

# ORCHESTRAL INTERLUDE

MAIDENHOOD AND DREAMS OF LOVE

FROM

“SLEEPING BEAUTY”

COMPOSED BY

F. H. COWEN.

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FULL SCORE.

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LONDON: NOVELLO AND COMPANY, LIMITED  
AND  
NOVELLO, EWER AND CO., NEW YORK.



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(WITH TENOR SOLO *AD LIB.*)

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# SLEEPING BEAUTY.

Composed by

## F. H. COWEN.

London: NOVELLO & C<sup>o</sup> Ltd; and NOVELLO, EWER & C<sup>o</sup>, New York.

### N<sup>o</sup>. 2. TENOR SOLO and Orchestral Interlude. "BUT SHE, AROUND WHOSE CRADLE" (MAIDENHOOD AND DREAMS OF LOVE.)

Lento. (♩ = 54.)

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni I & II.  
in E.

Corni III & IV.

Trombe in E.

Tromboni.

Tuba.

Timpani in E.B.

Violino I. senza sordini *p*

Violino II. senza sordini *p*

Viola. *p*

Solo Tenor. **Recit.**  
But she, around whose cradle thus the Fates War-ring with divers aim, de-fi-ant stood, From

Violoncello. *p*

Basso.

Lento.

Ob. *a tempo*

Clar.

Fag.

Cor. I. II.

div. *p*

*dim.*

childhood ri\_pens in\_to maid\_enhood, Un\_con\_sci\_ous of the pe\_ril that a\_waits Her on\_ward foot\_steps;

*p*

*a tempo* *mf*

Ob.

Clar.

Fag.

Cor. I. II.

*rit.* *dim.*

*p* *div.*

*p* *div.*

*p* *div.*

*p* *div.*

*p*

*rit.* \*) **Allegro vivace.** (♩. = 152.)

\*) When the Interlude is performed alone, begin here.

Ob. *p*

Viol. I.

unis.

unis.

unis.

unis.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl.

Ob.

Clar.

Fag.

Cor. I. II.

Timp.

*f*

*f*

*f*

*f*

*f*

*tr*  
*p cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*f*

*div.*

*div.*





This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The top two staves are for Violin I and Violin II. The next two staves are for Violin III and Violin IV. The fifth and sixth staves are for the first and second Violas. The seventh and eighth staves are for the first and second Cellos. The ninth and tenth staves are for the first and second Double Basses. The eleventh and twelfth staves are for the first and second Flutes. The thirteenth and fourteenth staves are for the first and second Bassoons. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *sempre f*, *f*, *a 2.*, *dim.*, *div.*, and *unis.*. The piece concludes with a final *f* dynamic marking.

Ob.

Clar. a 2.

Fag. a 2. *dim.* *dim.* *p*

Cor. I. II.

Cor. III. IV. a 2.

*p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

Fl. **B**

Cl. *p*

Fag. *p*

Cor. I. II. *p*

*p* *div.* *p* *arco* *pizz.* *p* *pizz.* *p* *arco*

**B**

Ob.  
Clar. *p*  
Fag. *p*  
Cor. I. II. *p*

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

*rit.*  
*dimin.*  
*mf*  
*div. arco*  
*mf*  
*arco*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*rit.*

Fl. *Molto più lento.* (♩ = 80.)

*pp*  
Clar. *pp*  
*pp*  
*p poco espress.*  
*pp*  
*arco*  
*pp*  
SOLO TEN. *p*  
Thus the bud - ding rose stands fear - less — of the Au - - - tumn wind that  
*arco*  
*pp*  
*pizz.*  
*pp*  
*pp*

*Molto più lento.*

Fl.

Clar.

*sempre pp*

*sempre pp*

blows, the bud - ding rose stands fear - less of the Au - tumn

*sempre pp*

Detailed description: This system contains the first five staves of music. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), and the next three are for Piano. The piano part includes a vocal line with lyrics. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line with slurs and a bass line with chords. Dynamics include *sempre pp* and *f*. The lyrics are: "blows, the bud - ding rose stands fear - less of the Au - tumn".

Fl.

Ob.

Clar.

