

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'he would come this way! Be hap - py, Jack, for mark my words, He'll'. The piano accompaniment continues with similar harmonic support. A fermata is placed over the first measure of the piano accompaniment. The tempo marking *rall.* is present above the vocal line.

a tempo

f

come to earth to - day! Jack *f a tempo* This ver - y
To - day! to - day!

The third system of the musical score features the vocal line with lyrics 'come to earth to - day! Jack *f a tempo* This ver - y To - day! to - day!'. The piano accompaniment provides accompaniment. A fermata is placed over the first measure of the piano accompaniment. The tempo marking *a tempo* and dynamic marking *f* are present.

a tempo

day! This ver - y day!
To - day! to - day! *ff* Hur - ray! Hur - ray!

The fourth system of the musical score concludes the vocal line with lyrics 'day! This ver - y day! To - day! to - day! *ff* Hur - ray! Hur - ray!'. The piano accompaniment continues. A fermata is placed over the first measure of the piano accompaniment. The dynamic marking *ff* is present.

No 7. Jack pledges himself to the Downfall of the Ogre

"When the Ogre comes from Cloudyland"

Con moto

Piano introduction in 2/4 time, marked *f*. The music features a melody in the right hand and a bass line in the left hand, both in a minor key.

First vocal entry. The piano accompaniment is marked *rall.* (rallentando) and *a tempo*. The vocal line for Jack is marked *f* (forte). The lyrics are: 1. When the, 2. Oh, I'll, 3. Then—

Second vocal entry. The piano accompaniment is marked *mf* (mezzo-forte) and *f* (forte). The lyrics are: O - gre comes from Cloud - y - land, (Oh, he's a fear - ful gi - ant!) I'll take my sword when he is dead, (Oh, he's a con - quered gi - ant!) And I'll re - turn to the Princess there, (Oh, he's a head - less gi - ant!) I'll

Third vocal entry. The piano accompaniment is marked *mf* (mezzo-forte) and *f* (forte). The lyrics are: meet him with my sword in hand. (Oh, he's a fear - ful gi - ant!) I'll cut off his ug - ly head. (Oh, he's a con quered gi - ant!) lay his head at her feet so fair. (Oh, he's a head-less gi - ant!)

Jack*

One- two:- Pink, pink, pink,- Right thro' his heart de - fi - ant! He'll
 One- two:- Snik, snik, snak,- Right thro' his neck so pli - ant! He'll
 One- two:- "La - dy Fair, Here is a conquered cli - ent! He'll

ne'er re - turn to - Cloudy - land: Oh, he's a fear - ful gi - ant!
 ne'er re - turn to - Cloudy - land: Oh, he's a conquered gi - ant!
 ne'er re - turn to - Cloudy - land: Oh, he's a headless gi - ant!"

Tutti

One- two:- Pink, pink, pink,- Right thro' his heart de - fi - ant! He'll
 One- two:- Snik, snik, snak,- Right thro' his neck so pli - ant! He'll
 One- two:- "La - dy Fair, Here is a conquered cli - ent! He'll

ne'er re - turn to - Clou - dy - land: Oh, he's a fear - ful gi - ant!
 ne'er re - turn to - Clou - dy - land: Oh, he's a conquered gi - ant!
 ne'er re - turn to - Clou - dy - land: Oh, he's a head - less gi - ant!"

Fine ✱

f

D.S. al Fine

* In the first verse, at the words "One-two:-Pink,pink,pink," Jack should lay his hand on the hilt of his sheathed sword at "one," draw it at "two," and make three lunges accompanied by stamps at the words "Pink,pink,pink." In the second verse, he may stoop at the words "One-two," as if raising the dead Ogre's head by the hair, making three sawing or chopping motions at "Snik,snik,snak." In the third verse he should sink to his knees at "One-two," holding out his hands (having previously sheathed his sword) to the Princess at the words, "Lady fair." - This action should be imitated by the chorus in strict unison.

No 8. Jack and his Comrades go in Search of the Ogre
 "For swords like Jack's is now our chief desire"

(The Comrades quickly form in a line in the centre of the stage, and "mark time".)

Andante marziale

Piano introduction for "Andante marziale". The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *f* (forte). The right hand features a melodic line with slurs and triplets, while the left hand provides a steady accompaniment of chords.

The Comrades

Vocal and piano accompaniment for "The Comrades". The vocal line is marked *f* and begins with the lyrics: "For swords like Jack's is now our chief de-sire! For foes like Jack's we". The piano accompaniment continues with chords and melodic fragments. The key signature remains three flats.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "burn with ar-dent fire! We'll seek, like Jack, for val-iant deeds of might. Oh,". The piano accompaniment features more complex rhythmic patterns, including triplets and slurs.

Vocal and piano accompaniment for the final line of the song. The vocal line is marked *ff* (fortissimo) and includes the lyrics: "where can we find some bad men to fight?". The piano accompaniment is also marked *ff* and features a driving, rhythmic accompaniment with slurs and accents.

Princess and Attendants, and the Little Old Lady

A - way, a - way to seek the foe! A -
 A - way, a - way to seek the foe! A -

Jack and Comrades

Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!
 Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!

way, a - way! to bat - - - tle go! A -
 way, a - way! to bat - - - tle go! A -

Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!
 Hip, hur-ray, hur-ray, hur-ray! Hip, hur-ray, hur-ray, hur-ray!

way to seek the foe: A - way! to bat - tle go! a -
 way to seek the foe: A - way! to bat - tle go! a -

A - way to seek the foe: A - way! to bat - tle
 A - way to seek the foe: A - way! to bat - tle

way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

go! a - way a - way, a - way, a -

go! a - way, a - way, a - way, a -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

ff way, a - - - -

way!

way! (Exeunt Jack and Comrades)

way!

way!

