

DO YOU BELIEVE IN FAIRIES? SONG.

Words by
GREATREX NEWMAN.

Music by
WOLSELEY CHARLES.

Andante moderato e legato.

Piano.

The piano introduction is written for a grand piano in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked *p* (piano) and features a series of chords. The second measure is marked *f* (forte) and contains a more complex chordal structure. The third measure returns to *p* and features a melodic line in the right hand. The piece concludes with a final chord in the right hand.

p

When the day seems long and drea - ry And the

p legato

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a rest, followed by the lyrics "When the day seems long and drea - ry And the". The piano accompaniment is marked *p legato* and provides a harmonic foundation for the vocal line.

sha - dows round you fall, When your sleep - y head grows

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "sha - dows round you fall, When your sleep - y head grows". The piano accompaniment continues with a steady harmonic accompaniment.

wea - ry Wait - ing for the dust - man's call,

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "wea - ry Wait - ing for the dust - man's call,". The piano accompaniment provides a final harmonic accompaniment for the line.

When your eyes are gen - tly clos - ing, Fair - ies creep up

p *pp*

un - a - wares, And while you're quiet - ly doz - ing, They

p un poco accel. *un poco accel.*

p

steal a - way your cares, — They steal a - way your cares. Do you be -

f *pp rall.* *Same time.* *3*

f *pp rall.* *pp*

8 8

- lieve in fair - ies, Up in the tree - tops so

a tempo *3*

a tempo *p*

high? When your heart with love re - joic - es, Can't you

f *p*

Rev. * Rev. * 8

hear their fair - y voic - es? When - ev - er the sun is

cresc.

Rev. * Rev. * Rev. *

shin - ing, And your dreams come true, Do you be -

f *p*

Rev. * Rev. *

- lieve then in fair - ies? I do, don't you?
(Don't you?) (I do!)

ten. *ten.* *mf accel.*

Rev. * Rev. *

d = ♩
rall.

mf
 Ev - 'ry maid should have a lov - er, Some - times
mf *legato*

Cu - pid picks out two, Then the fair - ies soon dis -

- cov - er And will tell whose love is true. Fair - ies hear each

word that's spo - ken, They read thoughts in - side the mind, They can

mend a heart that's bro - ken, A smile that's lost, - they'll

p *mf*

find _____ A smile that's lost, - they'll find. Do you be -

p *Same time.* *p* *3*

pp rall.

- lieve in fair - ies, Up in the tree - tops so

a tempo *3*

sempre p *a tempo*

high? When your heart with love re - joic - es, Can't you

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'high?' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'Ped.' (pedal) and asterisks (*) indicating specific points in the accompaniment.

hear their fai - ry voic - es? When - ev - er the sun is

The second system continues the vocal melody and piano accompaniment. The vocal line has a melisma 'hear' followed by 'their fai - ry voic - es?'. The piano accompaniment includes a 'cresc.' (crescendo) marking and triplet markings (3) over the piano part.

shin - ing, And your dreams come true, Do you be - lieve then in

The third system features a vocal line starting with a forte 'f' dynamic and a piano 'p' dynamic. The piano accompaniment also has 'f' and 'p' dynamics. The system ends with a 'ten.' (tenuto) marking in both hands.

fair - ies? I do - don't you? (Don't you?) (I do!)

The fourth system contains the vocal line and piano accompaniment for the final phrase. The vocal line has a melisma 'fair - ies?' followed by 'I do - don't you?'. The piano accompaniment includes 'pp' (pianissimo), 'rall.' (rallentando), and 'rit.' (ritardando) markings, along with triplet and eighth-note markings.