*pp*

*p espress.*

*sempre pp*

*dim.*

*p*

*poco espress.*

*sempre pp*

*sempre pp*

*dim.*

*p*

wind that blows, And dreams, and dreams of spring,

*sempre pp*

Detailed description: This system contains the next five staves of music. The top staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Clar.), and the next three are for Piano. The piano part includes a vocal line with lyrics. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line with slurs and a bass line with chords. Dynamics include *pp*, *p espress.*, *sempre pp*, *dim.*, *p*, *poco espress.*, and *sempre pp*. The lyrics are: "wind that blows, And dreams, and dreams of spring,". A common time signature 'C' is indicated at the beginning and end of the system.



Allegro vivace come prima. (♩ = 152.)

This system contains the first five staves of the score. The instruments and their parts are: Flute (Fl.) in A2, Oboe (Ob.) in A2, Clarinet (Clar.) in A2, Bassoon (Fag.), and Cor Anglais (Cor. I. II.). The woodwinds play a melodic line starting with a half note G4, moving to F#4, E4, D4, and C4. The strings play a rhythmic accompaniment of eighth notes. The vocal line (love.) is present but mostly silent. Dynamics include *mf*, *mf espress.*, and *cresc.*. The time signature is 9/8.

Allegro vivace come prima.

This system contains the next five staves of the score. The instruments are: Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor. I. II.). The woodwinds play a more active melodic line. The strings continue with their rhythmic accompaniment, with some parts marked *pizz.* (pizzicato) and *arco* (arco). Dynamics include *p*, *mf*, and *cresc.*. The time signature is 9/8.



This page of a musical score, numbered 12, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets. Key features include:

- Dynamic Markings:** *p* (piano) and *f* (forte) are used throughout the score to indicate volume changes.
- Articulation:** Accents (^) are placed above notes to indicate emphasis.
- Performance Instructions:** The instruction "a 2." is present, likely referring to a second ending or a specific performance technique.
- Staff Groupings:** Brackets on the left side of the score group several staves together, suggesting they belong to a single instrument or voice part.
- Complex Passages:** There are sections with dense, rapid note patterns, particularly in the lower staves, which may represent a technically demanding part of the piece.



Fl.

Clar.

Fag.

Cor. I. II.

Cor. III. IV.

*p*

*dim.*

*pp*

Fl.

Clar.

Fag.

Cor. I. II.

*p*

*div.*

*pizz.*

*arco*

*p*

Fl. *p*

Ob.

Clar. *p*

Fag. *p*

Cor. I. II. *p*

*pizz.* *p* *div. arco*

*pizz.* *arco*

*pizz.*

*pizz.*

*p*

Clar. *p*

Fag. *p*

*unis.* *p* *rit.*

*dim.* *pizz.* *rit.*

*arco* *mf* *div.* *pizz.*

*p* *mf* *arco* *pizz.*

*mf* *p* *rit.*

Ob. **E** a tempo

Viol. I. *p* *div.* *unis.*

*div. arco* *p* *arco* *a 2.* *unis.*

*p* *unis.*

**E** *p* a tempo

Viol. I.  
Viol. II.

Viol. I. and Viol. II. staves. Both parts feature a melodic line with a *cresc.* marking in the first measure and *sempre cresc.* markings in the second and third measures. The Viol. II. part includes accents in the final measure.

Fl.  
Ob.  
Clar.  
Fag.  
Cor. I. II.  
Cor. III. IV.  
Trombe  
Tromb.  
Timp.  
div.  
arco

Woodwind and Percussion staves. The Flute (Fl.) and Clarinet (Clar.) parts include *a 2.* markings. The Trombones (Trombe and Tromb.) and Timpani (Timp.) parts feature *f* dynamics. The Percussion part includes *p cresc.* and *f* markings. The strings (div. and arco) play a rhythmic accompaniment with *f* dynamics.