No 9. Hammock Lullaby: The Princess slumbers: Exit of Little Old Lady & Attendants

“Tired brain needs soft repose”

(The Little Old Lady waves her stick, and the Hammock descends)

Andantino grazioso

pp (these measures are to be repeated *ad lib.* until the hammock is in place)

Little Old Lady (leading Princess to the hammock)

p dolce

1. Ti - red brain needs soft re - pose,
2. With this wand, which none may see,

ppp *p*

In this ham - mock you may doze; There may rest your
Weave I ma - gic spell o'er thee. Fair and hap - py

(Princess enters the hammock)

rall.

wear - y mind, - There re - fresh - ing slum - ber find. —
dreams be thine: - Dream of Jack, O Prin - cess mine. —

colla voce

p a tempo

1. 2. Lul - la - by, lul - la - by; Close thy wear - y eyes and rest,

p a tempo

Lul - la - by, lul - la - by, In thy dain - ty, swing - ing nest.

Attendants
p dolciss.

Lul - la - by, lul - la - by; Close thy wear - y eyes and rest,

p dolciss.

Lul - la - by, lul - la - by, In thy dain - ty swing - ing nest.

(exeunt Little Old Lady and Attendants)

pp *p* *ppp*

No. 10. The Princess Dreams of Jack

"Airy forms and beings bright"

Allegretto

Princess (asleep in the hammock; the

mf

r.h. *3* *3* *3* *3*

pp l.h. *mf*

1. Air - y forms and be-ings
2. Fair - ies praise his no-ble

Little Black Dwarf fans her with a large fan)

bright, Fair - y vis - ions of de - light,
mien, Bear his sword of sil - ver sheen,

Let me join your dain - ty play; Let me share your
Crown his brow with wreaths of flow'rs, Lead him thro' their

fagitato

ma - gic flight. Stay! Can that be real-ly Jack?
el - fin bow'rs. Ah, can he be real-ly Jack?

fagitato

(awakes)
1.2. Oh, my love, come back, come back! Ah, 'tis nothing but a

mp *lento*

mp *lento*

dream, Ah, 'tis nothing but a dream.

Tempo di Valse lento

mf dolce

Oft in dreams, ten-der and smil-ing, Thy dear face com-eth to me;

Oft in dreams thy lips be-guil-ing Mur-mur soft,—"I love but thee!"

Jack's Voice (behind the scenes)

(the Princess smiles in her sleep, and half raises her head, listening)

Oft in dreams, ten-der and smil-ing, Thy dear face com-eth to me;—

Princess

p

p rall.

Jack

f

p

rall.

Oh, my be-lov-ed Jack,— I love but thee!

Oft in dreams thy lips be-guil-ing Mur-mur soft,—"I love but thee!"

№ 11. Entrance of the Ogre

"I'm an ogre fierce and hungry"

(the heavy tread of the Ogre is heard without: enter Ogre)

Andante bombastico

pp marc. cresc. mf

sempre coll'8va bassa ad lib.

The Ogre

f marcato molto

f

1. I'm an o-gre fierce and hungry, Come from Cloudy-land to-day;
2. How I wish a fat young boy Or nice plump girl would come this way,

Fond of eat-ing lit-tle chil-dren, Search-ing for a ten-der prey.
Or a ten-der, jui-cy ba-by From his nurse might hith-er stray!

To no club do I be-long; This might-y club be-ongs to me,
I'd not wait to fri-cas-see him; I would sim-ply eat him raw.

And I am the worst old O-gre That you earth-worms e'er did see!
Oh, I am the worst old O-gre That the wide world ev-er saw!

(lowers head and smells about) *Allegro moderato*

accel. *ff*
(Sniff, sniff, sniff, sniff.) 1-2. Fee, fi, fo, fum: I smell the blood of an

Eng-lish-man! Ho, ho! Ho, ho! Ho, ho! Ho,

ho! Fee, fi, fo, fum: I smell the blood of an

Eng-lish-man! Ho, ho! Ho, ho! Ho, ho! Ho,

Lento

ho! — Be he a-live, or be he dead, be he a-live, or

(fiercely)

be he dead, I'll grrrrrrrind his bones to make my

1.

bread! (stalks about, sniffing)

2.

bread! I'll grind his bones to make my bread! I'll grind his

Princess

bones to make my — A-choo! (sneezes) Oh! (awakes with a shriek)

Nº 12. The Princess awakes and is threatened by the Ogre: Entrance of Attendants

"Ho, ho, ho! A real, live Princess 'tis"

Agitato **Princess** *f*

Oh, help! _____

Ogre *f*

Ho, ho, ho, ho, ho, ho, ho, ho! _____ A real, live Princess 'tis, I

Agitato *f*

Oh, help! _____ Oh, help! Oh, help!

know. _____ I'll have to save her for des-ert!

Allegro *f* (runs about the stage)

A gi - ant 'tis, a gi - ant grim: How shall I get a -

f (pursuing the Princess)

A gi - ant 'tis, a gi - ant grim: You can - not get a -

Allegro *f*

way from him? A gi - ant tis, a gi - ant grim: How shall I get a -
 way from him! A gi - ant tis, a gi - ant grim: You can-not get a -

way from him? He's giv'n me such a hor - rid fright: I neer saw such a
 way from him!

cresc.

ff (enter Attendants in confusion) *ad lib.*
 dread-ful sight! Oh, An - na, Ro - sa, He - be, Phœ - be! Bring me aid, or

ff *colla voce*

Princess

a tempo

Ogre (chasing the girls)

I shall die!

f a tempo

Attendants A gi - ant 'tis, a gi - ant grim: How shall we get a -

f a tempo

A gi - ant 'tis, a gi - ant grim: How shall we get a -

f

Fee, fi, fo, fum!

way from him? A gi - ant 'tis, a gi - ant grim: How shall we get a -

way from him? A gi - ant 'tis, a gi - ant grim: How shall we get a -

Fee, fi, fo, fum! I'll grind your bones, -

cresc.

way from him? He's giv'n us such a shock-ing fright: We ne'er saw such a

cresc.

way from him? He's giv'n us such a shock-ing fright: We ne'er saw such a

cresc.

