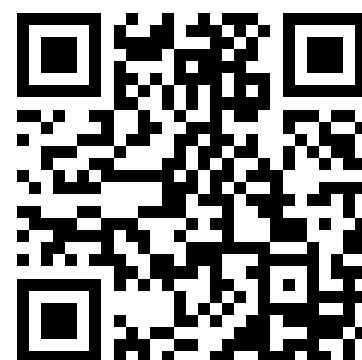


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# THE SELFISH GIANT

A STORY

BY

OSCAR WILDE

WITH INCIDENTAL MUSIC

BY

LIZA LEHMANN

PRICE 3/- NET

CHAPPELL & CO LTD.

50, NEW BOND STREET, LONDON, W. 1.

NEW YORK & SYDNEY.

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# THE SELFISH GIANT.

A story by.  
OSCAR WILDE.

with incidental music by  
LIZA LEHMANN.

Moderato.

PIANO.

*f pesante*

*Con Qd.*

*cresc.*

*R.H.*

*triumph*

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Musical notation for the first system, featuring a treble clef with a key signature of two sharps and a bass clef. The bass line includes markings "R.H." and "Ped.".

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

Musical notation for the second system, continuing the melody in the treble clef.

\*

7 It was a lovely large garden with soft green

Musical notation for the third system, featuring a piano (*p*) dynamic marking and a treble clef with a key signature of two sharps.

grass. Here and there over the grass stood beautiful flowers like

Musical notation for the fourth system, featuring a treble clef with a key signature of two sharps and a bass clef.

stars, and there were twelve peach-trees that in the Springtime broke out in

Musical notation for the fifth system, featuring a treble clef with a key signature of two sharps and a bass clef.

delicate blossoms of pink and pearl, and in the autumn bore rich fruit.

The

birds sat on the trees and sang so sweetly that the children used to stop their

games in order to listen to them.

“How happy we are here!” they cried to each-

- other.

One day the Giant came back.

7 He had been to see his friend the Cornish Ogre and had stayed there for seven years.

After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle.



When he ar - rived he saw the children playing in the

Musical notation for the first system, featuring piano accompaniment with a tremolo effect in the right hand.

garden. "What are you doing here?"  
he cried in a very gruff voice and

the children ran away. "My own garden is my own

Musical notation for the second system, featuring piano accompaniment with a piano (*p*) dynamic marking.

garden," said the Giant, anyone can see that— and I will not allow anyone to play in it but myself.

Musical notation for the third system, featuring piano accompaniment with a crescendo hairpin.

Musical notation for the fourth system, featuring piano accompaniment with a piano (*p*) dynamic marking and a tremolo effect.

So he built a high wall and put up a notice board.

*Trespassers will be prosecuted.* He was a

Musical notation for the fifth system, featuring piano accompaniment with dynamic markings (*mp*, *R.H.*, *accel.*) and a notice board graphic.

very selfish Giant.

The poor children had now nowhere to play. They

Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The bass line features a series of eighth notes and quarter notes, with a fermata over the final measure. The treble line is mostly empty with a few notes.

tried to play in the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over and talk about the beautiful garden inside.

Musical notation for the second system, continuing the grand staff from the first system. The bass line continues with similar rhythmic patterns, and the treble line remains mostly empty.

"How happy we were there," they said to each - other.

Musical notation for the third system. The bass line has a 'Ped.' marking under the first measure. The treble line has a 'R.H.' marking above the final measure. There are asterisks under the second and fourth measures of the bass line.

Then the Spring came and all over the country there were little blossoms and little birds.

Only in the garden of the selfish Giant it was still Winter. The

Musical notation for the fourth system. The bass line has a piano (*p*) dynamic and a 'R.H.' marking above the final measure. There are asterisks under the second and fourth measures of the bass line.

birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a

Musical notation for the fifth system, continuing the grand staff from the fourth system. The bass line continues with similar rhythmic patterns, and the treble line remains mostly empty.

beautiful flower put its head out from the grass,

pp R.H.

but when it saw the notice-board  
it was so sorry for the children that it slipped back into the ground again and went off to

dim.

sleep. The only people who were pleased  
were the Snow and the Frost. **Allegro.** "Spring has for -

mf

- gotten this garden," they cried, "so we will live here all the year

round.

rall. legato

The Snow covered the grass with her

great white cloak and the Frost painted the trees with silver.

dim. e rall.