This page of a musical score, numbered 17, contains 18 staves of music. The notation is complex, featuring various rhythmic patterns, accidentals, and dynamic markings. The score is organized into several systems:

- System 1 (Staves 1-4):** The top two staves (1 and 2) contain melodic lines with frequent accents and dynamic markings of *f* and *cresc.*. The bottom two staves (3 and 4) provide harmonic support with chords and bass lines, also marked with *f* and *cresc.*.
- System 2 (Staves 5-8):** Similar to the first system, this section continues the melodic and harmonic development. The top two staves (5 and 6) feature melodic lines with accents and dynamics of *f* and *cresc.*. The bottom two staves (7 and 8) continue the harmonic accompaniment.
- System 3 (Staves 9-12):** This system introduces a new melodic line on the top staff (9) with a dynamic of *ff*. The other staves (10-12) continue the harmonic accompaniment with *f* and *cresc.* markings.
- System 4 (Staves 13-16):** The top two staves (13 and 14) feature a melodic line with a dynamic of *f* and *cresc.*. The bottom two staves (15 and 16) provide harmonic support.
- System 5 (Staves 17-18):** The final system consists of two staves (17 and 18) with melodic lines marked with *f* and *cresc.*.

Throughout the score, dynamic markings such as *f* (forte) and *ff* (fortissimo) are used to indicate volume. *cresc.* (crescendo) markings indicate a gradual increase in volume. Articulation is emphasized with numerous accents (^) and slurs. The notation includes various rhythmic values, accidentals, and repeat signs (a 2.).

This page of musical score, numbered 18, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The top system includes five staves, with the first two in treble clef and the last three in bass clef. The middle system consists of six staves, with the first two in treble clef and the last four in bass clef. The bottom system includes two staves in bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics are prominently featured, with *ff* (fortissimo) appearing frequently, often accompanied by *sempre ff* (sempre fortissimo) markings. Performance instructions such as *div.* (divisi) and *trm* (triumph) are also present. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. The overall texture is dense and dynamic, characteristic of a grand piano or concert piano score.

This musical score is for a multi-instrument ensemble, likely a chamber orchestra or a small symphony. It consists of 15 staves. The top five staves are woodwinds: Flute 1, Flute 2, Oboe, Clarinet, and Bassoon. The next five staves are strings: Violin I, Violin II, Viola, Cello, and Double Bass. The bottom five staves are percussion: Snare Drum, Cymbals, and Tom-toms. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The music is marked with *dim.* (diminuendo) and *p* (piano) dynamics. A *trium* (triumph) marking is present in the percussion part. A *unis.* (unison) marking is present in the Clarinet part. The score is divided into measures by vertical bar lines.





Fl. *pp* *rall.*

Clar. *pp*

Fag. *pp*

Cor. I. II. *pp*

Cor. III. IV. *pp*

*pp* *pp* *rall.*

*pp*

*pp*

*rall.*

Più lento. (♩ = 80.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

*pp* arco

*pp* arco

TENOR SOLO. *p*

Thus the budding rose, the rose \_\_\_\_\_ Stands fear - less - of the

*pp* pizz.

*p*

Più lento.