Princess *ff* *ad lib.*
 Oh, An - na, Ro - sa, He - be, Phœ - be! Bring me aid, or

Ogre *ff* *ad lib.*
 I'll grind your bones, I'll grrrrind your bones to

Attendants *ff* *ad lib.*
 dread-ful sight! Oh my, oh my, oh my, oh my! Oh, bring us aid, or

dread-ful sight! Oh my, oh my, oh my, oh my! Oh, bring us aid, or

ff *colle voci*

Presto

I shall die
 make my bread!

we shall die!

we shall die!

Presto
f

(the Ogre strides to stage front; the Attendants cower about the Princess)

No. 13. The Ogre hypnotizes the Princess and her Attendants and carries them off to Cloudyland

"Now, pretty maidens"

Recit.

Ogre *mf ad lib.*

Now, pret-ty maidens, — now, pret-ty maid-ens, —

Princess and Attendants (shriek) *mf* *f*

Oh! Oh!

mf *f*

Detailed description: This system contains the first musical phrase. It features three staves: a vocal line for the Ogre, a vocal line for the Princess and Attendants, and a piano accompaniment. The Ogre's line starts with a mezzo-forte (*mf*) dynamic and becomes fortissimo (*f*) as he sings "now, pret-ty maid-ens, —". The Princess and Attendants' line consists of a shriek, marked mezzo-forte (*mf*) and fortissimo (*f*). The piano accompaniment provides harmonic support, with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*f*).

ff (makes passes) *p* *rall.*

I'm going to hyp-no-tize you, I'm going to hyp-no-tize you.

(in terror) *ff* *rall.* (faintly) *ppp*

Oh! Oh!

ff *p* *rall.* *pp*

Detailed description: This system contains the second musical phrase. The Ogre's line begins with fortissimo (*ff*) and includes the instruction "(makes passes)". He then sings "I'm going to hyp-no-tize you," with a fortissimo (*ff*) dynamic and "(in terror)" marking. The Princess and Attendants' line responds with "I'm going to hyp-no-tize you." in a very faint, *ppp* dynamic, marked "rall." and "(faintly)". The piano accompaniment follows the vocal lines, with dynamics from fortissimo (*ff*) to pianissimo (*pp*).

Lento, con moto buffo

Ogre *mf*

Will you please give me your close at - ten - tion? Your

mf

Detailed description: This system contains the third musical phrase. The Ogre's line is marked "Lento, con moto buffo" and mezzo-forte (*mf*). He sings "Will you please give me your close at - ten - tion? Your". The piano accompaniment is also marked mezzo-forte (*mf*).

gaze to my fin - gers ren - der. Just fol - low my pass - es, And

Detailed description: This system contains the fourth musical phrase. The Ogre's line continues with "gaze to my fin - gers ren - der. Just fol - low my pass - es, And". The piano accompaniment continues with the same harmonic structure.

(the girls fix their eyes upon his hand, and stand posed and motionless)

do not re - sist. Such pretty, dain - ti - ly nurtured damsels Must

sure - ly be soft and ten - der. So in a trance you will dance,

If I in - sist. If you have lov - ers, you will for - get them. Your

(the girls raise their hands slowly to their heads in a dazed manner)

heads are al - read - y swim - ming. Come hith - er, sweet Prin - cess: Hold

(the Princess advances and grasps the Ogre by the thumb; she moves much against her will)

fast to my thumb; Now form a line, dain - ty lit - tle maidens: We're

(the Attendants form a line behind the Princess, each grasping the girl in front by the gown)

all go-ing to my cas - tle. Now fol - low me, fol - low me,

(exeunt Ogre and Girls, stepping slowly in time with the music)

Come, come, come, come. Ho, ho, ho, ho, ho!

Ho, ho, ho, ho, ho!

dim.

(behind the scenes)

p Ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho!

p

pp *ppp*

(The Little Black Dwarf remains behind in great distress; he seats himself on the grassy mound where the beanstalk is later to grow, and rocks to and fro with his hands to his face.)

“Now what’s gone wrong”

(Entrance of Jack and his Comrades: The Little Black Dwarf tells them of the loss of the Princess and her Attendants; Jack plants the bean; it grows to the skies, and they set out for Cloudyland.)

Allegro

ff (enter Jack and his Comrades)

This block contains the piano introduction for the piece. It is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The music features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves, creating a lively and energetic atmosphere.

Jack and Comrades

Now

f

This block shows the vocal entry for Jack and his comrades. The vocal line begins with a rest followed by the word "Now" on a long note. The piano accompaniment continues with the same rhythmic pattern as the introduction, providing a steady accompaniment for the vocal line.

what's gone wrong with the lit-tle black Dwarf?

This block contains the vocal line for the first part of the question. The vocal line is written in a simple, rhythmic style, with the words "what's gone wrong with the lit-tle black Dwarf?" written below the notes. The piano accompaniment continues to provide a steady accompaniment.

(the Little Black Dwarf rocks back and forth in great anguish)

And

This block shows the piano accompaniment for the second part of the question. The piano part features a more complex rhythmic pattern, with the words "(the Little Black Dwarf rocks back and forth in great anguish)" written above the notes. The tempo marking "And" is placed at the end of the block.

where's the Princess and her pretty maids?

This block contains the vocal line for the second part of the question. The vocal line is written in a simple, rhythmic style, with the words "where's the Princess and her pretty maids?" written below the notes. The piano accompaniment continues to provide a steady accompaniment.

(the Little Black Dwarf rocks with intense anguish)

agitato

Oh say, has an - y - one

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 a rest, followed by the lyrics "Oh say, has an - y - one". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

agitato

carried them off? Oh say, has an - y - one carried them off? The

(L. B. D. nods "Yes!")

ff

The second system continues the vocal line with the lyrics "carried them off? Oh say, has an - y - one carried them off? The". The piano accompaniment features a more active rhythmic pattern with eighth notes and chords. A dynamic marking of *ff* is present at the end of the system.

O - gre, the O - gre, the O - gre, the O - gre! Oh,

The third system features the vocal line with the lyrics "O - gre, the O - gre, the O - gre, the O - gre! Oh,". The piano accompaniment consists of a steady rhythmic pattern of eighth notes and chords.

rall.