Then they invited the North Wind to stay with them and he came. He was

**Allegro.**

cresc.

all wrapped in furs, and he roared about the gardens and

blew the chimney pots down.

"This is a delightful spot," he

said, "we must ask the Hail on a visit."

*(this bar can be repeated ad lib.)*

So the Hail came.

Every day for three hours he

Musical notation for the first system, including treble and bass staves with notes and rests.

rattled on the roofs of the castle \*\*\*

Musical notation for the second system, including treble and bass staves with notes and rests.

He was

Musical notation for the third system, including treble and bass staves with notes and rests.

dressed in grey and his breath was like ice.

"I

Musical notation for the fourth system, including treble and bass staves with notes and rests.

cannot understand why the Spring is so late in coming," said the selfish Giant

as he looked out at his cold white garden. I hope there will be a

Tempo I.

Musical notation for the fifth system, including treble and bass staves with notes and rests.

change in the weather.”

But the Spring never came nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none.

Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef. The bass line has a melodic line with a slur and a fermata, while the treble line has a few notes with a fermata.

“He is too selfish,” she said. \*\*\*

One morning the Giant was

Musical notation for the second system, including the instruction *p dolce*. The piano accompaniment continues with a melodic line in the bass and a few notes in the treble.

lying awake when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was

Musical notation for the third system, featuring a piano accompaniment with a treble and bass clef. The bass line has a long, sustained chord with a tremolo effect, while the treble line has a few notes with a fermata.

really only a little linnet singing outside his window, but it was so long since he had heard a

Musical notation for the fourth system, featuring a piano accompaniment with a treble and bass clef. The bass line has a long, sustained chord with a tremolo effect, while the treble line has a melodic line with a slur and a fermata.

bird sing in his garden that he thought it the most beautiful music in the world.\*\*\* “I believe the

Musical notation for the fifth system, featuring a piano accompaniment with a treble and bass clef. The bass line has a long, sustained chord with a tremolo effect, while the treble line has a few notes with a fermata.

Spring has come at last," said the Giant; and he jumped out of bed and looked out.

Musical score for the first system. It consists of a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part features a melody with eighth notes and rests, marked with *mf*. The vocal line has a long note with a fermata.

What did he see? He saw a most wonderful sight.

Musical score for the second system. It consists of a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part features a melody with eighth notes and rests, marked with *p*. The vocal line has a long note with a fermata.

Andante cantabile.

Through a little hole in the wall the

Musical score for the third system. It consists of a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part features a melody with triplets and eighth notes, marked with *mf* and *p*. The vocal line has a triplet of eighth notes.

children had crept in and they were sitting in the branches of the trees.

In

Musical score for the fourth system. It consists of a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part features a melody with triplets and eighth notes, marked with *mf*. The vocal line has a triplet of eighth notes.

every tree that he could see  
there was a little child.

And the trees were so glad  
to have the children

Musical score for the fifth system. It consists of a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part features a melody with triplets and eighth notes, marked with *poco cresc.*. The vocal line has a triplet of eighth notes.

back again that they had covered themselves with blossoms and were waving their arms

gently above the children's heads. 7 The birds were flying about and

twittering with delight and the flowers were looking up through the grass and laughing,

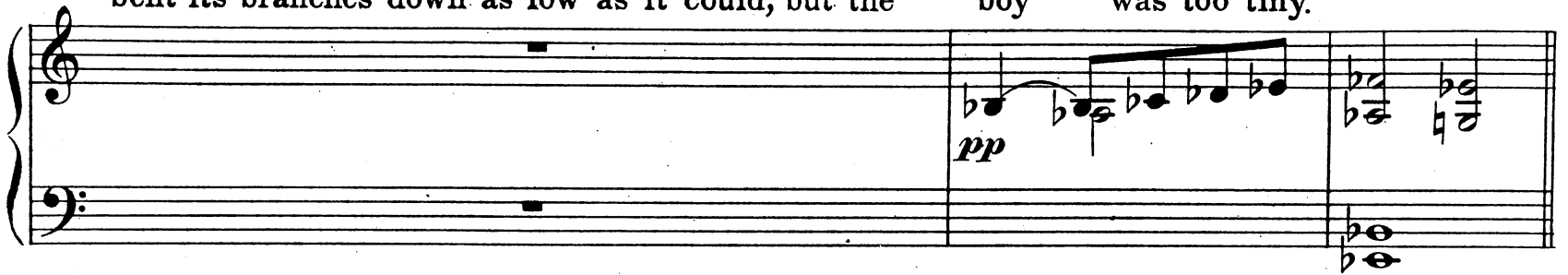
It was a lovely scene. Only in one corner it was still

Winter. It was in the farthest corner of the garden and in it was standing a little boy.