Fl. *sempre pp*

Ob. *pp*

Clar. *sempre pp*

*dim.* *p*

*dim.* *sempre pp*

*sempre pp*

*p* *pp*

au - - - tumn wind, And dreams, and dreams — of spring,

*pp*

Fl. **H**

Ob. *pp*

Clar. *pp*

*pp* *pp*

*pp*

*pp* *pp*

spring, and love, and red - ning glows, — and dreams of spring —

*pp*

**H**











# ORCHESTRAL WORKS

BY

## BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.		Strings.	Wind.	Full Score.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
<b>WILLIAM HENRY BELL.</b>				<b>EDWARD GERMAN—continued.</b>			
"A Song in the Morning" ... ..	7 0	—	—	"Romeo and Juliet." Prelude ... ..	2 6	5 6	5 0
Mother Carey (Three Sailor pieces) ... ..	—	—	—	Do. Pastorale ... ..	2 0	5 6	—
<b>GEORGE J. BENNETT.</b>				Do. Pavane ... ..	2 0	5 6	3 6
Suite in D minor ... ..	10 6	—	—	Do. Nocturne ... ..	2 0	5 6	—
"Eventide," Melody from above, for Strings	—	—	—	Do. Dramatic Interlude ... ..	2 0	5 6	—
Harp, and Organ ... ..	2 3	—	2 6	"Much ado about nothing," Overture ...	4 6	10 6	—
(Harp and Organ parts, 6d. each.)	—	—	—	Do. Bourrée and	—	—	—
<b>FREDERIC H. COWEN.</b>				Gigue ... ..	4 0	9 0	7 6
Coronation March ... ..	4 0	11 3	5 0	<b>BATTISON HAYNES.</b>			
Symphony No. 4 (The Welsh) ... ..	7 0	13 0	15 0	"Westwood" Gavotte (also for Small	—	—	—
Four English Dances in the Olden Style ...	6 0	12 0	10 6	Orchestra) ... ..	2 0	4 3	—
Do. (Small Orchestra) ... ..	6 0	9 0	—	Idyll (Violin and Orchestra) ... ..	2 0	2 9	—
Waltz from "The Sleeping Beauty" ... ..	2 0	6 6	5 0	<b>GEORGE HENSCHEL.</b>			
Orchestral Interlude from "Sleeping Beauty"	3 6	5 9	5 0	Incidental Music to Shakespeare's "Hamlet"	7 6	15 0	30 0
Overture, "The Butterfly's Ball" ... ..	6 6	14 3	10 6	<b>OLIVER KING.</b>			
<b>S. COLERIDGE-TAYLOR.</b>				Concert Overture (No. 1), "Among the	—	—	—
Four Characteristic Waltzes (also for Small	—	—	—	Pines" ... ..	2 6	7 3	4 0
Orchestra) ... ..	6 0	12 0	5 0	Concert Overture (No. 2) ... ..	4 0	—	—
Ballade in D minor (Violin and Orchestra)...	2 6	—	—	"Night," A Symphony in F... ..	8 6	—	10 6
Overture to "The Song of Hiawatha" ...	5 0	13 6	—	<b>ALEX. C. MACKENZIE.</b>			
Solemn Prelude ... ..	2 6	—	—	Benedictus ... ..	1 6	2 0	5 0
Ballade in A minor ... ..	4 6	10 9	7 6	"Burns," 2nd Scotch Rhapsody ... ..	3 6	6 6	5 0
Scenes from An Everyday Romance ... ..	9 6	—	—	"Colomba," Prelude ... ..	4 0	4 9	4 0
Romance in G (Violin and Orchestra) ...	2 6	—	—	Do. Ballet Music and Rustic March ...	6 0	9 3	10 6
"Toussaint l'Ouverture" ... ..	5 6	—	—	Concerto for Violin ... ..	6 6	10 3	21 0
Idyll ... ..	2 6	—	—	Highland Ballad ... ..	2 6	4 0	—
Hemo Dance ... ..	5 0	—	—	"Jason," Intermezzo ... ..	2 0	5 3	7 6
<b>FREDERICK CLIFFE.</b>				"La belle dame sans merci" ... ..	5 6	11 9	7 6
Symphony in C minor ... ..	11 0	21 0	<i>In the Press.</i>	"The Little Minister," Overture ... ..	4 6	10 0	—
Ballade from do. ... ..	3 6	6 6	5 0	Do. Three Dances (also	—	—	—
<b>EDWARD ELGAR.</b>				for Small Orchestra) ... ..	4 6	11 0	—
Variations on an Original Theme ... ..	10 0	22 0	25 0	"Manfred," "Astarte" ... ..	3 0	—	—
Prelude and Angel's Farewell ("Gerontius")	3 6	13 6	6 0	Do. Pastorale ... ..	4 0	—	—
Imperial March ... ..	2 0	7 0	3 6	Do. "The Flight of the Spirits" ... ..	5 0	—	—