Presto agitato

hor - - - - -ror!

(Jack advances with the Bean)

rall. ff

p

The fourth system begins with the vocal line and the lyrics "hor - - - - -ror!". The piano accompaniment is marked *rall. ff* and features a dense, rhythmic texture. A section of the piano accompaniment is marked *p* and *Presto agitato*.

cresc.

f

The fifth system features the piano accompaniment with a *cresc.* marking and a dynamic marking of *f*. The vocal line has a final note with a fermata.

Andante appassionato

Jack

mf

O Fair - y, give me pres - ent aid With this dread foe to

mf

cope! The ma - gic gift I had from you Is now my on - ly

hope. In doubt or dan - ger 'twas to prove A

cresc.

cresc.

tal - is - man, and now my love Is in an aw - ful

f con agonia

f

mon - ster's pow'r, And may be eat - en an - y hour! On

ad lib.

thee I call! on thee I call!

colla voce

ff

(plants the Bean in feverish haste)

Allegro con mistero

pp (all stand in expectant attitudes) *p*

(the Beanstalk grows, rising slowly and continuing to rise through-

out the act)

(Jack sees the tip of the

Beanstalk emerging from the earth, and calls the attention of the others to it; they make gestures of

great joy and excitement)

Each measure may be repeated, accelerando, ad libitum

Jack and Comrades

rit. *f*

To

ff (Tutti: "Hurrah!") *rit.* *f*

Ad. * *Ad.* *

Andante appassionato

Cloud-y - land the Beanstalkclimbs, To Cloudy - land climb we; To

storm the O - gre's cas - tle there We'll scale this ma - gio tree. O

cresc.

Prin - cess fair, we'll come to you; O Maid - ens dear, our

ff

hearts are true; Our swords are sharp, our wits are keen, Our

fff

lead - er brave as e'er was seen. We'll res - - - cue,

res - - - cue, res - - - cue, res - - - cue

you! (Jack grasps the Beanstalk to climb it: curtain falls.)

No. 1. The Entry of the Ogre and the Hypnotized Maidens into Cloudyland
 "Far from your homes, my pretty maidens"

Andante moderato

mp *leggiere*

Più lento
rall. *pp* (Curtain rises) *cresc.*

f (enter Ogre and Maidens as at the close of Act I: he

leads them to the front of the stage, arranges them in a line and awakens them with a loud snap of

Princess and Attendants *f ad lib.*
 I want my
 his fingers) *ff*
 (Ogre snaps his fingers)

Tempo di Valse

Marmar!
Ogre *f* *3* *3* *mf* *rall.*

Ho, ho, ho, ho, ho, ho! Far from your

f *rall.* *mf*

(Ogre)

a tempo

homes, my pret - ty maidens, You have been waft - ed through the

a tempo

Princess

f con dolore

air. You are not real - ly going to eat us? Our ten - der

Ogre

*rall.**a tempo*

lives you'll spare! In yon - der ket - tle, black and

rall. *a tempo*

Princess and Attendants Oh no, not
Oh no, not

boil-ing, You will be made in - to a soup!_____

that, not that, not that! Oh no, not that, not that, not
that, not that, not that! Oh no, not that, not that, not

In - to a soup, _____ in - to a

ff Princess
that! *ff* Oh, Attendants spare us, spare us,
that! Oh, spare us, spare us,
soup! Oh, no, no, no, no, no, no, no, no, no,

Spare our ten-der lives!

Spare our ten-der lives!

no!

The first system consists of three 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: "Spare our ten-der lives!" repeated in the first two staves, and "no!" in the third staff.

Princess and Attendants

f rall. *a tempo*

Far from our homes, un - hap - py maidens, We have been waft - ed

Far from our homes, un - hap - py maidens, We have been waft - ed

You're soon to go in the pot: Pepper will

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Far from our homes, un - hap - py maidens, We have been waft - ed" repeated in the first two staves, and "You're soon to go in the pot: Pepper will" in the third staff. Performance markings include *f rall.* and *a tempo*.

through the air; You are not real - ly going to eat us?

through the air; You are not real - ly going to eat us?

not be for - got: No-thing I'll waste, All suits my

The third system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "through the air; You are not real - ly going to eat us?" repeated in the first two staves, and "not be for - got: No-thing I'll waste, All suits my" in the third staff.

Our ten-der lives you'll spare! In yon-der ket - tle,
 Our ten-der lives you'll spare! In yon-der ket - tle,
 taste, You will be boiled a - live, like the lobsters! You're soon to

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

(the last words screamed)

black and boil-ing, We shall be made in - to a soup!
 black and boil-ing, We shall be made in - to a soup!
 go _____ in the pot, _____ in the pot!

Recitativo
Ogremf

One thing I lack, and I am set - ting out to fetch it:

f
 Don't stir one fin - ger - tip, - or, when I come, you'll ketch it!

Con moto buffo

mf

I'm off to mar - ket, to buy the on - ions in

f (Princess and Attendants raise their hands in horror)

which I am going to boil you! (exit)

f *p*

Princess and Attendants

p sotto voce

He's go - ing to boil us in on - ions!

fp *f*

Andante

(enter the Little Old Lady)

(the Little Old Lady is heard without: all listen, and rush into her arms as she enters)

pp *cresc.*

Oh, save us, oh, save us, oh,

Little Old Lady

p dolce

save us! There, there, don't cry! There,

(they sob bitterly: the L.O.L. soothes them)

p dolce

there, don't cry! There, there, don't

cry, don't cry!

NO 2. The Little Old Lady appears and comforts the Princess and her Attendants

"Poor little dears"

Andante con moto **Little Old Lady** *mf*

1. Poor lit - tle dears, from your
2. Soon, lit - tle dears, from the

lov - ers' arms Has the cru - el Gi - ant torn you?
Gi - ant's pow'r Will your val - iant lov - ers bear you,

Poor lit - tle dears, you need fear no harm, For a Fair - y watch - es
They must be tried in temp - ta - tion's hour, Ere they've proved their right to

Princess

o'er you. But he's a dread - ful, cru - el beast!
wear you. But will the Gi - ant do them ill?