Lento.

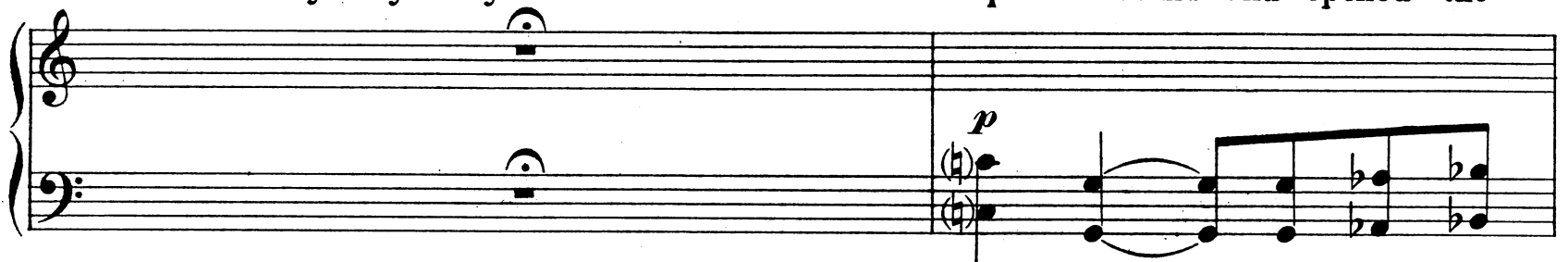


He was so small that he could not reach up to the branches of the tree and he was wandering all round it and crying bitterly. \*\*\* "Climb up, little boy," said the tree and it bent its branches down as low as it could, but the boy was too tiny.

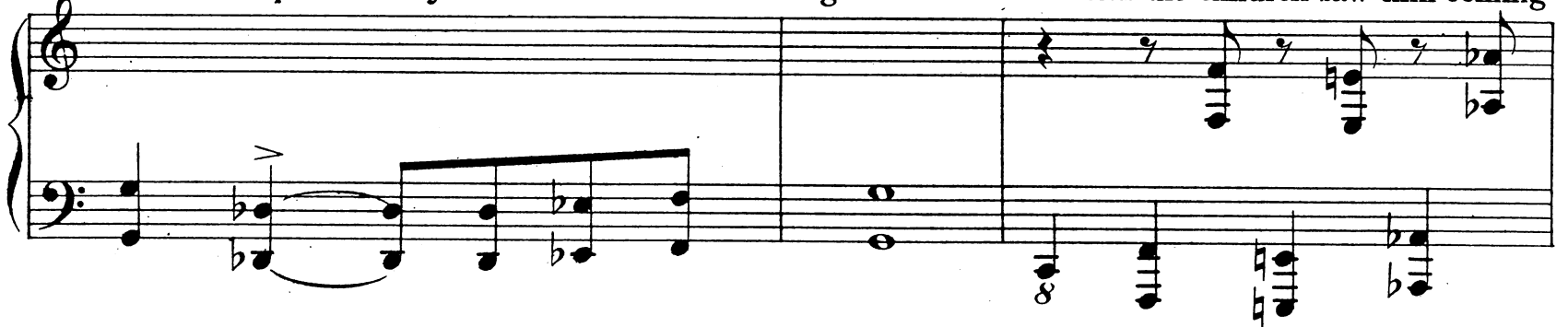


And the giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why Spring would not come here. I will put that poor little boy on the top of the tree and then I will knock down the wall and my garden shall be the children's play-ground for ever and ever.

He was really very sorry for what he had done. So he crept downstairs and opened the



front door quite softly and went into the garden. But when the children saw him coming



they were so frightened they ran away. \*\*\*



Only the little boy did not run for his eyes were so full of tears that he did not see the giant

*Lento.*

coming. And the giant stole up behind him and took him gently in his hand and put him up into the tree. And the

tree broke at once into blossom and the birds came and sang on it. And the little

*poco cresc.*

*p come prima*

boy stretched out his two arms and flung them round the giant's neck and kissed him. And the

*cresc.*

other children when they saw that the giant was not wicked any longer came running back.\*\*\*

*rall.*

It is your garden now, little children, said the giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they

found the giant playing with the children in the most beautiful garden they had ever

seen. All day long they played in the garden, and in the

evening they came to the giant to bid him goodbye.