Meditation ("The Light of Life") ... ..	2 0	5 6	—	Morris Dance ... ..	2 6	—	—
Funeral March with Incidental Music	—	—	—	Pibroch Suite (Violin Solo and Orchestra)...	6 6	11 6	—
("Grania and Diarmid") ... ..	2 6	6 6	6 0	Processional March ... ..	2 6	—	—
Froissart. Concert Overture ... ..	4 6	9 0	7 6	"Ravenswood" Music (Prelude and 1st, 2nd,	—	—	—
Triumphal March ("Caractacus") ... ..	2 6	10 6	—	and 3rd Entr'actes) ... ..	8 6	—	—
Chanson de Nuit ... ..	1 3	1 6	2 6	Do. Courante (3rd Entr'acte) ... ..	2 0	6 0	—
Chanson de Matin ... ..	1 6	1 6	2 6	Rhapsodie Ecosaise (No. 1) ... ..	3 6	8 0	5 0
Three Pieces. 1. Mazurka ... ..	2 6	5 0	5 0	"Story of Sayid," Solemn March ... ..	1 6	3 9	—
2. Sérénade Mauresque ... ..	2 6	4 3	5 0	"Twelfth Night," Overture ... ..	6 6	12 0	12 0
3. Contrasts ... ..	2 6	5 3	5 0	Processional March ... ..	2 6	—	—
Intermezzo ("Dorabella") for strings,	—	—	—	<b>HAMISH MACCUNN.</b>			
wood-wind, and drums (from Variations	—	—	—	"The Land of the Mountain and the Flood"	4 0	8 0	10 6
on an Original Theme) ... ..	2 3	1 6	3 0	<b>C. H. H. PARRY.</b>			
<b>ERNEST FORD.</b>				Symphonic Variations ... ..	6	8 6	10 0
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Symphony in C (The English Symphony).	—	—	—
Scène Bacchanale from the "Faust" Ballet	5 0	—	—	( <i>In the Press</i> ) ... ..	—	—	—
<b>HENRY GADSBY.</b>				Symphony in F, No. 3 (The Cambridge) ...	12 0	—	—
"The Forest of Arden," Intermezzo and	—	—	—	Suite in F (for Strings) ... ..	5 0	—	4 6
Tantarra ... ..	4 0	6 0	7 6	<b>PERCY PITT.</b>			
<b>EDWARD GERMAN.</b>				Air de Ballet (for Strings) ... ..	2 6	—	2 0
"Henry VIII." Overture ... ..	3 0	—	—	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
Do. Prelude, Act II. ... ..	2 0	—	—	Coronation March ... ..	2 6	15 0	5 0
Do. Prelude, Act III. ... ..	2 0	4 3	—	Oriental Rhapsody ... ..	3 0	11 0	7 6
Do. Coronation March ... ..	2 0	4 3	3 6	<b>E. PROUT.</b>			
Do. Prelude, Act V. ... ..	2 0	—	—	Symphony in F (No. 3) ... ..	8 0	17 0	25 0
Do. Three Dances ... ..	4 0	7 6	7 6	<b>WILLIAM SHAKESPEARE.</b>			
"As you like it," Masque (Three Dances)	4 6	10 6	7 6	Dramatic Overture ("Hamlet") ... ..	4 6	—	—
Rhapsody on March Themes ... ..	5 6	—	—	<b>ARTHUR SOMERVELL.</b>			
"Gipsy Suite," Four Characteristic Dances	7 0	14 0	10 6	"Helen of Kirkconnell" ... ..	2 0	4 6	—
"Hamlet," Symphonic Poem ... ..	6 6	13 0	—	<b>C. VILLIERS STANFORD.</b>			
"The Seasons," Spring ... ..	5 0	12 3	—	The Irish Symphony ... ..	11 0	22 6	30 0
Do. Harvest Dance (Summer) ... ..	5 0	12 6	—	Prelude to "Cædipus Rex" ... ..	4 0	8 0	6 0
Do. Autumn ... ..	2 6	6 0	—	Symphony (No. 4) in F major ... ..	11 0	26 0	30 0
Do. Winter ... ..	7 0	16 6	—	Suite for Violin and Orchestra ... ..	7 0	12 6	21 0
Suite in D minor ... ..	13 6	26 6	—	<b>ARTHUR SULLIVAN.</b>			
Do. Valse Gracieuse ... ..	4 0	10 0	7 6	Overture, "In Memoriam" ... ..	4 6	8 6	15 0
"Richard III." Overture ... ..	2 6	7 0	7 6	Overture, "Di Ballo" ... ..	5 0	12 0	12 0
				"The Tempest," Incidental Music... ..	11 6	19 0	30 0
				Symphony in E (The Irish Symphony). ( <i>In</i>	—	—	—
				<i>the Press</i> )	—	—	—

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