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Andante con moto*. The score is divided into sections for the Little Old Lady and the Princess.

rall. *mf a tempo*

rall. Princess and Attendants Can it be true? May we

mf a tempo

Little Old Lady *p* *rall.* Can it be true? May we

mf a tempo

He has no pow'r to hurt you. Fear
 He has no pow'r to hurt them.

p *rall.* *mf a tempo*

cresc.

trust in you? Speak a - gain, we plead in cho - -rus!

cresc.

trust in you? Speak a - gain, we plead in cho - -rus!

cresc.

not; Trust in me, I do im - plore you:

cresc.

f

Can it be true? May we trust in you That a

Can it be true? May we trust in you That a

f

Yes, it is true. You may trust in me That a

f

Princess *rall.* *a tempo*
 Fair - y watch-es o'er us?

Attendants *rall.* *a tempo*
 Fair - y watch-es o'er us?

rall. *a tempo*
 Fair - y watch-es o'er you.

rall. *tr* *a tempo*
ff brillante

(the Little Old Lady seats herself on the green bank: the Girls gather around her)

And. * *And.*

No. 3. The Plan of the Little Old Lady

"Now hear my words enlightened"

Un poco lento

Piano introduction in 3/4 time, key of D major. The piece begins with a forte (*f*) dynamic and a five-measure rest in the bass. The melody in the treble clef features a five-measure rest followed by a series of eighth and quarter notes, ending with a *rall.* (ritardando) marking.

Little Old Lady

Maidens

mf a tempo

1. Now hear my words en - light - ened! Give at - ten - tion, give at -
 2. Give ear to yon - der hum - ming. Hear the nois - es, hear the
 3. Like wolves will be your howl - ing; - We'll be howl - ers, we'll be

mf a tempo

The first system shows the vocal line for the Little Old Lady and Maidens. The piano accompaniment is in 3/4 time, key of D major, with a mezzo-forte (*mf*) dynamic and *a tempo* marking. The piano part consists of a simple harmonic accompaniment with chords and moving bass lines.

Little Old Lady

Maidens

ten - tion! You're sure you are not fright - ened? None to
 nois - es! Your val - iant lads are com - ing. 'Tis their
 howl - ers! Like bears will be your growl - ing; - We'll be

The second system continues the vocal and piano accompaniment. The piano part provides harmonic support for the vocal lines with sustained chords and rhythmic patterns.

Little Old Lady

men - tion, none to men - tion! I think it will be
 voic - es, 'tis their voic - es! They've climbed up in - to
 growl - ers, we'll be growl - ers! And when they come, you'll

The third system concludes the vocal and piano accompaniment. The piano part features a final chord and a few notes in the bass line.

Maidens

best to change you in - to bo - gies. In - to bo - gies? What
 Cloud-y land up - on a Bean-stalk. On a Bean-stalk? What
 do your ver - y best to scare them. Must we scare them? What

Little Old Lady

mp ad lib. *f* *p*
 for?
 for? 1-3. I will tell you short-ly: trust in me, trust in - me!
 for?

colla voce *f* *p* *f* 5

(the Little Old Lady rises, the Girls follow her example) *ff* (a low cheer without)

(At the close of the first verse of No. 3, and from time to time during the second verse, the voices of Jack and his Comrades are heard as a low and ominous humming noise, which may be produced by the repetition of the words "Go it, Jack: give it to him, old fellow!" Each boy of the Comrades repeats it as fast as he can, without regard for the others: but all must speak so low that the actual words will not be distinguished by the audience; at the last measure of No. 3, the boys should give a very low cheer, denoting the surmounting of some obstacle or danger on the road to the Giant's castle, and the cheers should be repeated during the following number, as indicated, each cheer being a very little louder than the last, to give the idea of their gradual approach)

No 4. Why the Princess and her Attendants are to be changed into Bogies

"When you're old married people"

Con moto

Piano introduction for the piece. It consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from piano (*p*) to forte (*f*).

Little Old Lady

1. When you're old mar-ried peo-ple and set-tled in life, If your
 2. Now to mar-ry a man with great dan-ger is rife, But—

Musical notation for the first two lines of the song. It includes a vocal line and a piano accompaniment. The piano part starts with a piano (*p*) dynamic. The key signature has one flat (B-flat), and the time signature is 6/8.

hus-bands prove ev-er un - ru - ly, You'll be a - ble to put a quick
 trust me, the dan-ger is o - ver, If he's once been a - fraid of his

Musical notation for the third and fourth lines of the song. It includes a vocal line and a piano accompaniment. The piano part continues with a steady accompaniment of eighth notes.

end to the strife If this eve-ning you fright-en them du-ly. When they
 dear lit-tle wife, I'll - war-rant they'll then live in clo-ver. It is

Musical notation for the fifth and sixth lines of the song. It includes a vocal line and a piano accompaniment. The piano part continues with a steady accompaniment of eighth notes. The piece concludes with a mezzo-forte (*mf*) dynamic.

cresc.

blus - ter and scold, as their wont is of old, You'll have
 real - ly too bad for a man to get mad, So you've

mf *cresc.*

f *rall.*

on - ly to say, in the qui - et - est way, -
 on - ly to say, in the qui - et - est way, -

f *rall.*

Allegro non troppo

mp

"Just re - mem - ber those bo - gies, dear hus - band of mine, Just re -

mp

mem - ber those bo - gies, my love! — Just re -

tr *cresc.*

mem - ber those bo - gies, dear hus - band of mine, Just re -

mf

Princess

mem-ber those bo-gies, my love!"

Little Old Lady

"Just re -

Attendants

"Just re -

"Just re -

cresc.

(cheer without: the Girls shake their fore-

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

fingers in the direction of the sound)

mem-ber those bo-gies, my love! Just re -

mem-ber those bo-gies, my love! Just re -

mem-ber those bo-gies, my love! Just re -

tr.