7 "But where is your little com-

-panion" he said, "the boy I put into the tree?"

7 The giant loved him the best because he had kissed him.

"We don't know," answered the children; "he has gone away."\*\*\*

Every afternoon when school was

Musical notation for the first system. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature has one flat (B-flat). The piano part consists of a simple harmonic accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4 note. The dynamic marking *mf dolce* is present.

over the children came and played with the giant.

Musical notation for the second system. The piano accompaniment continues with a steady eighth-note pattern. The vocal line continues with a melodic phrase, ending with a long note held over the bar line. The key signature changes to two sharps (D major).

But the little boy whom the giant loved was never seen a -

Musical notation for the third system. The piano accompaniment continues. The vocal line continues with a melodic phrase, ending with a long note held over the bar line. The key signature remains D major.

- gain \*\*\*

"How I would like to see him!" he used to

Musical notation for the fourth system. The piano accompaniment continues. The vocal line continues with a melodic phrase, ending with a long note held over the bar line. The key signature remains D major.

say.

Years went by and the giant grew very old and feeble. He could not  
Poco più lento di prima.

Musical notation for the fifth system. The piano accompaniment continues. The vocal line continues with a melodic phrase, ending with a long note held over the bar line. The dynamic marking *mp* is present. The key signature remains D major.

play about any more so he sat in a huge arm chair, and watched the children at their games and

admired his garden. "I have many beautiful flowers," he said, but the

children are the most beautiful flowers of them all.

One winter morning he looked out of his window as he was dressing. He did not hate the winter now for he knew it was merely Spring asleep and that the flowers were resting.

Suddenly he rubbed his eyes- and looked and looked.

It certainly was a

Musical notation for the first system, featuring piano accompaniment with triplets and a 'dolce' marking.

marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms.

Musical notation for the second system, featuring piano accompaniment with triplets.

Its branches were all golden, and silver fruit hung down from them. And underneath it stood the little boy

Musical notation for the third system, featuring piano accompaniment with a 'Lento' marking.

whom he had loved. Lento.

Downstairs ran the giant in great

Musical notation for the fourth system, featuring piano accompaniment with a 'A little faster.' marking.

joy, and came into the garden. He hastened across the grass and came near to the child, and when he came quite close his face grew red, with anger, and he said:

Musical notation for the fifth system, featuring piano accompaniment.

“Who has dared to wound thee?” For on the palms of the child’s hands were the prints of two nails, and the prints of two nails were on the little feet. “Who hath dared to wound thee?” cried the giant; “tell me that I may take my big sword and slay him.” “Nay,” answered the child, “but these are the wounds of Love.” “Who art thou?” said the giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the giant and said to him, “You let me play once in your garden, to-day you shall come with me to my garden, which is

Paradise.”

And when the

children ran in that afternoon they found the giant lying  
dead under the tree

all covered with  
white blossoms.

*pp*

*cresc.*

*dim.*

*rall.*

*tranquillo  
assai*

*dolce*

One of  
**DAME MELBA'S**  
 Favourite Songs  
**Magdalen at Michael's Gate.**

Words by  
 HENRY KINGSLEY.

Music by  
 LIZA LEHMANN.

*Moderato espressivo.*

The musical score is written for voice and piano. It begins with the tempo marking 'Moderato espressivo.' and a dynamic marking of 'p' (piano). The first system shows the vocal line starting with 'Mag-da-len at' and the piano accompaniment. The second system continues with the lyrics 'Mi-chael's gate, Tir-lèd at the pin; On Jo-seph's thorn sang the black-bird,'. The third system features the lyrics 'Let her in! Let her in!' and includes a 'cresc.' (crescendo) marking. The piano part includes 'con Ped.' (con Pedal) and 'ten. col Ped.' (tenor pedal) markings. The score ends with 'etc.' and an asterisk.

"Hast thou seen the wounds?" said Michael,  
 "Knowest thou thy sin?"  
 "It is evening," sang the blackbird,  
 "Let her in! Let her in!"

"Yes, I have seen the wounds,  
 And I know my sin."  
 "She knows it well," sang the blackbird,  
 "Let her in! Let her in!"

*etc.*

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