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, dear hus-band of mine, Just re -

mem-ber those bo-gies, my love!"

mem-ber those bo-gies, my love!"

mem-ber those bo-gies, my love!"

(exeunt L.O.L. Princess and Attendants into the castle)

Nº 5. Jack and his Comrades reach the Gate of the Ogre's Castle

"The Castle 'tis"

Allegro con spirito

p *>* (enter Jack and his Comrades)

The first system of the piano introduction features a treble clef with a melodic line starting on a whole rest, followed by eighth and quarter notes. The bass clef provides a rhythmic accompaniment of eighth notes. Dynamics include a piano (*p*) marking and a crescendo hairpin.

cresc.

The second system continues the piano introduction, with the treble clef playing chords and the bass clef playing eighth notes. A crescendo (*cresc.*) marking is present.

Jack and Comrades *f* (shouting) Hurrah! The

The third system begins the vocal and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The vocal line starts with a whole rest, followed by the lyrics. Dynamics include *f* and *ff*.

cas - tle 'tis! the cas - tle 'tis! un - to the gate we've come, We

The fourth system continues the vocal and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The vocal line starts with a double bar line and continues with the lyrics. Dynamics include *f*.

won - der if - we won - der if the O - gre is at home. We

The fifth system continues the vocal and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The vocal line starts with a double bar line and continues with the lyrics. Dynamics include *f*.

want to know- we want to know how to break down his door, And if we

ff find him in- we find him in, we'll beat him till he's sore! The

1.

2. *Jack sempre f ma dolce*
beat him till he's sore! Oh, Belle - a - belle, I long for thee! Dost

mf dolce

hear my voice? If my poor hand should

p

set thee free, How we'd re - joice! Ah maid - en, but one

mf

Princess (behind the scenes)

Jack *cresc.* Oh, joy! 'Tis
word from thee Were more than bat - tle - cry to me! 'Tis

Comrades The

cresc.

ff

Sua bassa ad lib.
Red. *

he! 'Tis

she! 'Tis

cas - tle 'tis, the cas - tle 'tis, un - to the gate we've come. We

ff

he! 'Tis he! Oh joy, 'tis he!

she! 'Tis she! Oh joy, 'tis she! We

won - der if - we won - der if the O - gre is at home. We

f

Jack and Comrades

want to know—we want to know how to break down his door, And if we

f

find him in—we find him in, we'll beat him till he's

ff

sore!

rall. molto

il basso marcato

cresc.

fff

No. 6. The Bogies

"They are bogies!"

Allegro

(Jack advances to the castle gate and pounds on it)

p

ff (rap, rap, rap, rap:) * (no reply:) *p* *cresc. molto*

(he pounds again -) *ff* (rap, rap, rap, rap:) (no reply)

mf (again - rap, rap, rap, rap, rap, rap, rap, rap:) the gate flies open and enter

Bogies: Jack and his Comrades shrink back in terror and amazement)

Detailed description: This is a piano score for a piece titled "The Bogies". It consists of five systems of music, each with a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Allegro". The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic with a "rap" rhythm and a "no reply" section. The third system continues the "rap" rhythm and includes a "cresc. molto" marking. The fourth system shows the gate opening and the start of the "Bogies" section. The fifth system concludes the piece with a dynamic marking of *ff*.

* When given as a Cantata, some one should pound at the proper time upon a door outside the concert room.

Bogies (growling and threatening the boys with their long claws)

Grrr, grrr, grrr! Grrr, grrr, grrr!

Jack and Comrades (running to and fro as the Bogies threaten them)

They are bogies, they are bogies: let us run! They are

f

Grrr, grrr, grrr, grrr, grrr, grrr, grrr, grrr,

bo-gies, they are bo-gies: let us run! Oh, let us run! oh, let us

grrr, grrr, grrr, grrr, grrr, grrr, grrr, grrr! grrr, grrr, grrr!

quick-ly run a-way! way!

1. 2.

ff Jack (recovering from his fright)

Shame up-on you, shame up-on you! Do not

fly! Shame up-on you, shame up-on you!

Do or die! Now for-ward, lads, and

cresc. give them fits: We'll grind those bo-gies in-to bits! *fff* (shouting) Hur-

cresc.

ff *Sva bassa ad lib.*

Bogies *fff* (shrieking and discovering themselves)

Ohhhhhhhh!

Jack (rushing upon the Bogies)

rah! Hur-rah! Hur-rah! Oh

Comrades *fff* (shouting and rushing upon the Bogies)

Hur-rah! Hur-rah!

fff *pesante*

(The Princess and Attendants remove their disguises as Bogies, throwing them in a heap at the back of the stage, whence a single At-

Lento
Jack *molto appassionato*

Andante con moto

won-der! 'Tis the Princess Belle-a - belle!

Musical score for Jack's first line. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs). The tempo is marked 'Lento' and 'molto appassionato'. The music features a mix of eighth and quarter notes, with some rests. A dynamic marking of 'f' is present in the piano part.

tendant presently removes them; the girls and boys form in pairs, Jack with the Princess)

Poor lit-tle dears, from your lov-ers' arms Did the cru - el Gi - ant

Musical score for Jack's second line. The vocal line continues with a treble clef. The piano accompaniment continues with two staves. The tempo remains 'Lento'. The music is characterized by a steady eighth-note accompaniment in the piano part.

tear you? Poor lit-tle dears, you need fear no harm, For to earth we'll quick-ly

Musical score for Jack's third line. The vocal line continues with a treble clef. The piano accompaniment continues with two staves. The tempo remains 'Lento'. The piano part features a consistent eighth-note accompaniment.

bear you. How did you ev - er find us, Jack? The Fair-y Bean I

Musical score for the Princess and Jack's dialogue. The Princess's line is in a single staff with a treble clef, starting with a dynamic marking of 'f'. Jack's line is in a single staff with a treble clef. The piano accompaniment is in two staves. The tempo is 'Lento'. The piano part has a more active accompaniment with some sixteenth notes.

Princess and Att'ds Can it be true? May we trust in you? Speak a-gain, we plead in

Jack and Comrades Can it be true? May we trust in you? Speak a-gain, we plead in

plant - ed. Fear not; Trust in us, we do im -

Musical score for the Princess and Jack's chorus. The Princess and Attendants' line is in a single staff with a treble clef, marked 'mf a tempo'. Jack and Comrades' line is in a single staff with a treble clef, also marked 'mf a tempo'. The piano accompaniment is in two staves. The tempo is 'Lento'. The piano part features a steady accompaniment with some rests. Dynamic markings include 'cresc.' and 'rull.'.

cho - - rus! Can it be true? May we trust in you That a
 plore you! Yes, it is true You may trust in us That a

f

Jack & Comrades

Fair - y watch-es o'er us?
 Fair - y watch-es o'er you!

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

rall. *trium* *ff brillante*

Fair - y watch-es o'er you!

Red. ** Red. **

* The small notes are to be sung by Jack and the Princess
 20860

No 7. The Return of the Ogre from Market

"Hush, hush! 'tis he"

Andante

Tutti (the footsteps of the Ogre are heard without) *pp but very distinctly*

Hush, hush, hush!

p *pp* *poco più f*

(Jack and his Comrades conceal themselves be-

Hush, hush, hush!

ppp *ppp cresc. e accel.*

hind the Princess and her Attendants)

sempre pp accel.

'Tis he_ the O-gre! Be still, be

3

(enter Ogre in a rage)

still!

ff

Ogre Recit.

f

There are no on-ions in the market! What

shall I do? what shall I do? Was ev-er o-gre in so

sad a plight? I am so hun - gry, so hun - gry!

Lento, ma non troppo

mf

1. I've wandered vain - ly up and down Through ev - 'ry mar - ket
 2. I'm real - ly in an aw - ful rage! I don't think I have

in the town, In search of on - ions strong and brown, - Such
e - ven sage To cook those maids of ten - der age: - It's

on - ions as I dotes on; For
real - ly too pro - vok - ing. Al -

lit - tle girls of ten - der age, Al - though they're not bad
though as sal - ad they are nice, They ought to lie two

stewed in sage, Are ver - y much more to my taste When
hours on ice, And that's too long by just two hours! I'm

boiled with - out ex - ces - sive haste In on - ions with their
starved to death! Now by the pow'rs, A cou - ple I'll be

Tempo di Valse lento

f *mf*

coats on.
chok - ing. 1-2. Oh

molto con espress. buffo

dar - lings, we — must nev - er part: I love_ you,

mf

dears, in - deed I do! You'll soon be near - est

to my heart, And I will watch round you!

cresc.

cresc.

f

Princess and Attendants *Ah,* we must nev - er part: I

Jack and Comrades *p* Oh no, you won't; oh no, you don't;

Oh no, you won't; oh no, you don't;

love— you, dears, in - deed I do! You'll soon be
 oh no, you won't; oh no, no! Ah!
 oh no, you won't; oh no, no! Ah!

near - est to — my heart, And I will watch — round
ad lib.
p Oh
p Oh
colla voce *p*

Lento *Fine*
 you!
 no!
 no!

Lento
fff *p*

No. 8. The Downfall of the Ogre, and His Reformation

(The Ogre strides up to the Princess and seizes her roughly. He discovers Jack.)

Allegro agitato

Ogre (spoken). Hullo! What have we here? In faith, a pretty little fellow! I rather think I'll begin with you, Sir!

Jack (spoken). Come on, then, you big, ugly rascal! (draws his sword) You'll have to catch me first, though!

(The Ogre pursues Jack, who evades him, and threatens him with his sword) Ogre (aiming blow

with club). There, take that!

Jack (dodging the blow). No, you don't!
Ogre. Ha! (aiming another blow). How's this, then?

Jack. Missed again, You clumsy old villain!

(The Ogre pursues Jack again. As Jack dodges, he pricks the Ogre's side with his sword.)

Jack. How do you like that!

Ogre. A-ow.
You hurt!

Ogre (aside). I'm getting
winded, — must put a
quick end to him, or
lose my appetite!

Musical score for the first system, featuring piano accompaniment for Jack and Ogre. The music is in a 2/4 time signature with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

Ogre (to Jack). Now, Sir, your time has come!

One!

two!

Musical score for the second system, featuring piano accompaniment for Ogre. The music continues in the same 2/4 time signature and key signature. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

three! I'll grrrind — (aims a third blow and falls, face down, carried by the weight of

Musical score for the third system, featuring piano accompaniment for Ogre. The music continues in the same 2/4 time signature and key signature. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

his club). All. "Hurrah! hurrah! hurrah!" — (Cheering continually, Jack and his Comrades leap upon the prostrate Ogre, who has rolled over and lies helpless, face upward. They sit upon

Musical score for the fourth system, featuring piano accompaniment for the cheering crowd. The music continues in the same 2/4 time signature and key signature. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

him and pin him to the ground)

Ogre. Ah! Oh! let me
up! I'm crushed!

(They squeeze him)

Ogre. Oooh! — You're
terribly heavy for
such little people!

Musical score for the fifth system, featuring piano accompaniment for Ogre. The music continues in the same 2/4 time signature and key signature. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

(Enter the Little Old Lady as a Fairy: she waves her wand over the kettle, which is changed

into a large Bean-pot bearing the words: "Baked Beans")

(the Princess takes a big spoon out of the Bean-Pot: two of her Attendants bring an immense funnel and place it in the Ogre's mouth) Ogre: "Here, what are you trying to -"

All (except Ogre) Andante appassionato

You naugh-ty, naugh-ty gi - ant, you, We do not like your

mense funnel and place it in the Ogre's mouth) Ogre: "Here, what are you trying to -"

style, Be - fore you eat us boys and girls, You'll wait a good long

* Begin this number here in giving this work as a Cantata, and omit all the dialogue

(inarticulate murmurs and howls as the funnel enters his mouth: the Princess fills the

while! We'll teach you bet - ter ways to-night, With *cresc.*

funnel with large Baked Beans from the Bean-Pot) Ogre (getting the funnel for an in-

beans we'll check your ap - pe-tite. You'll find them bet - ter *ff*

stant out of his mouth) "What are you going to - umm-ah" (again inarticulate as the

far for you, So do not make so much a-do! They're

Attendants replace the funnel)

bet - ter, bet - - ter, bet - ter far for *ff*

Allegro non troppo

(the Ogre rises from the ground)

you!

f *poco a poco rit.*

This system shows the beginning of the piece. The vocal line starts with a whole rest followed by a half note G4. The piano accompaniment begins with a forte (*f*) dynamic and a tempo marking of *poco a poco rit.* (rhythmically). The key signature has one sharp (F#) and the time signature is 6/8.

Lento moderato

Ogre *mf* *giojoso*

I'm no long - er

mf

The tempo changes to *Lento moderato*. The vocal line begins with the lyrics "I'm no long - er". The piano accompaniment is marked *mf* (mezzo-forte).

fierce and hun - gry, Sat - is - fied my ap - pe - tite.

The vocal line continues with the lyrics "fierce and hun - gry, Sat - is - fied my ap - pe - tite."

Nev - er will I eat a mor - tal - I'm convinced it is not right.

The vocal line concludes with the lyrics "Nev - er will I eat a mor - tal - I'm convinced it is not right."

Oh, those beans were most de - li - cious, Bet - ter far than boy or girl;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "Oh, those beans were most de - li - cious, Bet - ter far than boy or girl;"

Sweet as ten - der lit - tle ba - bies: With de - light my

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Sweet as ten - der lit - tle ba - bies: With de - light my"

head doth whirl: Fee, fi, fo, fum: No more I'll hunt for the

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "head doth whirl: Fee, fi, fo, fum: No more I'll hunt for the"

Eng - lish - man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Eng - lish - man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,"

hol — Fee, fi, fo, fum: No more I'll hunt for the

Eng-lish-man! Ho, ho! — Ho, ho! — Ho, ho! — Ho,

Lento

ho! — While I have life and while I've breath, while I have life and

while I've breath, I'll eat — baked beans, e'en — to — my death! —

No 9.

The Little Black Dwarf regains his Voice

(enter the Little Black Dwarf)

Little Black Dwarf (spoken). Oh, the Fairy has given me back my speech and taught me a little piece, and I'll speak it to you if you want me to!

All (applauding). How jolly! Of course we want to hear it.

I

Little Black Dwarf. A Giant dwelt in Cloudyland
 A long time ago,
 With monsters grim on every hand,
 A long time ago;
 He carried off a Princess fair,
 And took her to his dreadful lair,
 With all of her attendant band,
 A long time ago.

II

There was a Fairy most benign,
 A long time ago,
 Who gave our Jack a magic vine,
 A long time ago;
 He climbed up into Cloudyland
 With all his chums, a valiant band,
 And taught the Giant how to dine,
 A long time ago.

III

The Princess and her Maidens there,
 A long time ago,
 Desired to give the Lads a scare,
 A long time ago;
 Although as Bogies grim they went,
 They did not scare them for a cent.
 None but the Brave e'er won the Fair,
 A long time ago.

IV

Although this tale has oft been told
 A long time ago,
 To many a wondering child of old,
 A long time ago,
 The version that you've heard to-night
 Is different from the others quite,
 Though beans were eaten hot and cold
 A long time ago.

Nº 10. Finale

"Jack is young, my pretty dears"

Allegretto

f *p*

Fairy

mf

Jack is young, my pret - ty dears, and Jack has gone a - court - in:

mf

With that Bean from my big pot I've made his prom - ised for - - tin'.

(leads the Princess to Jack)

Take her, Jack! You've brave - ly won her! Bless - ings ev - er rest up - on her.

rall.

Lento Presto

Oh, I tell you now, my friends, I beat the Dutch at bak - ing

Allegro giojoso *f*

beans! Baked beans, baked beans,

Fairy Princess and Attendants Jack and Comrades Ogre

Nothing is bet-ter than good baked beans! Baked beans, baked beans, Baked beans, baked beans, Baked beans, baked beans,

ff
No-thing is bet-ter than good _____ baked _____

ff
No-thing is bet-ter than good _____ baked _____

ff
No-thing is bet-ter than good _____ baked _____

ff
No-thing is bet-ter than good _____ baked _____

Fairy, Princ.
& Attend. *f* Andante con moto

beans! A - way, a - way! No

beans! A - way, a - way! No

Jack & Comr. *f*

beans! Hip, hur-ray, hur-ray, hur-ray!

beans! Hip, hur-ray, hur-ray, hur-ray!

f Andante con moto

long - er wait. A - way, a - way! The

long - er wait. A - way, a - way! The

Hip, hur - ray, hur - ray, hur - ray! Hip, hur - ray, hur - ray, hur - ray!

Hip, hur - ray, hur - ray, hur - ray! Hip, hur - ray, hur - ray, hur - ray!

cresc. *cresc.* *cresc.* *cresc.*

hour is late. A - way to earth we'll go: A -

hour is late. A - way to earth we'll go: A -

Hip, hur - ray, hur - ray, hur - ray! A - way to earth we'll

Hip, hur - ray, hur - ray, hur - ray! A - way to earth we'll

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Jack

way to earth be - low. A - way, a - way, a - way, a - way, a -

way to earth be - low. A - way, a - way, a - way, a - way, a -

go: A - way to earth be - low. A - way, a -

go: A - way to earth be - low. A - way, a -

way, a-way, a-way, a-way, a - way, a - - - -

way, a-way, a-way, a-way, a - way, a - - - -

(Jack)
way, a-way, a-way, a - - - -

way, a-way, a-way, a - - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are repeated across the staves.

way!

way!

way!

way!

coll'8va ad lib.

The second system continues the vocal lines with long, sustained notes and fermatas. The piano accompaniment continues with chords and a melodic line in the bass. The instruction *coll'8va ad lib.* is written below the piano part.